

HISTORY  
OF  
PUNJABI  
LITERATURE



C.L. Narang

HISTORY OF THE PUNJABI LITERATURE. C. L. Narang



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850-1850 A.D.

Dr. C.L. NARANG



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## Preface

Literature has got great concern with history. Almost all the historic conceptions, standard of living, conventions and traditions are governed by the literature in history. Literature is the true representative of the culture and civilization. It reveals the inward characteristics of the society, where the history shapes it outwardly. History is only datewise division of the periods, but literature is an absolute real occurrence. History speaks of administrators, rulers, kings and emperors where literature represents the feelings and sentiments of the masses and their inhabitants.

History's true object of study says Fustel de, "Is the human mind" whatsoever may be urged against this definition it certainly possesses the merit of emphasizing the psychological bond that connects history with literature.<sup>1</sup>

Talking about the history of Panjabi literature, I wish to carry my readers to the ancient pages of the Indian history, I when Babar invaded India. The historians might have mentioned that India was under the rule of Ibrahim Lodhi, the first war of Panipat was fought and the forces of Ibrahim Lodhi were defeated by the Mughals and ultimately India came under the rule of Mughal king Babar, these are the facts of the history but history remained silent about the feelings of the common man and how the people were affected by the slaughtering, murdering and killing of the tyrant and violent Mughal? Only the God man came forward to represent people. He cried with the pain of masses and described "Kings are tyrant and his officials are dogs who never let the people sleep."<sup>2</sup>

He was Guru Nanak, who openly said that king is doing injustice, so much so Nanak condemned Babar by saying that he has come from Kabal accompanied by the sinful forces.

1. Fustel de, "The making of literature", Preface, p. 4.  
2. Quoted from Guru Nanak's Composition 'Babar Vani'.



Looting and plundering has become the order of the day. It was only the author who came forward to picturise human sympathy, tendencies and instincts. Similarly when after the death of Maharaja Ranjit Singh the Panjabi forces were defeated by the English forces in India, it was Shah Muhammad who recited:

“Hindus and Muslims both were happy,  
Now the calamity is hanging on their heads,  
Shah Muhammad exclaims : No third community,  
ever dared to enter the frontiers of Punjab.”<sup>1</sup>

(Shah Muhammad)

Actually these were the feelings of the people of that time. Shah Muhammad only represented it. He simply became the spokesman of the masses. In the words of Prof. Puran Singh “Literature is never composed, it springs spontaneously from the hearts of people, as the rain comes from the sky.” Incidents and occurrence make the people think like that, and writer translates their natural outburst in action, that may be historic, emotional, psychological and sentimental phenomenon. Subjective approach in the literature rules supreme. Shelley, Byron, Keats, Coleridge, Goethe, Varis Shah, Galib, Sur Das and mostly all great creators were entirely directed by the inner impulses. Shelley likes sad songs, Keats ‘stands alone on the shore of this wide world’ and Byron found pleasure in the ‘pathless woods.’ They were all motivated by their inner urges. Literature is the mirror of a society, it reflects whole structure, history describes only its outer coverage. Many times history gets guidance from literature to show the rituals, social order and living of the people in the particular age.

So, history acts as fragment of the whole system which ought to be covered by the lap of literature.

Concludingly I may add that History provides us a system and an organisation of the facts, where literature is a psycho-analysis of human mind from generation to generation which the man has been handing down to his successors. So just to have some systematic look on our cultural heritage, we pass through the system of History for the formation of literature.

1. Quoted from Shah Muhammad, “Jangnama Singhan Te Frangian”.

If history is committed to the study of human mind, as Fustel de has suggested in his book, then their relation (History and Literature) becomes psychological bond and an unbreakable link, will keep them united for all times to come.

I have tried to present a systematic history of Panjabi Literature with comparison to the Western thought, technique and pattern. Improvements, alternations and additions suggested by my friends are really most valuable for the book in my eyes. A positive criticism is true judgement of the work.

I am highly grateful to Dr. Mohan Singh Diwana, Dr. M.P. Kohli, Dr. Surjit Singh Sethi and William Henry Hudson whose books I have mainly quoted for the suitable references.

I am highly indebted to Dr. Diwan Singh, Guru Nanank Dev University, Amritsar, Dr. Surinder Singh Kohli, Dr. Karnail Singh Thind, Dr. K.C. Gupta and Rajinder Singh, without whose inspiration and encouragement it might have not been possible to complete this manuscript.

I also wish to express my gratitude to Prof. Mahesh Chopra for the necessary books he has provided for this book.

It will be negligence on my part, if I miss to mention the names of Sneh and Shikha (My wife and daughter) for their cooperation.

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## Influence of other Languages on Panjabi

*“Thy language at this distant moment shows, how much thy country to the conqueror owes; Expressive, energetic and refined, it sparkles with the gems he left behind”.*

—Cowper

When the Aryans came in India their spoken language was Sanskrit. Real dwellers of India were Drawins. Aryans overpowered them and spread their own culture. This was the time when four Vedas were composed. They are :

- |             |                |
|-------------|----------------|
| 1. Rig Veda | 2. Yajur Veda  |
| 3. Sam Veda | 4. Atharv Veda |

Rig Veda is considered the oldest one. These Vedas were written on the bank of Beas (river in Punjab). Vedic Bhasha is the medium of these Vedas. Vedic Bhasha is considered the mother of all Indian regional languages. Panjabi language is one of them. Panjabi has got much similarity with Marathi, Hindi and Bangali. Many words are found common in these languages. Their basic seeds were drawn from Sanskrit (Sanskrit is an oldest classical language). There are number of words which are the same in Panjabi as these are in Sanskrit. Some of the critics believe that Vedas were composed in Vedic Bhasha and this language is the preliminary and elementary construction of Panjabi language. So Panjabi language is



closely related to its mother language and still we find much similarity. The lapse of time has changed, bit notation and the construction of the words, but the relatively is evident. In Sanskrit, 'Ashat' is pronounced as Ath (8) in Panjabi. Some examples are mentioned below :

Sanskrit : *Ashat, Karan, Dugadh, Akash.*  
 (eight) (ear) (milk) (eye)  
 Panjabi : *Ath, Kan, Dudh, Akh.*

Modern Panjabi language sharply resembles her mother Sanskrit. Long time and the breeding of the various civilisations has undoubtedly cast indelible impact. Panjab has been the gate way of many invasions, naturally the people of Panjab had to deal with different tribes. Nature of the Panjabi language has been very liberal. This language was never fanatic. Its flexibility and elasticity saved it through many storms. Cowper says "Thy language at this distant moment shows, how much thy country to the conqueror owes; expressive, energetic and refined, it sparkles with the gems he left behind".

So it is evident that language can never be virgin when the other languages come in to its contact. Aryans influenced the language, Muslim rulers in India absolutely changed the entire structure of the language. *Persian, Arabic* and *Urdu* were the dominating languages at the time of Muslim rulers. Naturally Panjabi language of that time must have adopted the new vocabulary and the words in its dictionary. Panjabi language has got strong digesting system that is why it has grown richer in the short span of time. Now the under mentioned words can be differentiated from Panjabi, though originally these words belong to Persian.

As *Sharbat, Badam, Kursi, Sharab, Punjab, Afim*, similarly unlimited words, have been stolen from the Persian, Arabic and Urdu. In my opinion the language should not be fanatic, if the language does not change with the changing circumstances and environments it dies, because the language is the mirror of human mind. When the society co-ordinates with an other society, New vocabulary gets, inter mixed, if the language hesitates to adopt the new trends its speakers begin to ignore

it. In ancient time only the priests and Brahmins enjoyed the privilege of speaking the Sanskrit language. Other sections of the society were banded to speak this language, gradually this language became a distant relative and not the mother tongue. So Punjabi in comparison to the other languages is very liberal in adopting the good words of the neighbour languages. I shall call it the best quality of the nature of any language. Visibally we can analyse that the following influences have been made on Punjabi language.

- I. Aryan and Rig Vedic influence.
- II. Muslim Rulers.
- III. The English Rulers.
- IV. Impact of the Hindi our national language.

Punjabi belongs to Aryan dynasty. Seven important regional languages of India as Assame, Bangali, Uria, Hindi, Marathi, Gujrati and Punjabi. These seven languages are very near to each others, but Punjabi language is closest relating language to Sanskrit. It is noted in many words that there is very little difference of the Pronunciation 'Sh' voice of Sanskrit is used as 'S' voice in Panjabi. For example :

Sanskrit *Kesh, Desh, Wesh, Dash, Desh.*  
 Panjabi *Kes, Des, Wes, Das, Des.*

undoubtedly the Panjabi language and literature is indebted to the Sanskrit language, which gave birth to many oriental languages. Similarity of Panjabi language with Marathi.

Marathi and Panjabi both are the product of Sanskrit. We find close relation between these two languages. Etymologically the words of both the languages belong to same origion. Bangali and Gujrati languages are not so near to the Panjabi as Marathi is.

#### The Influence of the Muslim Rulers and their Languages

Great changes of the languages are some times due to great convulsion in history. Co-operation, co-ordination and co-existence of two different communities influence the respective



language. In the words of Dr. Chatterjee Persian was the formal and official language of the King's court and the law courts administering Muhammedan Religious Law and nothing more, upto the second half of the 16th century, when at the instance of a Hindu, Todar Mall, Akbar's finance minister Persian was made the language of the revenue department in place of Hindi and other Indian languages which were till then in vogue. This event at once gave to Persian an importance in Indian life it never possessed before, as a great many Hindus seeking employment in Government offices began to learn Persian. The evolution of Persianised Hindi i.e. Urdu, was made possible or was accelerated by this measure. The stream of Persian had hitherto flowed separately from that of the Indian languages. Here and there a few Persian words found entry in the North Indian literary languages, but no conscious, organised effort to Persianise the vocabulary of Indo-Aryan took place before the 18th and 19th centuries".<sup>1</sup>

Varis, Hasham and Bulleh Shah, they all used Persian dominated vocabulary in the Panjabi language. Varis, while giving the description of the beauty of Heer (the heroine of his ballad) writes :—

ਹੋਨ ਸੁਰਖ ਯਕੂਤ ਜਿਉਂ ਲਾਲ ਚਮਕਣ,  
ਨੱਕ ਅਲਫ ਹੁਸੈਨੀ ਦਾ ਪਿਪਲਾ ਸੀ,  
ਨੋਡੀ ਸੇਬ ਵਲਾਇਤੀ ਸਾਰ ਵਿਚੋਂ ।  
ਦੇਦ ਚੰਬੇ ਦੀ ਲੜੀ ਕਿ ਹੰਸ ਮੋਤੀ,  
ਦਾਣੇ ਨਿਕਲੇ ਹੁਸਨ ਅਨਾਰ ਵਿਚੋਂ ।

Now every critic can visualise how many Persian words have been used in this small stanza, 'Honth' (Lips) *Surkh* (Red), *Yakut*, *Lal*, (Diamond), *Seb*, (Apple), *Alf* (embodiment) *Zulf* (lock of hair), *Nag* (serpant), *Khajane* (treasure), *Taswir* (picture), *Bahishat* (Paradise) and *Gulzar* (spring). All these words belong to Persian vocabulary.

Aesthetic sense is the main purpose of a creative writer, so understanding the temper and taste of his age. The creative.

1. Dr. Sunitee Kumar Chatterjee "Indo-Aryan and Hindi", Page 118,

writer can not be indifferent, for his mian concern is to give pleasure. Subsequently the language which does not represent the feelings of the masses becomes stagnant. Language should never be static. Changes required, if adopted make the language dynamic.

The writers in the Muslim rule open heartedly responded to the Persian vocabulary. Pt. Jawahar Lal Nehru in his famous book "The discovery of India" writes The Persian language like French in Europe became the language of the cultured people across while stretches of Asia. Iranian art and culture spread from constantipole in the west right up to the edge of the Gobi desert. In India Iranian influence was continuous during the Afghan and Mughal periods in India, Persian was the court language of the country. This lasted right up to the beginning of the British period. All the modern Indian languages are full of Persian words. This was natural enough for the language descended from the Sanskrit and more especially for Hindustani, which itself is a mix product, don't even the Dravidian languages of the South have been influenced by Persian".<sup>1</sup>

Persian language has given an advanced vocabulary to the regional languages of India. Panjabi language and literature was mainly effected because first influence of the Persian was on Panjabies. Punjab has been gateway for the foreigners to enter. Starting Panjabi literature from Sheikh Farid in 12th Century up to the dawn of British Empire in India. Persian language has been dominating the scene since Sheikh Farid started writing in Panjabi. Sheikh Farid, Shah Hussain, Damodar Gulati, Hafiz Barkhurdar, Sultan Bahu, Bulleh Shah, Hasham Shah, Warish Shah, Kadaryar, Shah Muhammad they all used Persian words while composing the literature in Panjabi even their script was Persian. Gurmukhi script was not common among Mohammadan Panjabi writers. From Mughal period up to the down fall of Maharaja Ranjit Singh, Persian language has been the court language of the country. Big landlords and Chiefs belonging to the noble families felt honoured while expressing their views in Persian. High ranking officers in the

1. Pt. Jawaharlal Nehru "The Discovery of India", P. 126.



court of Maharaja Ranjit Singh used to talk in Persian. Maharaja Ranjit Singh himself was not literary man. He was an ambitious king. He ignored Panjabi language and made Persian as the official language of the State. Though Hashim Shah was considered his court poet. He used to write in Panjabi but environmental effect was such that Hashim Shah used so many heavy words in the Panjabi language. Many times language of the Hashim Shah seems to be unnatural as in one stanza Hashim Shah writes

ਗੁਲ ਤੇ ਖਾਰ ਪੈਦਾਇਸ਼ ਇਕਸੇ, ਇਸ ਬਾਗ ਚਮਨ ਦੇ ਦੋਵੇਂ ।

In this Panjabi complete hardly ten words are covered and five of the words conveying the real sense belong to the Persian. *Gul, Khar, Padiash, Chaman*, all these words belong to Persian origin full stanza runs like this.

ਗੁਲ ਤੇ ਖਾਰ ਪੈਦਾਇਸ਼ ਇਕਸੇ, ਇਸ ਬਾਗ ਚਮਨ ਦੇ ਦੋਵੇਂ

ਗੁਲ ਤੇ ਖਾਰ ਪੈਦਾਇਸ਼ ਇਕਸੇ, ਇਸ ਬਾਗ ਚਮਨ ਦੇ ਦੋਵੇਂ ।  
ਇਕ ਸ਼ਬ ਉਮਰ ਗੁਲਾਂ ਦੀ ਓੜਕ, ਅਤੇ ਖਾਰ ਰਹੇ ਨਿਤ ਓਵੇਂ ।  
ਬੋੜਾ ਰਹਿਣ ਕਬੂਲ ਪਿਆਰੇ, ਪਰ ਤੂੰ ਖਾਰ ਨਾ ਹੋਵੇਂ ।  
ਹਾਸ਼ਮ ਆਣ ਮਿਲੇ ਗਲ ਹਸਕੇ, ਭਾਵੇਂ ਇਕ ਪਲ ਪਾਸ ਖੜੋਵੇਂ ।

So, in the age of Maharaja Ranjit Singh, the Panjabi authors were aware of the rising tide of Persian and Urdu. They wanted to reshape Panjabi language in Persian and Urdu vocabulary. As the example of Hashim Shah given above, being the court poet of Maharaja Ranjit Singh he supported his claim for using the Persian words. Many other authors like Ahmad Yar and Shah Muhammad they also used Persian script for their expression. Ahmad Yar is not so clear as Hashim Shah is. Dr. Mohan Singh Diwana M.A., Ph.D., B. Lit. though praises Ahmad Yar yet he admits that Ahmad Yar lacks the originality of thoughts, this lackness has marred his poetic expression, imagination and presentation of theme. "Composing not far below Hasham's level is Ahmad Yar whose picturization with an inexhaustible store of native idiom and imagery, and Persian vocabulary, is carried out with a strength which at once marks him out as a giant among pigmies.

but, alas ! his lack of originality in theme has doomed him for ever to association with the very pigmies he ambited to tower above by the sheer quantity of his output".<sup>1</sup>

Starting from the poetry of Sheikh Farid we can very well witness that the Persian words used by Sheikh Farid were duly Panjabised. The poetry of Sheikh Farid lays stress on human love, sympathy and moral values. Human love leads to divine love. Sheikh Farid used inherited Persian vocabulary. Prof. M.P. Kohli in his book "The Influence of the West on Panjabi Literature" writes "With the use of inherited Persian background and him acquired Hindu spiritual vocabulary, it was Farid who tried to put forth the ascetic Islamic sufi principles in the language of the people".

It is again the contention of Prof. Kohli that "The Persian and the Arabic words found their way into the Panjabi language. The introduction of Arabic and Iranian heroes, saints and other legendary characters brought new allusions, new metaphors, resulting in the addition of *Qissa* trend to the already existing devotional character of Panjabi literature. Such remained the literary scene before the western cultural and literary influences began to percolate through, on the Panjabi soil. Literature revolved round the conventional hinges of religion and romance. It continued to be so even up to the later period of the 19th century, repeating the outworn themes in antiquated forms".<sup>2</sup>

### The Influence of the West on Panjabi Literature

If we may be permitted to say, modern Panjabi literature is the offspring of the western influence. Panjabi novel, Panjabi drama, modern Panjabi prose, Panjabi short story and even the modern poetry has developed to this extent only due to western pattern.

The new atmosphere in the Punjab created a new awareness among the intellectuals. The works of the English writers like Shakespeare, Words Worth, Shelly, Byron, Keats, Scott, Dickens and George Eliot were being largely read. Lord Macaulay

1. Dr. Mohan Singh Diwana "A History of Panjabi Literature".

2. Prof. M.P. Kohli "The Influence of West on Panjabi Literature", P. 6.



encouraged the education system in India which was entirely based on The Western Style. All the schools and colleges which were being run by the Western Pattern, their medium of instruction was English. Lord Hardings announced in 1844 that preference would be given in all the appointments to man who had received the Western Education. Only the knowledge of good English was the Pass-Port to get an employment in Public services.

A number of schools and colleges were opened to popularise English language and literature. "India came in the contact with the modern west through England. Modern India may indeed, be said to be a post-1857 creation. It was the year of the two great events; the attempt at overthrowing foreign rule and the founding of the universities on the pattern of foreign model. The British established their effective rule; and consequently there were alterations in the conditions of life owing to the immense increase in the state activities and to the introduction of the Western scientific education. There was a pressure of restless and sceptical civilization of the West on the contemplative civilization of India. The spirit of independent thinking and free expression, the faith in law and justice, the importance of an individual in a body politic, so prevalent in the West, and conveyed to India through literature has far-reaching consequences, Revolutionary changes came about and resulted in general political upsurge, the social upheavels and cultural innovations. These changes were made manifest in the literature of India. There was a breaking up of old boundaries, obliteration of ancient landmarks and opening-up of new companions. Literature of the East created new vistas, new perceptions and new inspirations. There was an all-round transformation and a parallel development in the literature of all the modern Indian languages."

The general transformation created by the Western contacts and the study of English literature brought about the changes both of the form and substance in Indian literature. It created new values and patterns of expression. New themes and vehicles of expression were adopted; some forms of the composition were transplanted and naturalised. The obsession

religion and mythology passed away after the introduction of intellectual thought and scientific realism."

—Prof. M.P. Kohli

### Panjabi Drama

Panjabi Drama came in existence entirely under Western influence. Prof. Ishwar Chander Nanda, the father of modern Panjabi Drama made the acquaintance to Prof. P.E. Richards and Norah Richards. It was all due to the guidance and direction of Mrs. Norah Richards that Ishwar Chander Nanda was able to write and play "Dulhan" on the stage. Prof. Ishwar Chander Nanda wrote his dramas and presented them on stage styled by western pattern. Inspired by the dramatic experiments of the Irish Theatre. Prof. Nanda satires the domestic and social problems of the middle class in Punjab. His dramas illustrate the clash between the old and new values of the society. "*Lilly Da Viah*" is the drama in which the conflict arises between old orthodox thinking and the new light shed by the western education. Lilly is an educated girl who prefers match to the family but her grand mother stresses on the family only. In Punjab still there is a problem for the middle class to marry the daughter. Boy and girl, they are not interested in family when the parents they ask for family first. So Lilly was a tie between old and new thinking in her own home. This drama was successfully played on stage.

Shamu Shah is an other drama of Prof. Ishwar Chander Nanda. This drama is an adaptation. It is based on Shakespeare's Drama "Merchant of Venice". "Shamu Shah" is considered Prof. I.C. Nanda's one of the renowned dramas. The characterization of the Shamu Shah is based on the character of Shylok but the characterization presented by Prof. Nanda seems to be very natural and original.

Gurbakash Singh is another play writer he also gets incentive from the western pattern. Gurbakash Singh when he was in America he was highly influenced by Charles Lamb, Spencer. His first drama "*Raj Kumari Latika*" was written for the American Dramatic Club. Gurbakash Singh in his plays preaches love, sympathy, compassion, team spirit and social



feelings. His all the dramas and other works entirely revolves around the 'love'. Dr. Mohan Singh Diwana as play writer is impressed by Ibsen and Bernard Shaw. In his drama "Pankhrian" Diwana shows the western style for the stage setting. Sant Singh Sekhon who is M.A. in English as well as in Economics. He is intellectual student of the western literature. His dramas are impressed by Ibsen, Galsworthy and the Russian school of art. Sekhon is impressed by the progressive writers of the U.S.S.R. Prof. Harcharan Singh gives *Kamla Kumari*, *Raja Rasalu*, *Khedan De Din Char*, *Shobha Shakti*, *Ratta Salu* and *Raja Porus*. In his Dramas where he uses English pattern and western style in presentation there he is impressed by Gorky, Russia's greatest artist. Balwant Gargi has given *Lohekut*, *Kesro*, *Kanak Di Bali*, *Sail Pathar* etc. In all the dramas Gargi seems to be influenced by Norah Richard School of Dramas where Prof. I.C. Nanda was established the father of the Panjabi dramas. Gargi uses the technique and style of Chekhov and O. Neill. Balwant Gargi is impressed by the Russian culture also. Gurdial Singh Khosla, Roshan Lal Ahuja, Kartar Singh Duggal, Surjit Singh Sethi, Gurdial Singh Phul, they all have the image of the western technique, style, pattern, stage setting. Radio play is also derived from the foreign influence. Kartar Singh Duggal has achieved marvellous success in presentation of the Radio Plays. There is nothing denying the fact that Indian has got its own backgrounds of music and drama. Drama and music has been the part and parcel of our heritage, the development of the literature in the modern languages owes much to the western thought and technique. Drama is the mirror of life played on the stage, so I can't say that Panjabi dramatists have reproduced western environment on the Panjabi stage, however, the Panjabi writers have got the techniques of representation from the west.

### New Trend in Panjabi Prose

Before the dawn of the modern literature, when we look at the ancient history of Panjabi Prose we don't find anything except religious biographies. These biographies are full of immature controversies and contradictions. Religious dogmas,

superstitions and misconceptions rule these biographies. Moral codes, *Guru Names*, *Hukam Namas* is the literature in the forms of ancient Panjabi Prose. The Modern Prose writer think that the miracles attached with the life of the great Guru Nanak (in the ancient Prose which is available in the form of *Janam Sakhies*) create so many confusions about the life and works of the great spiritual guide. According to the writing of Guru Nanak his philosophy is based on scientific tendency. The ancient Prose writers have mentioned the miracles which Guru Nanak never believed in his life.

Sharda Ram Phillauri was the first Prose writer who wrote some concrete books which are considered the pioneer of modern Panjabi Prose. He wrote two books: 1. *Panjabi Bat Cheet* (Panjabi conversation), 2. *Sikhan Di Raj Vithia* (History of Sikh Rule). These books were written on the desire of Sir Donald Macleod, the Lieut. Governor of Punjab. Purpose of these books was teaching Panjabi language for the administrative purpose to the English officers.

Sharda Ram Phillauri is very brief, clear and simple in his expression. He is the land mark in the history of Panjabi Prose.

Behari Lal Puri was the first Prose writer who adopted the techniques of short essays. He used idiomatic language for the expression.

Charan Singh Shahid starts humour in the Panjabi Prose. He was influenced by the English writers of 18th centuries. Lal Singh was the first to write travelogue in Panjabi language. These travelogues brings so many western influences in Panjabi literature. Gurbaksh Singh and Principal Teja Singh, these are two stylists in Panjabi Prose. Gurbaksh Singh adopts the ornamental and poetic Prose where Teja Singh believes in free expression, simple style and brevity. Clarity and simplicity are the main features of his style. Gurbakash Singh has learnt his Prose style, way of expression from the West. American journalism is the source of his writing. He narrates the different incidents in the Poetic Prose style. Prof. Kohli in his book writes "he narrates his personal experience in the most poetic way. His essays reveal the influence on his thoughts of the



western writers like Goethe, Ruskin, Carlyle, Emerson and Thoreau.”<sup>1</sup>

Principal Teja Singh used simple and straight forward language. Complexity and an ornamental burden on the language according to Principal Teja Singh is Farce. He believed in the Theory of Ruskin who says, “express without much complexity, natural free expression gives birth to good style”. Gurbaksh Singh and Teja Singh are the land mark in the history of guiding styles of Panjabi Prose. All the Prose writers have learnt their Prose techniques from the western pattern.

### Modern Panjabi Short Story

Modern Panjabi short stories are also inspired by the western literature. ‘Stream of consciousness’ in the Panjabi short story and Panjabi novels is the boon of western Psycho-analysis of the Literature.

Modern Panjabi short story has sprung directly under the western influence. Gurbaksh Singh as story writer stresses on his philosophy of love. He believes that love is not possession it is an understanding, rather it is comprehension of souls. Sant Singh Seikhon is the leading short story writer who gives encouragement to the progressive views. His stories depict the clash and the cold fight which is going on between the Rich and Poor. Rich man is the insignia of the capitalist society where poor man stands for the struggling class. Sujan Singh has got the practical experiment of his life as the representative of the weaker section of the society. Under the influence of Marx, Sujan Singh offers the socialistic solution to the problems of underdogs.

Different experiments in the field of modern short story are being made. Different psychological and mental clashes are becoming the subject of the modern short story.

### Panjabi Novels

Panjabi novel started its range from Bhai Vir Singh. Bhai Vir Singh as a novelist is only religious exponent. Nanak Singh under the environmental effect has created the marvellous

1- Prof. M.P. Kohli Ibid.

novels. *Chitta Lahu, Pavitar Papi, Pujari, Love Marriage, Katti Patang, Jeewan Sangram, Ik Mian Do Talwaran* and many others. All the novels of Nanak Singh has got the prints of Western technique. Directly or indirectly Nanak Singh is influenced by the western pattern of novel writing. Surinder Singh Narula, Jaswant Singh Kanwal, Amrita Pritam they have all got the stamp of western approach in their novels Amrita believes in liberity of mental sex psychology, she again admits the theory given by Lord Byron who says “Marriage is the legalised prostitution”. In her novels like *Dr. Dev, Ashu, Ik Si Anita*. She presents the psychological problems of the Indian women in her novels. *Dr. Dev* is one of the leading novels of Amrita Pritam. In this novel she gives the inner analysis of women. Heroine Mamta of *Dr. Dev* expresses her feeling in such a way that every reader is moved “She merges her identity into her husbands” life so completely that she laughs only when he laughs, weeps when he weeps and dies when he dies”. Her novel is the psychological bond between the inner feelings and the wordly affairs.

Narinder Pal Singh as novelist has also given the solution to the psychological, mental and sex problems. *Tapu* “novel is the true picture of the sex psychology which is derived from the western influence. Kartar Singh Duggal in his novels emphasize in the Freudian theory of sex suppression. Duggal believes in the naturalism. Different urges and instincts guide the life of a common man, Duggal picturizes suppressed feelings and sentiments in his novels.

### Western Influence on Panjabi Vocabulary

Undoubtedly English is the language which totally differs from the Indian languages. English is different from environment and subject also. Technique of English language can never be common among Indians. English can never be the common spoken language of the country. The English of course ruled India but the spirit and heritage of Indian character remained totally indifferent to that of the Britishers. Every language has got its own mind, spirit and nature. When Muslim rulers ruled India, Persian was adopted but in the case of Britishers English was loaded on the mind of people.



Western technique, western pattern, western style these were adopted by the Indian writers but not the language though English is still dominating in Indian atmosphere but as far as the case of adaptation is concerned Indian character is very much different from that of the English. Britishers while ruling India tried to popularize their language too. So subsequently many words automatically aim in the vocabulary of Panjabi language. There was no other alternative except tolerating these words because there was no other substitute.

#### **Words Concerning Different Inventions and Discoveries adapted by Panjabi Language**

Rail, Engine, Cinema, Telephone, Radio, Cycle, Press, Type, Signal, Ticket, Motor, Bus etc.

#### **Words concerning education**

School, College, Bench, Desk, Carbon, Gazette, Pencil, Pen, Master, Canteen, Cooler, etc.

#### **Words concerning administration**

Commissioner, Superintendent, Pensioner, Inspector, Police, Committee, Member, Fund, Fees, etc.

#### **Domestic vocabulary**

Ice-Cream, Fashion, Power, Paint, Hat, Box, Button, Collar, Operation, Doctor, Letter-Box, Operation, etc.

These are the words which Indian languages added in their vocabularies, in other words we can say these words were loaded on the vocabularies of regional languages of India. Now these words have become part and parcel of daily routine. English language is the link language for international understanding and co-existence. Not only India but the whole world has adopted English language as link language for international negotiations. The history of the world literature has been influenced by English literature. English literature has been the source of inspiration for the writers, scientists, technicians and

the administrators. Looking at the splendid fabric of the English literature we realise in it a "Coat of many colours".

So in nut-shell we can say that Panjabi has been changing according to the changing circumstances, rulers and their languages have been influencing it very much: Vedic Bhasha, Persian and English, these languages left their prints on the surface of Panjabi language. Urdu and Hindi these languages also are creating their impressions for the development of Panjabi languages. Hindi is our national language, so naturally many words of Hindi are slipping into the vocabulary of Panjabi language. Natural adaptation of the words does not change the spirit of the language, but if the words are loaded then the very soul of the language dies. So I want to suggest Panjabi writers that they should not use those words of Hindi language which go against the nature, the background and the spirit of Panjabi nature and culture. If Panjabi writers will go on adapting the Hindi words unnaturally, after sometime they will realise how much loss they have done to the language. One another appeal which I want to put before the people of Punjab is that when the estimation of the census comes Panjabi Hindus should not hesitate to claim that Panjabi language is their mother tongue if they led by some false motivation claim that Hindi is their mother tongue this will be the breach of faith on the part of their character which they have derived from the Panjabi soil. Language does not belong to the particular section of the society. Language is always the media of expression of masses residing in particular region. Individual character, their habits, their heritage always remain common. Language binds these people in one unbreakable link. Language should not be bursted due to some personal contradictions and controversies. Let the Panjabi language be mirror of our own self.

#### **Pre-Mughal Period**

(Pre-Nanak) 850 A.D. to 1450 A.D.

The earliest Panjabi Literature is unwritten. It consists of folk songs and legends, heroic and stirring in character, sung to the heart by the minstrel and gleeman. This literature was handed down from one generation to another. Parents taught



these tales to their children. Panjabi folk literature is the seed and the root of all the literary development. Panjabi folk songs are considered the early incentives to the Panjabi literature in making. These folk songs are of different kinds, specially social folk songs give the inner look of our society. The young girls assemble in the month of rainy season and sing their heart felt songs. They are so afraid of their parents that they won't talk freely in their presence. On some picnic spot, in marriage party or at some spinning wheel centre girls outburst their feelings. Some of the girls resent the selection of their husbands which have been made by their parents. Girls have no right to speak in all these letters when the marriages are settled by the elders so girls they assemble to sing out their feelings one girl sings :

ਮੁੰਡਾ ਰੋਹੀ ਦੀ ਕਿੱਕਰ ਤੋਂ ਕਾਲਾ,  
ਤੇ ਬਾਪੂ ਦੇ ਪਸੰਦ ਆ ਗਿਆ ।

means the match my father has selected for me is more ugly than the black tree, an other girl sings :—

ਜੋਰ ਨਾ ਕੁੜੀ ਦਾ ਕੋਈ,  
ਤੇ ਰੋਂਦੀ ਨੂੰ ਤੋਰ ਦੇਣਗੇ ।

means girl has no right to say any thing, the parents will send her to in-laws.

These folk songs give the look of our social order in which girls were not asked at the time of their marriages. Folk songs are romantic, social, traditional in their nature. The folk songs about the love of brothers are very much popular. Songs about bechlar in Panjabi society are also well known. Brother-in-law and sister-in-law are also the medium of Panjabi folk songs. Folk songs about the woman who wails for her husband who has gone to fight at the front. Marriage party songs, Morning songs and patriotic songs. All these songs depict the true culture of Punjab. These folk songs are the monuments on the surface of Panjabi folk literature.

These songs are not composed by particular writer but these sprang spontaneously. When a tiller sees his wife bringing meal for him the song begins to play on his lips :

ਤੇਰੇ ਲੋਂਗ ਦਾ ਵਜਾ ਲਿਸ਼ਕਾਰਾ,  
ਨੀ ਹਾਲੀਆਂ ਦੇ ਹਲ ਰੁਕ ਗਏ ।

Collection of some suitable songs is being presented. These song suit every occasion.

#### Bechlar's Folk Song

ਮੈਂ ਡਰਦੀ ਰੋਣ ਨਾ ਜਾਵਾਂ,  
ਛੜਿਆਂ ਦੀ ਮਾਂ ਮਰ ਗਈ ।

ਮੈਂ ਡਰਦੀ ਰੋਣ ਨਾ ਜਾਵਾਂ  
ਛੜਿਆਂ ਦੀ ਮਾਂ ਮਰ ਗਈ

Folk songs do not belong to particular period or age. This is spontaneous out burst of the feelings according to the time.

1. ਛੜਿਆਂ ਨੂੰ ਲੈ ਜਾ ਲਾਮ ਤੇ,  
ਜਿਤ ਹੋ ਜੂ ਫਰੰਗੀਆ ਤੇਰੀ ।
2. ਸੁਣ ਵੇ ਫਰੰਗੀਆ ਸਧਰਾਂ ਮੇਰੀਆਂ, ਤੇਨੂੰ ਆਖ ਸੁਣਾਵਾਂ ।  
ਛੁਟੀ ਦੇ ਮੇਰੇ ਢੋਲ ਸਿਪਾਹੀ ਨੂੰ, ਧਾਹ ਗਲਵਕੜੀ ਪਾਵਾਂ ।  
ਫਰੰਗੀਆ ਤਰਸ ਕਰੀਂ, ਤੇਰਾ ਜੱਸ ਗਿੱਧੇ ਵਿਚ ਗਾਵਾਂ ।

ਛੜਿਆਂ ਨੂੰ ਲੈ ਜਾ ਲਾਮ ਤੇ  
ਜਿਤ ਹੋ ਜੂ ਫਰੰਗੀਆ ਤੇਰੀ

When the dejected wife wails for her husband, she does not know the address of her husband where he has gone to fight against enemies.

ਵੇ ਮੈਂ ਚਿੱਠੀਆਂ ਕਿਧਰ ਨੂੰ ਪਾਵਾਂ,  
ਜਾਂਦਾ ਹੋਇਆ ਦਸ ਨਾ ਗਿਉਂ ।

Forced recruitment made by the British rulers during second world war is also expressed by the women whose husbands were sent to the war.

ਵੇ ਮੁੜ ਆ ਲਾਮਾਂ ਤੋਂ ਸਾਨੂੰ ਘਰੇ ਬੜਾ ਰੁਜਗਾਰ ।  
ਕਣਕਾਂ ਨਿਸਰ ਪਈਆਂ ਤੂੰ ਆ ਕੇ ਝਾਤੀ ਮਾਰ ।

Folk song about the love of brother:

1. ਢੇ ਵੀਰ ਦੇਈਂ ਵੇ ਰੱਬਾ,  
ਮੇਰੀ ਸਾਰੀ ਉਮਰ ਦੇ ਮਾਪੇ ।



2. ਘੋੜੀ ਦੇ ਉਤੇ ਮੇਰਾ ਵੀਰ ਚੜੇ,  
ਭੈਣ ਵੇ ਸੁਹਾਗਣ ਤੇਰੀ ਵਾਗ ਫੜੇ ।  
ਪੀਲੀ ਪੀਲੀ ਦਾਲ ਵੇ ਤੇਰੀ ਘੋੜੀ ਚਰੇ,  
ਭੈਣ ਵੇ ਸੁਹਾਗਣ ਤੇਰੇ ਸ਼ਗਨ ਕਰੇ ।

Feelings of the sister for her brother all over the world carry sacred significance, especially in Punjab brother is considered the proctor of sister. To remind him the responsibility he has got to safe guard her, sister binds a holy thread (*Rakhi*) around the wrist of her brother:

ਭੈਣ ਕੋਲੋਂ ਵੀਰ ਵੇ ਬੰਨ੍ਹਾ ਲੈ ਰਖੜੀ, ਸੁਹਣੇ ਜਿਹੇ ਗੁੱਟ ਤੇ ਸਜਾ ਲੈ ਰਖੜੀ ।

Panjabi culture is men dominant society. In this culture folk songs picturise the sister praying for her brother, wife weeps for her husband. A woman remains dependent in the man dominated society economically. Economically the woman has been slave to the man since ages. So the folk songs represent Panjabi literature which is less available in the form of books, this remains very near to the masses who sing it in formally.

#### Environmental background of this period •

This was the period of political crisis in Punjab. Upto the start of 11th century Hindu kings belonging to 'Pal' dynasty were ruling Panjab. This was the period when the people from the neighbour muslim countries were pouring in Punjab in abundance. Mehmood Gaznavi started invasions in India through the frontiers of Punjab. In this time the Hindu kings went down and the foreign muslim rulers captured the political power of the country. History tells us that before the Mughal rise Ghulam, Khilji, Tuglak, Lodhi and Syed dynesties of the foreign muslim kings, have been ruling in India for more than three centuries. In 1526 First battle of Panipat was fought between Babar and Ibrahim Lodhi and in this decessive battle Lodhi region was uprooted. Mughal regime was established in India and this Empire ruled India for many centuries.

Cultural, social and religious influence of Muslim rulers is indelible in this part of History in our country. Mehmood

Gaznavi invaded India seventeen times. He tried to destroy the old cultural and religious heritage of India. Gaznavi dynesity ruled India upto the end of twelfth century. Muslim chiefs tried every method to popularise the Muslim culture and religion in India. For this purpose Muslim missionaries were sent in all the corners of India. Some Hindus were forcibly converted in Islam. Some embraced this culture due to magnanimous personality impact of Sheikh Farid Shakar Ganj. Persian was the dominating language of the Muslim culture so Persian was becomming popular, it influenced Panjabi language and literature also. Some of the Muslim kings restricted the study of Sanskrit.

#### Role of the Yogies in ancient Panjabi Poetry

The existance of Pre-Mughal period is warranted by the work attributed to the writer like Gorakh Nath, Machhander Nath, Jullundur Nath and Charpat Nath etc. Theses Yogies can be called the first writers of Panjabi poetry, because their language and literature is very near to the literate available in this transitional period. This is the first formation of Panjabi literature when it was in the making. Yogies were the writers who produced their poetic compositions in the Sadh-Bhasha. This Sadh-Bhasha was popular in whole of the North India. These Yogies originally belong to Punjab. Their language is full of mystic-vocabulary. Religious and meta-physical conception was their preaching. Gorkh Nath is an exponent of this league. He is the leader of that groups of writers who imbibed the technique and pattern of *Sadh-Basha*. Giving the description of True Yogi Guru Gorakh Nath writes:

ਜੋ ਘਰ ਤਿਆਗ ਕਹਾਵੈ ਜੋਗੀ,  
ਘਰ ਵਾਸੀ ਕੋ ਕਹੈ ਜੋ ਭੋਗੀ ।  
ਅੰਤਰ ਭਾਵਨਾ ਪਰਖੈ ਜੋਈ,  
ਗੋਰਖ ਬੋਲੇ ਮੂਰਖ ਸੋਈ ।

"The mystic who denounces the homely attachment is called true yogi and the man who enjoys wordly pleasure he is domestic, the one who does not explore the inner spiritual potentialities is not wise."



Yogies preached their doctrines in the North India. So we find the impact of the various languages on the composition of the *yogies*. Pandit Ayudhiya Singh in his famous book 'Hindi. Bhasha or Sahit Ka Ithas' gives his own opinion about the language of the *yogies* in per-mughal period' We find the words different provinces in the language of Gorakh Nath for instance. Gujarati, Marathi and Rajasthani, the impact of these languages is apparantly found in the composition of Guru Gorakh Nath. These yogies use some Persian words in their writings also. This was the age when Muslim languages like Persian, Arabic, Turk started its influence on the Indian languages! In the version of Dr. Mohan Singh, "Yogies belong to Punjab and they were writing in the Panjabi language of that time. They adopted the common words of the Muslim languages so they may preach their teachings in a easy manner. These *yogies* started the precedent of 'Maths' and fares. Women were not allowed to enter their centers of teaching, because yogies thought women were inferiors. In their version women are the root causes of all evils. Guru Gorakh Nath writes:

"Mother things I have married my son but actually he has brought a tigress in his home and has spoiled his life, this tigress will engulf the man.

ਮਾਉ ਕਰੇ ਮੇਰਾ ਪੁੱਤ ਬਿਹਾਇਆ,  
ਘਰ ਮੈਂ ਇਕ ਬਾਘਨ ਲੈ ਆਇਆ,  
ਗੀਲੀ ਲਕੜੀ ਦੇ ਘੁਣ ਲਾਇਆ ।

In the teachings of the Yogies women has got no place to stand. She should not be given any honour in the society because She is symbol of excitement, temptation and lust. Like other pleasures yogies thought the women also an allusion which is the responsible for the degradation of a man.

In the Pre-Mughal period except Guru Gorakh Nath there have been other *Yogi* poets like Charpat Nath, Jullundur Nath and Mashander Nath. These poets followed the traditions and precedents started by Guru Gorakh Nath. *Brij Bhasha* and *Lehndi* was greatly used in their compositions. The language of these yogies is closely related to the language of the Sikh Gurus

(Whose compositions have been recorded in the body of Adi Granth) Guru Nanak Dev writes in *Ramkali*:

ਸੁਣਿ ਮਾਛਿੰਦਰਾ ਨਾਨਕ ਬੋਲੇ ।  
ਵਸਗਤਿ ਪੰਚ ਕਰੈ ਨਹ ਡੋਲੇ ।  
ਐਸੀ ਜੁਗਤਿ ਜੋਗ ਕਉ ਪਾਲੇ ।  
ਆਪਿ ਤਰੇ ਸਗਲੇ ਕੁਲ ਤਾਰੇ ।

Illustration of Guru Nanak etymologically (Origion of the words) is very much closely related to the language of these Yogies, because there is an impact of *Sadh Bhasha*; on the language of Sikh Gurus also. Language of this period before Seikh Farid started writing, was mixture language and this mixture language was common in North India in Pre-Mughal period before Seikh Farid. Only the Muslim writers, Sufi Saints and other spiritual bards who sang the song of God started some systematic language in 12th century.

Still we can give credit to the Yogies who contributed a lot when the Panjabi literature was in making. To stabilise the effective Panjabi language Muslim Saints and Sufi Poets have much contributed. Literature is the mirror of society and language is the medium of expression. This expression is reflection and reaction of the Social environment. So naturally the language of this period was influenced by different movement of society. Dr. Mohan Singh Diwana in his book "History of Panjabi literature" illustrates" the language of Pre-Nanak Panjabi literature is easy to name and characterise, on a study of contemporary *apabhramsa* literature produced in Maharashtra, Gujarat, Rajputana Sind, U.P. and Bengal, which study cleanly brings out the essential affinities of form and content, and the obvious edentity of vocabularly. Frequent Piligrimages by the massess, constant travels of the members of religious orders and fraternities congregational preaching and singing, commercial contacts and Political changes and dealing together with the commonness or the sameness of the classical literary and linguistic parent stock gave rise to *Sahaskriti* and *Hindwi* which together with *Lehindi* are found in varying degrees in almost all the writers of the period of whatever creed and nativity, who



show only minor phonetic differences and who are noticed to use both the common North-Indian *Hindwi* and the local or provincial variation of it and employ even Lahndi words and poetical moulds possibly for their hearers or, possibly, out of a desire for a more varied artistic achievement."<sup>1</sup>

In brief I must say that the language of this period is the blend of various impacts cast on the social life of that period, before the Mughal rise *lehndi* was the dominant language. George Grierson in his composition "Linguistic survey of India" mentions that *lehndi* was an independent language.

### Different Trends of This Age

1. Composition of *Yogies*. (already discussed)
2. *Vars* (heroic literature)
3. Miscellaneous (*Amir Khusro, Chand Bardai* etc.)
4. Bhagti Movement.
5. Seikh Farid. (A prominent writer of the age)

### 1. Heroic literature of this age

Heroic literature has got an important place in the history of Panjabi literature. Hero who dies for others minstrels, bards, singers, muscians, and *Bhatts* use to sing the bravery and courage of such a hero in the medieval period. Bravery, chivalary, adventure and enthusiasm has been the part of literature all over the world. The lot of literature of this type was written in Pre-Nanak age. Heroic description is the ancient tradition of the Panjabi literature. *Bhatts* and *Dhadies* (Singers and Musicians) used to sing these vars. Elementary purpose of the heroic literature is to sing the appreciation of the heroes who saved the honour of their tribes, nations and communities. Injustice and cruelty was the order of the day in the ancient period. *Var* is output of the direct appreciation of the heroes. hero of the *Var* should be very brave, he should be ready to lay down his life for the moral values and the honour of his community. Chivalary and adventure should also be in the blood of hero. It is not always must that the hero should be victorious in the end. Heroism is that who fight well against

oppression. Tyrant and cruel is the opposition force and hero fight against this. Villian is the force which oppresses the destitutes. Villian should also be brave if the villian is weak then no bard will sing the songs of hero. Villian should be so brave that hero should face a great challenge to compete with. In *Chandi-Di-Var* *Chandi* is the heroine and *Danav* is villian. This *Danav* (*Mehkha Dant*) is very brave, he does not fear from *Chandi* at all. In the pre-Nanak period some important *Vars* were composed.

1. *Rai Kamal Di Var*.
2. *Tunde Asraje Di Var*.
3. *Sikander Ibrahim Di Var*.
4. *Lalla Behlima Di Var*.
5. *Hassne Mehme Di Var*.
6. *Musse Di Var*.

These *Vars* have been destroyed by the passage of time. We get the reference and indications of these *Vars* in the body of *Adi-Granth*. Guru Arjan Dev while compiling the *Adi-Granth* has suggested that some of the verses to be recited in the tunes of these *Vars* composed in Pre-Mughal period. All these *Vars* are written in very simple language.

### 1. *Rai Kamal Di Var*

This *Var* describes the fight between *Rai Kamal* and his nephew *Mauj*. *Mauj* takes a dreadful revenge of his father *Rai Sarang*. *Rai Kamal* poisoned his elder brother (father of *Mauj*) *Mauj* son of *Rai Sarang* could not tolerate the unjustified death of his father. He challenged his uncle *Rai Kamal* in the battle field.

ਰਾਣਾ ਰਾਇ ਕਮਾਲ ਦੀ ਰਣ ਭਾਰਾ ਬਾਹੀ ।  
ਮਉਜ ਦੀ ਤਲਵੰਡੀਓਂ, ਚੜ੍ਹਿਆ ਸਾਬਾਹੀ ।  
ਢਾਲੀ ਅੰਬਰ ਫਾਇਆ, ਫੱਲ ਅੱਕ ਕਾਹੀ ।  
ਜੁਟੇ ਆਹਮੋ ਸਾਹਮਣੇ ਨੇਜੋ ਝਲਕਾਹੀ ।  
ਮਉਜੇ ਘਰ ਵਧਾਈਆਂ, ਘਰ ਚਾਚੇ ਧਾਹੀ ।

*Gauri Di Var Mahalla 5 (Adi-Granth)* has been directed to sing on the pattern of *Rai Kamal Di Var*.



## 2. Tunde Asraje Di Var

This Var illustrates the story of king Sarang's son Asraj. Asraj was ordered to be executed for not accepting the love of a step mother. The executioners allowed Asraj to run away. His arms were cut off. He became the king of another kingdom and was known as Tunda Asraj. The Asraj came to the rescue of his father Sarang when he was in crisis. Asa Di Var Mahalla I has been directed to sing on the tune below mentioned pattern.

ਭਬਕਿਓ ਸ਼ੇਰ ਸਰਦੂਲ ਰਾਇ ਰਣ ਮਾਰੂ ਬੱਜੇ ।  
ਖਾਨ ਸੁਲਤਾਨ ਖਡ ਸੂਰਮੇ ਵਿਚ ਰਣ ਦੇ ਗੱਜੇ ।  
ਖਤ ਲਿਖੇ ਟੁੰਡੇ ਅਸਰਾਜ ਨੂੰ ਪਾਤਸ਼ਾਹੀ ਅੱਜੇ ।  
ਟਿਕਾ ਸਾਰਿੰਗ ਬਾਪ ਨੇ ਦਿਤਾ ਭਰ ਲੱਜੇ ।  
ਫਤਹ ਪਾਇ ਅਸਰਾਇ ਜੀ, ਸ਼ਾਹੀ ਘਰ ਸੱਜੇ ।

## 3. Sikander Ibrahim Di Var

This Var tells the story of a king Sikander who was highly fascinated by the beauty of a Brahmin girl. Beauty enchanted him so much that he was forced by his sexual urge to rape her. Ibrahim was the chief of this state he challenged king Sikander but Sikander never bothered about him at last battle was fought and this Var has been sung by many minstrels. In Guru Granth Sahib Guru Arjan Dev directs that *Gujri-Di-Var Mahalla 3* should be recited on below mentioned style.

ਸਿਕੰਦਰ ਕਹੇ ਬਰਾਹਮ ਨੂੰ ਇਹ ਗਲ ਹੈ ਕਾਈ ।  
ਤੇਰੀ ਸਾਡੀ ਰਣ ਵਿਚ ਅੱਜ ਪਈ ਲੜਾਈ ।  
ਤੂੰ ਨਾਹੀ ਕਿ ਮੈਂ ਨਾਹੀ, ਇਹ ਹੁੰਦੀ ਆਈ ।  
ਰਾਜਪੂਤੀ ਜਾਤੀ ਨਸਿਆ ਰਣ ਲਾਜ ਮਰਾਹੀ ।  
ਲੜੀਏ ਆਹਮੋ ਸਾਹਮਣੇ ਜੋ ਕਰੇ ਸੋ ਸਾਈ ।

## 4. Lalla Behlma Di Var

Content of the Var goes like this, that Lalla and Behlma were two Rajput chiefs of Kangra. They were both brave and friendly. Once they fought over the distribution of water for

their lands. *Vadhans-Di-Var Mahalla 4* which is recorded in the *Adi-Granth* is advised to be sung on the Pattern of *Lalla Behlma-Di-Var* influence of the persian on the below mentioned stanza show the language of the Var.

ਕਾਲ ਲਲਾ ਦੇ ਦੇਸ਼ ਦਾ ਖੋਹਿਆ ਬਹਿਲੀ ਮਾਂ ।  
ਹਿਸਾ ਛੱਟਾ ਮਨਾਇਕੇ ਜਲ ਨਹਿਰੇ ਦੀ ਮਾਂ ।  
ਫਿਰਾਉਨ ਹੋਏ ਲਲਾ ਨੇ ਰਣ ਮੰਡਿਆ ਧੀ ਮਾਂ ।  
ਭੈੜ ਦੋਹਾਂ ਵਿਚ ਮੱਚਿਆ, ਸੱਟ ਪਈ ਅਜੀ ਮਾਂ ।  
ਸਿਰ ਧੜ ਡਿਗੇ ਖੇਤ ਵਿਚ, ਜਿਉਂ ਵਾਹਣ ਢੀਆਂ ।  
ਮਾਰੋ ਲਲਾ ਬਹਿਲੀਮ ਨੇ, ਰਣ ਮੇਂ ਧਰ ਸੀ ਮਾਂ ।

## 5. Hesne Mehme Di Var

This Var also exhibits the conflict between two Rajput chiefs. *Mehma* arrested *Hassna* but he escaped. *Hassna* again gathered power and attacked *Mehma*. Unfortunately *Hassna* died in the action. *Sarang-Di-Var* of *Guru Ram Dass* is advised to be recited on the tune of *Hassna Mehma* pattern.

ਹਸਨੇ ਮਹਿਮੈ ਰਾਣਿਆ ਦੋਹਾਂ ਉਠਾਈ ਕਲ ।  
ਮਹਿਮਾਂ ਹਸਨਾ ਮਾਰਿਆ, ਦੁੱਧ ਤੋਂ ਮੱਖੀ ਗਈ ਟਲ ।  
ਬਹੁਤੇ ਰੰਗ ਵਿਗੁਤਿਆ, ਅਥਰ ਬਣ ਬੇਦ ਪਾਇਆ ਟੁਟ ਗਲ ।  
ਆਖੀ ਮਾਖੇ ਢਾਡੀਆ, ਦੋ ਸੀਹ ਨਾਂ ਟੁਰਦੇ ਰਲ ।

Last line of the Stanza shows that this Var was composed by *Makha Dhadi*.

## 6. Musse Di Var

*Mussa* was the brave warrior, Fiance of *Mussa* was married to another man. *Mussa* was enraged over this issue. He snatched his fiance from her husband. Later on *Mussa* was moved by the pitiable condition of that lady who appealed for the life of her husband. *Mussa* loved her very much, he could not ignore the appeal of his beloved. *Mussa* sacrificed his love for the higher cause. He sent her to her husband. *Kanre-Di-Var* composed by *Guru Ram Dass* is advised to be recited on the Pattern of *Mussa-Di-Var*.



ਤੂੰ ਜੋ ਸੱਠ ਮਰਾਤਬਾ ਇਕ ਗੁਰੀਏ ਡੱਗੇ ।  
 ਚੜ੍ਹਿਆ ਮੂਸਾ ਬਾਦਸ਼ਾਹ ਸਭ ਜੱਗ ਪਰੱਖੇ ।  
 ਦੰਦ ਚਿੱਟੇ ਬੜ ਹਾਥੀਆਂ ਕਹੂ ਕਿਤ ਵਰਗੇ ।  
 ਰੁਤ ਪਛਾਤੀ ਬਗਲਿਆਂ ਘੱਟ ਕਾਲੀ ਅਗੇ ।  
 ਏਹੀ ਕੀਤੀ ਮੂਸਿਆ ਕਿੰਨ ਕਰੀ ਨਾ ਅਗੇ ।

These Vars are the true reflections of their times. Woman, Wealth, and rivalry was the root cause of these tribal conflicts. The heroic literature is the basic seed which gives birth to the great expectations in literature. Pre-Nanak period was the period when tribal fight was very common. The chiefs and land-lords used to fight to safe guard their tribal instrests. These songs have been sung by Ragies and Dhadies of Punjab since ages. They handed down these compositions to their descendant generations. In the villages of Punjab singing of these verses is still common.

#### Bhagati Movement of this Period

Bhagati Movement is the ought spring of Mahatma Buddha who had taught his Middle Path and expressed his denunciation of Brahmanism and Priesthood through the language of the people, by travelling about himself and by sending out special missionaries and disciples. The new cult adopted both the devices. In early Buddhism and Vaishnavism both, we have the same spirit of independent inquiry, fearless assertion, ceaseless activity for conversion and unflinching and unsparing loyalty of the disciples to the Master. The teachings of the Buddha were collected in the shape of real and imaginary, psychological dialogues.

These teachings collected by disciples became very popular in the medieval period. Bhagat Kabir, Saint Ravi Dass, Saint Namdev and so many other saints and mystics preached the same teaching in different formation. Bhagat Kabir is considered the exponent of this Bhagati movement in Panjabi literature. Kabir was born in the family of weavers. Kabir was the first writer who wrote against social evils, dogmas, superstitions, misconceptions and caste-fanaticism. Analising the language of Bhagat Kabir it can be definitely stated that:

his language of mixture of Hindwi, Panjabi, Sadh-Bhasha and Brij. Bhagat Kabir cannot be named as one of the initiators of Bhagati movement. Kabir belong to the group of the mystics like Namdev, Jajdev and Saint Ravi dass.

Whole of the life of Bhagat Kabir is an embodiment of devotion, dedication, saintliness and sacrifice, literary value of this writer is more notable than other saints of this period. We find in his compositions all these qualities which Guru Nanak preached later on. Bhagat Kabir believed in universal brotherhood of man. This concept has been the central pivot of Bhagati Movement. Bhagat Kabir says, "We are all the man of the same God. His light is present in every soul. This is the light which has created the whole universe". So Bhagat Kabir believes that no one is low or no one is high:

ਅਵਲ ਅਲਹੁ ਨੂਰਿ ਉਪਾਇਆ, ਕੁਦਰਤਿ ਕੇ ਸਭ ਬੰਦੇ ।  
 ਏਕ ਨੂਰ ਤੇ ਸਭਿ ਜਗੁ ਉਪਜਿਆ, ਕਉਣ ਭਲੇ ਕਉਣ ਮੰਦੇ ।

#### Concept of Guru

Ancient period was the age when the image of Guru (spiritual guide) was held in high esteem. This is the grace of Guru that he becomes the source of inter-mingling of the soul with sublime. All the saints and sages have spoken high of Guru. Bhagat Kabir also asserts far the need of Guru, in his opinion "Let all the seven oceans serve me as ink, Jungles and the trees become my pens, surface of the earth be my paper of writing. Still I won't be able to write down the virtues of great Guru.

ਸਾਤ ਸਮੁੰਦ ਕੀ ਮਸਿ ਕਰੂੰ, ਲੇਖਣ ਸਭ ਬਨਰਾਇ ।  
 ਸਭ ਧਰਤੀ ਕਾਗਜ ਕਰੂੰ, ਗੁਰ ਗੁਣ ਲਿਖਾ ਨਾ ਜਾਇ ।

The description about the grace of Guru has been the central wheel of the spiritual enlightenment. We find in the passage of Guru Granth Sahib, so many writer of this league have been emphasizing on the need of Guru in spiritual awakening. Guru Angad Dev also explains:



“If there were hundred of Moons and thousands of Suns still there remain a complete darkness without the light of Guru.”

Bhagat Kabir believe that death is not end of life because soul is immortal, death only comes to the body and not to the soul. Saints enjoy the death because this is the stage when real bliss is infused. So the version of Bhagat Kabir runs in the following lines:

ਕਬੀਰ ਜਿਸ ਮਰਨੇ ਤੇ ਜਗ ਡਰੇ, ਮੇਰੇ ਮੰਨ ਅਨੰਦ ।  
ਮਰਨੇ ਹੀ ਤੇ ਪਾਈਐ, ਪੂਰਨ ਪਰਮਾਨੰਦ ।

We can not classify the language of Bhagat Kabir, because etymologically his language seems to be the blend of various language prevalent in the Ancient period. Though range of the Hindi literature claims that Bhagat Kabir is the poet of Hindi language, yet it is quite certain that language used by Kabir is not pure Hindi at all. Touch of old Panjabi language very much over powers his language. As the following lines run:

ਜੇ ਤਉ ਬ੍ਰਾਹਮਣ ਬ੍ਰਾਹਮਣੀ ਕਾ ਜਾਇਆ ।  
ਆਣਿ ਬਾਟੁ ਕਾਹਿ ਨਹੀਂ ਆਇਆ ।

Critics can analyse the language of Bhagat Kabir and the conclusion they will get is definitely like this that Bhagat Kabir's language is closely related to the old Panjabi language.

Bhagat Kabir eradicated the social evils, meaning-less customs and baseless superstitions. Kabir was the fore-runner of Bhagati Movement which was followed by Guru Nanak, Chaitanya, Ravidas, Namdev and so many other saints of this period. These mystics opened the doors for the study of soul and Sublime. In spiritual enlightenment the stage comes when soul inter-mingles in to the sublime-formation of God. So Kabir was an institution in himself, his teachings were preached by the Sikh Gurus in the modified form.

A.C. Bannerji says in this connection:

“He was the first leader of the medieval reformation to make a conscious effort for Hindu-Muslim unity in the sphere of religion.”

Bhagat Kabir was not the spiritual guide of the Muslim community only but his verse is above to this worldly class system. In the world of Macauliffe:

“His *dohs* can be accepted by all types of persons and, if pursued without bigotry, are advantageous for the salvation of all persons whether belonging to the Hindu or Muslim faith”.

#### Saint Namdev

Saint Namdev belonged to Maharashtra. He was also an advocate of the Bhagati Movement, which influenced the ancient pages of Indian history. Chiefs of this movement adopted almost the same language, for example the language used in the composition of Namdev resembles very much to the language of the Saints preaching their ideology in Punjab those days.

ਅਨ-ਮੜਿਆ ਮੰਦਲ ਬਾਜੇ, ਬਿਨ ਸਾਵਣ ਘਣਹਰ ਗਾਜੇ ।  
ਬਾਦਲ ਬਿਨਾ ਬਰਖਾ ਹੋਈ, ਜਉ ਤਤੁ ਬੀਚਾਰੇ ਕੋਈ ।

The poet gives his own views about the spiritual attainment. All the philosophy of Namdev revolves around the concept of *Divine-Love*. In the words Professor S.R. Sharma:

“There is only one favour he (i.e. Namdev) would ask of God: that we should always feel Him in our hearts, utter His name only with our tongue, see Him alone with our eyes. Our heads be placed at His feet alone and our ears hear only His praise.”

Saint Namdev condemned idol-worship and raised a strong voice against social dogmas. He said, “A stone God and his mock devotee cannot satisfy each other. Such gods have been broken to pieces by the Turks or have been flung into water and yet they do not cry.”

#### Saint Ravi Dass

Saint Ravi Das belonged to the lower class of society. Spiritually he was so much awakened that even the Priests (Brahmans and Mullahas) belonging to the higher families used to bow before him. Saint Ravi Dass condemned the search of God in temples and Mosques. God can be realised only from



with in. Saint Ravi Dass believed that man is the sublime creation of God. Only in the birth of man spiritual attainment is possible. The cycling of deaths and births goes on and after a long time human births comes. So it should not be wasted in useless pursuits. Involvements of the worldly temptations should be chanelised.

ਬਹੁਤ ਜਨਮ ਬਿਛਰੇ ਥੇ ਮਾਧੋ, ਇਹ ਜਨਮ ਤੁਹਾਰੇ ਲੇਖੇ ।  
ਕਹਿ ਰਵਿਦਾਸ ਆਸ ਲਗੁ ਜੀਵਉ, ਚਿਰ ਭਇਓ ਦਰਸਨ ਦੇਖੇ ।

This movement has enriched Panjabi literature and the poets of this movements developed the study of soul in the Panjabi literature at that time.

#### Purpose of the movement

The Saints of this age belonged to the common folk. They led a very simple life. Their opinion was that freedom of spirit comes from concentration on the supreme self in solitude, alone self controlled, free from desires, free from longing for passion.

Freedom is not in the shouts of armies and the clamour of crowds; freedom is in the life of spirit. It is a life which may mean poverty and pain. But this poverty enriches, this pain becomes a power of service. All the Saints believe that the motion of God's love is as a living fountain, and where the channel is free it flows in and through our individual lives. Unchecked it pours. It irrigates the life within, and the wilderness, the solitary place, is made glad and the desert rejoices as blossoms as the rose. For it fertilises the soil, and the loveliness of the Kingdom reveals whenever these waters stream and blesses the city of the soul, which becomes the city of God.

G.R. Bhai giving the philosophy of Bhagti movement in his book "Glimpses of meditation and thoughts" writes, "When a desire comes in one's mind it stimulates thoughts which in turn initiates action that makes one's destiny. Fulfilment of the worldly desire is generally persued in the belief that it would lead to happiness. However it does not as was preached by Lord Budha". So the Saints time to time breached the above theory which was followed by the million. Dr. Gokal Chand

Narang is right enough when he says "The spring of religion had been choked up by weeds of unmeaning ceremonials, debassing superstitions, the selfishness of the priest, and the indifference of the people. Form had supplanted the reality and the highly spiritual character of Hinduism had been buried under the ostentatious paraphernalia of secis."

(Dr. Gokal Chand Narang)

#### Miscellaneous literature of this period

Amir Khusro, Pushya, Chand Bardai and Masud are other writers of this age who are closely related to the Panjab and Panjabi language. In the words of Dr. Mohan Singh Diwana "Khusro was Born at Patiali, (modern Patiala) in 1253 A.D. He travelled number of places in the provinces of Lahore, Multan and Delhi in the company of Khilji Kings."

(Dr. Mohan Singh Diwana)

For reference to Khusro's war poetry in Panjabi, the earliest known Panjabi Var. Language used by Chand Bardai is persian ridden. Curosiy in the composition of Chand Bardai "*Prithvi Raj Rassa*" remains throughout the epic.

ਪੂਛਤ ਬੈਠ ਸੁਬਾਲੇ, ਉਚਰੇ ਕਰ ਸੋਚ ਸਚਾਈ ।

ਕਵਨ ਨਾਮ ਤੁਮ, ਦਸ ਕਵਨ ਪੰਥ ਕਰੇ ਪਰਵੇਸ਼ ।

It seems that Chand Bardai has gone to Prithvi Raj Chowhan at an early age and then he became close associate of Prithvi Raj. Later on Chand wrote a thesis on Prithvi Raj's administration.

#### Masud

In comparison to Khusro and Chand the composition of Masud is more near to Panjabi language. Late Prof. Mehmood Sherani analyses that Masud was the court poet of the Governor of Lahore at the time of Mehmood Gaznavi. He wrote *Barh Mah*, *Satware* and *Seharfian* in Panjabi Language. Since we don't get any composition of Masud so we cannot classify his literature from criticism point of view.



## Riddles

Riddles in the form of folk literature was very much popular in this age. These riddles were used for the mental sharpness of the children. Riddles also reveals the cultural, social and economic life of the age. It is stated that Amir Khusro translated these riddles from Panjabi to Hindwi. This folk literature of the riddles have been remembered by the generations since ages and handed it down to the descendents.

Translation kills the very spirit and scense of riddles so I am representing these in the same state as it has been our cultural heritage.

1. ਬਾਹਰੋਂ ਆਇਆ ਬਾਬਾ ਲੋਥੀ  
ਛੇ ਟੰਗਾਂ ਤੇ ਇਕ ਬੋਦੀ ।
2. ਦੋ ਕਬੂਤਰ ਉੜਦੇ ਜਾਂਦੇ, ਰੰਗ ਉਨ੍ਹਾਂ ਦੇ ਕਾਲੇ  
ਚਾਲ ਉਨ੍ਹਾਂ ਦੀ ਤਿਤਰ ਮਤਿਤਰੀ ਰੱਬ ਉਨ੍ਹਾਂ ਨੂੰ ਪਾਲੇ ।
3. ਉੱਚੇ ਟਿੱਬੇ ਮੇਰੀ ਭੂਆ ਵੱਸੇ, ਮੈਂ ਜਾਵਾਂ ਤੇ ਖਿੜ ਖਿੜ ਹੱਸੇ ।
4. ਬਾਤ ਪਾਵਾਂ ਬਤੋਲੀ ਪਾਵਾਂ ਸੁਣ ਵੇ ਭਾਈ ਹਕੀਮਾਂ,  
ਲਕੜੀਆਂ ਚੌਂ ਪਾਣੀ ਕਵਾਂ ਚੁਕ ਬਨਾਵਾਂ ਢੀਮਾਂ ।
5. ਚੂਨੇ ਗਜ ਮਸੀਤ, ਬੂਹਾ ਇਕ ਵੀ ਨਾਂ ।

It seems that people have been changing the language of these riddles according to the changing circumstances. As an old riddle was related like this:

ਕਾਬਲ ਕੁੱਜਾ ਚਾੜ੍ਹਿਆ, ਅੱਗ ਲੱਗੀ ਮੁਲਤਾਨ,  
ਦਿੱਲੀ ਫੂਕਾਂ ਮਾਰੀਆਂ, ਰਿਝੇ ਹਿੰਦੋਸਤਾਨ ।

But the riddle which I have heard from the people that goes like this:

ਕਾਬਲ ਕੁੱਜਾ ਚਾੜ੍ਹਿਆ, ਅੱਗ ਲੱਗੀ ਮੁਲਤਾਨ ।  
ਦਿੱਲੀ ਫੂਕਾਂ ਮਾਰੀਆਂ, ਸੜ ਗਿਆ ਪਾਕਿਸਤਾਨ ।

Language and formation must have been changing that is why the language of these riddle is very close to the modern language. Pt. Surta Ram is considered the creator of these

riddles. Pt. Surta Ram is believed to be the contemporary of Amir Khusro who translated these riddles in Hindi. Guru Nanak also gave the reference of Pt. Surta Ram in *Rag Malhar Mohalla-I*.

ਜੰਮੇ ਜੀਅ ਜਾਣੇ ਜੇ ਥਾਉਂ ।  
ਸੁਰਤਾ ਪੰਡਤ ਤਾਕੋ ਨਾਉਂ ।

Means man can only be called Surta Pandit if he comes to know the reality of his divine native. Much is associated with Pt. Surta and different type of tales and other riddle couplets are attached. For example one riddle couplet is like this :

ਇਕ ਪੁੱਤ ਨਾਂ ਜਾਈ ਰੰਨੇ ।  
ਘਰ ਆਏ ਤਾਂ ਭਾਂਡੇ ਭੰਨੇ ।  
ਬਾਹਰ ਜਾਏ ਤਾਂ ਮਾਪੇ ਅੰਨੇ ।  
ਲਾਡਾਂ ਵਿਚ ਨਾ ਆਖਾ ਮੰਨੇ ।

So these riddles are the part and parcel of the literature which we got from our ancient heritage. The analytical feature of the Panjabi folk literature gives a vivid reflection of the ancient society. We find the image of our old civilization in our folk literature.

Folk literature never goes out of fashion because it springs from the hearts of people. It serves as the psychological bond between past and present. Stream of the literature goes on but it gives the look of the period or age it has crossed.

## Sheikh Farid

Giving the political back grounds of Sheikh Farid's period Dr. Mohan Singh Diwana in his book "History of Panjabi Literature" writes "The twelfth century not only the consolidation of Muslim rule in India with its capital transferred from Lahore to Delhi but also the spread of early Islamic mysticism which from the three centres Multan, Lahore and Delhi radiated its light with the greatest force and refulgence, never equalled since. Sheikh or Baba Farid, the only Farid known to history." Sheikh Farid belong to the age when Muslim rule



was dominating the Indian society. Islam was being preached by sword. Some Sufi Saints were preaching their own ideology by convincing the people for the spiritual motivation.

### Philosophy of Sufism

Philosophy of Sufism is driven from the reaction of caste-fanaticism of Islam. Sheikh Farid believed in this philosophy because this was based on human values. This philosophy is the fragment of the struggle which was launched against Muslim rulers and their officials who were preaching the religion by oppression. Philosophy of Sheikh Farid follows the principles of those Sufi Saints who raised voice against Islamic intolerance. Shamas Tabreg, Jalal-ul-Din-Rummi and Munsoor were mercilessly executed. Because they were guiding the innocent people on the right path. They openly declared that God is not to be found in Mosques and Masjids. It is love that pays. It is character that paves its way through seemingly unsurmountable difficulties. Those who want to give up everything, no place in spiritual elevation. Escapism does not mean the for the self realisation, it is useless, laziness has got higher way for the study of soul. It is wrongly described by some renunciators. For achieving God-consciousness one should have a burning faith, all conquering love and almighty purity. They should be no hypocrisy or roguery on the name of God. Sheikh Farid gives his version on the pretention of Bhagati.

ਦਿਲਹੁ ਮੁਹਬਤਿ ਜਿਨ ਸੇਈ ਸਚਿਆ ॥  
ਜਿਨ ਮਨਿ ਹੋਰ ਮੁਖਿ ਹੋਹੁ ਸਿ ਕਾਢੇ ਕੱਚਿਆ ॥  
ਰਤੇ ਇਸ਼ਕ ਖੁਦਾਇ ਰੰਗਿ ਦੀਦਾਰ ਕੇ ॥  
ਵਿਸਰਿਆ ਜਿਨ ਨਾਮ ਤੇ ਭੁਇ ਭਾਰ ਥੀਏ ।੧। ਰਹਾਉ ॥

When the rulers of the Islamic countries tried to suppress the wave which was raised by Sufi Saints, It could not be checked by all their efforts. It cross the frontiers and entered in to the neighbour countries. Sheikh Farid was the first to start this Sufism in India. He advocated the principles of Sufism by the medium of Panjabi language.

### Principles of Sufism

1. Love of God 2. Search of Murshid (Guru). 3. Sense of Separation. 4. Renunciation (not from the world but from the worldly temptations.) 5. Condemnation of religious ceremonial fanaticism. 6. Transition of Life.

### Sheikh Farid or Braham

Before we start writing the literary contribution of Sheikh Farid. We must decide that the *Slokas* and Hymns we found in the Adi-Granth are written by Sheikh Farid or by Sheikh Braham? This question has raised the controversy and confusion in the minds of critics and literary figures. Macauliffe in his book "The Sikh Religion" writes, "It is certain that it was Sheikh Braham who composed the Slokas and Hymns bearing the name of Farid in the Granth Sahib. Though he used the name of the founder of his spiritual line as his 'Poetical nom de Plume.'<sup>1</sup> Dr. Lajwanti Rama Krishana, the author of 'Panjabi Sufi Poets' also believes that available Slokas inserted in the body of Granth on the name of Sheikh Farid actually these belong to Sheikh Braham the follower of Sheikh Farid.

Bawa Budh Singh writes most controversial views. He is not sure to decide that the Slokas which we find on the name of Sheikh Farid were written by Sheikh Farid or Sheikh Braham. He says, "I have been told that the Slokas named after Farid were written by Braham. Since I have not got the definite proof to give the decisive version on this. Still I feel these Slokas have might have been written by Sheikh Farid." Dr. Lajwanti Rama Krishna gives the Slok of Sheikh Farid to justify her version:

ਸ਼ੇਖ ਹੈਯਾਤੀ ਜਗਿ ਨ ਕੋਈ ਥਿਰੁ ਰਹਿਆ,  
ਜਿਸ ਆਸਣਿ ਹਮ ਬੈਠੇ ਕੇਤੇ ਬੈਸਿ ਗਇਆ ।

Now she says that these lines have been written by Sheikh Braham because he says that the seat on which he sitting actually belongs to Sheikh Farid. Rama Krishna meant that Sheikh Braham was religious decendent of Sheikh Farid.

1. Macauliffe, "The Sikh religion", Vol. VI, Page 357.



Actually Dr. Lajwanti could not understand the inner depth of these lines. This concerns every man in the world. This Sloka indicates that the life of man is short lived. Millions have come and gone on the stage of this wide world, no one stays here permanently.

Persion Book Syrial Aulia is an evident proof that the slokas were written by Sheikh Farid Shakarganj. Author of this book Hajrat Kirmani gives the reference of Farid's hymns and Slokas in his book. He quotes the Slokas of Sheikh Farid also. Hajrat Kirmani wrote the book atleast 150 years before the birth of Sheikh Braham. Now the question does not rise that the Slokas which are recorded in Guru Granth Sahib should be named after Sheikh Braham.

I hope that Macauliffe and Dr. Lajwanti they have not understood the depth in the literature of Sheikh Farid, Beauty of the language and very refined expression arose a doubt in the minds of these critics and they out-wordly criticised, without understanding the personalities of Sheikh Farid and Sheikh Braham. If I may be permitted to say Sheikh Braham does not bear that personality who could compose the Slokas and hymns of such a lofty and high literature. The man who has properly studied the literature of Sheikh Farid, he knows that the Slokas reflect the personality of Sheikh Farid Shakarganj and not Sheikh Braham.

#### Sheikh Farid and his early life

Sheikh Farid Shakarganj was born in 1173 A.D. at village Khotowal, which was in the Province of Multan. His mother marium shaped her son in such a way that he became the guiding star for the people. Marium was good natured religious and impressive lady. Farid got his early education at Multan. Followers and disciples have attached so many Miraculous stories with the life of Sheikh Farid. Keeping a side these mythological stories, One thing is clearly evident that Sheikh Farid got his early inspiration for the spiritual discovery from his mother Marium. For Islamic education Farid was sent to Kaba. After studying the religion at Multan, Sheikh Farid reached Delhi, where he searched his true Murshid

Khawaja-Kutab-Din-Bakhtiar Kaki. Where Sheikh Farid's mother inspired him for the spiritual enlightenment, there his Murshid Bakhtiar Kaki showed him the path of spiritual discovery. One thing I want to clear is that Sheikh Farid is never believed in miracles. He never mentioned the role of petty magic; miracle and any other super human power in his spiritual theory. The miracles which the followers have attached with his life unnecessarily are baseless. Philosophy of Sheikh Farid is entirely scientific spiritual philosophy. Farid never went down in the well through the cotton thread (as it is believed.) Sheikh Farid never condoned domestic, he wanted spiritual attainment while living in the family. Farid never followed the philosophy of escapism. Guru Arjan Dev selected the composition of Sheikh Farid for the Adi-Granth only due to the philosophy of Sheikh Farid in which Gurmat philosophy has got much co-relation. One of the couplet of Sheikh Farid explains that there is no use of wandering in Jungles in the search of God. God is always realised from the within. It is an internal light which is attained through self-realisation.

ਫਰੀਦਾ ਜੰਗਲ ਜੰਗਲ ਕਿਆ ਭਵਹਿ, ਵਣਿ ਕੰਡਾ ਮੋੜੋਹਿ ।  
ਵੱਸੀ ਰੱਬ ਹਿਆਲੀਐ, ਜੰਗਲ ਕਿਆ ਦੁਢੋਹਿ ।

These story tellers mar the personality of a great saint due to their extravagante, irrational and unreasonable approach.

Sheikh Farid was such a dominant personality that thousands of the Hindus were fascinated by his preachings and teachings and many of them embraced Islam. Sword of the Muslim rulers could not do that much what Sheikh Farid did by his megnanimous personality.

Sheikh Farid was closely related to the royal family. He was married to Princess Hazbra the daughter of Giasu-Din-Balban. Then the close friend of Princess Hazbra was also married to the Sheikh Farid her name was Bibi Sharda. Dr. Lajwanti Rama Krishan believes that Farid married four times. Third marriage Sheikh Farid performed with the maid servant of Princess Hazbra, who had come from her parents to look after her. Fourth time he was married to a widow who was suffering



from the hands of ruffians in the society. Nothing can be said that Sheikh Farid married four times or not. It is certain that ~~Sheikh Farid enjoyed his domestic life and he never believed in any kind of escapism.~~

The language of Sheikh Farid bears the influence of many languages namely Persian, Arabic, Urdu, Multani, and Lehndi. So many reputed writers of the medieval period, have paid rich tributes to Sheikh Farid.

Bawa Budh Singh writes :—

“ਔਹ ਇਕ ਹੋਰ ਪੁਰਾਣਾ ਕਿਸਾ ਮਿਰਜ਼ਾ-ਸਾਹਿਬਾਂ ਦਾ ਲੱਭਾ ਹੈ ਪਤਾ ਨਹੀਂ, ਉਹ ਪੀਲੂ ਦਾ ਹੈ ਕਿ ਹਾਫ਼ਜ਼ ਬਰਖ਼ੁਰਦਾਰ ਦਾ। ਉਸ ਉਤੇ ਕਿਸੇ ਸ਼ਾਇਰ ਦਾ ਨਾ ਨਹੀਂ ਲਿਖਿਆ ਹੋਇਆ ਇਸਨੂੰ ਅਸੀਂ ਦਰਜ ਕਰ ਦਿੰਦੇ ਹਾਂ। ਕਿੱਸਾ ਇਸ ਤਰ੍ਹਾਂ ਸ਼ੁਰੂ ਹੁੰਦਾ ਹੈ। (ਪੰਨਾ 198)

ਪੀਰਾਂ ਦਾ ਪੀਰ ਮੁਅਈਨ ਦੀਨ,  
ਗੋਸ਼ਾਂ ਦਾ ਕੁਤਬ ਫਰੀਦ,  
ਜ਼ਿਆਰਤ ਚਲਣਾ ਪੀਰ ਦੀ, ਰਾਹੀਂ ਘੱਤ ਵਹੀਰ।

.....

ਨੰਗਿਆਂ ਦੇਂਦਾ ਕਪੜੇ, ਭੁਖਿਆਂ ਭੋਜਨ ਖੀਰ।  
ਆਸ ਕਰ ਆਵਣ ਮੰਗਤੇ, ਦਿੱਲੀ ਛੱਡ ਕਸ਼ਮੀਰ।  
ਆਸ ਪੁਚਾਉਂਦਾ ਜੁਮਲ ਦੀ ਮੇਰਾ ਸ਼ੋਖ ਕਸ਼ਮੀਰ।

Similarly Varis Shah at the beginning of his Kissa praises Sheikh Farid Shakarganj :—

ਮਦੂਦ ਦਾ ਲਾਡਲਾ, ਪੀਰ ਚਿਸ਼ਤੀ, ਸ਼ਕਰਗੰਜ ਮਸਊਦ ਭਰਪੂਰ ਹੈਜੀ।

### Philosophy of Sheikh Farid

“According to Sufi philosophy, Reality is the universal will, the true Knowledge, eternal light and supreme beauty, whose nature is self-manifestation, reflected in the mirror of the universe.” (Outlines of Islamic Culture by Shushtery.)

Spiritual philosophy of Sheikh Farid revolves around the attainment of highest bliss. It can be only achieved through

1. ਬਾਵਾ ਬੁੱਧ ਸਿੰਘ, ਪ੍ਰੇਮ ਕਹਾਣੀ, ਪੰਨਾ 198.

pure thoughts, controlled mind and work without the expectations of the reward. Baba Farid, he believed that the reward is the output of your work you have done for the attainment. Sheikh Farid stresses that the man who sows a seed will surely get its fruit. It is not possible that if you plant a mango tree how you can get grapes. If one spins the wool how he can get silk ?

ਫਰੀਦਾ ਲੋੜੇ ਦਾਖ ਬਿਜਉਰੀਆ ਕਿਕਰਿ ਬੀਜੈ ਜਟੁ।

ਹੋਵੈ ਉਨ ਕਤਾਇੰਦਾ ਪੈਧਾ ਲੋੜੇ ਪਟੁ ॥23॥

After cutting down a mango tree by an axe, you cannot plant a neem tree in its place and expect to reap the tasty mangoes from it, even if you water the neem with milk. So, sufi philosophy believes that reward is the result of the work you have put in.

### 2. Love

“The sufi theory of spiritual development is based on complete, self-abnegation and absolute absorption in contemplation of God. The sufi believes that by this absorption and mental concentration he can attain a far closer communion with the Divinity and truer cognition of Truth.” So, Love is the vital nerve of the spiritual theory according to the Sufi saints, which attracts the all attention of mind and concentrate over the object for the total observation that is the real meditation. Love is nature's glittering robe, smile of heaven and joy of the world, without whose majestic beauty all is covered in gloom. Love is the golden link, the only tie which unites man to divine and man to man. Love is, therefore, not merely an uncontrolled or extreme emotionalism, as considered by man. Love in fact is something which can only be experienced and felt. What we can do for another is the test of powers. What we can suffer for others is the test of love. So, Sheikh Farid believes in the nature of a love which stands like a rock when the problem, suffering and the challenges come. Describing true love Sheikh Farid writes :—

1. The spirit of Islam by Ameer Ali's Syed, Page 460.



“Street is full of mud and it is raining heavily. The destination of lover’s shelter is far distant. Beloved has promised to meet him. Now the question come she should stay at home or go to see her lover?”

Sheikh Farid himself replies, “If there is true love problem and suffering become very minor before the attraction. Let the rain pour more heavily, let the clothes be drenched the true beloved must go to see her master.”

ਫਰੀਦਾ ਗਲੀਏ ਚਿਕੜੁ ਦੂਰਿ ਘਰੁ, ਨਾਲ ਪਿਆਰੇ ਨੇਹੁ ।

ਚਲਾਂ ਤਾਂ ਭਿਜੇ ਕੰਬਲੀ ਰਹਾਂ ਤਾਂ ਤੁਟੇ ਨੇਹੁ ॥24॥

ਭਿਜਉ ਸਿਜਉ ਕੰਬਲੀ ਅਲਹੁ ਵਰਸੁ ਮੇਹੁ ।

ਜਾਇ ਮਿਲਾਂ ਤਿਨ੍ਹਾਂ ਸਜਣਾਂ, ਤੁਟਉ ਨਾਹੀ ਨੇਹੁ ॥25॥

In the words of A.M.A. Shushtery,<sup>1</sup> “Man is the microcosm in whom divine attributes are manifested in most imperfect diminutive form. God is eternal beauty and the nature of beauty is self-manifestation and desire to be loved.”

The essence of God’s essence is love, revealed Himself to Himself. “If you cleave the heart of one drop of water there will issue from it hundred pure Oceans.

Love is not confined term, Love means to give all that you all have, to him. Whom you love you should attribute everything so that nothing remains to you of your own. Conquer desire through the power of love, love God for his own sake and not for any reward. If love is based on reward it becomes ‘selfish’ Sheikh Farid asserts:

“That ego and love are not on speaking terms, the former takes his to hall and later to heavenly directions.

ਫਰੀਦਾ ਜ ਲਬੁ ਤਾ ਨੇਹੁ ਕਿਆ, ਲਬੁ ਤ ਕੂੜਾ ਨੇਹੁ ।

ਕਿਚਰੁ ਝਤਿ ਲਘਾਈਐ, ਫਪਰਿ ਤੁਟੈ ਮੇਹੁ ॥18॥

“.....the all-important factor in this work is Love a Love which as we have already seen, rises from the seen and temporal to the Unseen and External.”

1. A.M.A. Shushtery, “Outlines of Islamic Culture”, Page 354.

The Sufi does not sink into “nothingness”, but into ‘Omnipresence’, into universal divinity. ‘He becomes’ All insanal-Kamil’ the perfect man. Shah Hussain a great Sufi Saints says about the stage when man becomes the perfect man, he emerges himself with the one-ness of God:

“They are not He nor they other than He.”

ਰਾਂਝਣ ਰਾਂਝਣ ਕੂਕਦੀ, ਮੈਂ ਆਪੇ ਰਾਂਝਣ ਹੋਈ ।

### 3. Self Realisation

Sheikh Farid believes that weeding out the wild growth from the field, the yield is increased. If the desires are cut down the soul steps towards self-realisation. God is not to be found in the Jungles he is to be realised from within. “Soul like a mirror, with reason only part of it is polished and only part of the mirror is reflected in it; but when it is wholly polished, it reflects everything.”<sup>1</sup> G.R. Bhai explaining the realisation writes, “There are pearls in the deep sea, but you must hazard all Perils to get them. If you fail to get at them by a single dive, don’t conclude that sea is without them. Dive again and again and you are sure to be rewarded in the end. So, also in the quest for the Lord, if your first attempt to see Him is fruitless do not loose heart and you are sure to realise Him at last.”

Polished soul becomes like a mirror and it reflects inner self. Do not go to jungles in the search of God. God is always in the Procession of life and not some where in isolation. There are some spiritual steps for self-realisation. According to Sufi Saints, “The spiritual life has often been described as a journey and the maps of the road are many. One gives seven stages or stations :

1. Repentence
2. Abstinence
3. Renunciation
4. Poverty.
5. Patience
6. Trust in God.
7. Satisfaction.<sup>2</sup>

The absolute bliss the enlightenment which shuns the fears, place your trust in your inner possibilities and mind that you

1. A.S. Tritton, “Islam-Belief and Practices”, P. 108.

2. A.S. Tritton, “Islam-Belief and Practices”, P. 94.



are the transcendent flame ever burning to enlight your inner-self.

#### 4. Death-Consciousness

“Man’s origin was from dust, lowly. But his rank was raised above that of other creatures. God breathed into him his Spirit.<sup>1</sup>

Death is not the end of life, life persists even after death. All the Sufi Saints they were death conscious. They meant that physical existence in this world is temporary and after some time this body will go under the dust. Why not to make the most of the time, man has got in his hands. Omar Khayyam, prominent Persian Sufi explains :

Ah, make the most of what we yet may spend,  
Before we too into the Dust Descend ;  
Dust into Dust, and under Dust, to lie,  
Sans Wine, sans Song, sans Singer and-sans End.<sup>2</sup>

Death lays her icy hands on every body. Fear of death is not only alarm to the man but it is boon if man becomes death-conscious. Those people are really blessed who accept the challenge of death. Sheikh Farid believed :

Wordly Power, Position and Pelf is vague. These don’t come to the rescue of man at the last hour. Consciousness of death is must, because it is inevitable. Too much wordly involvement carry the man away from his real Goal. When the divine light goes out of this body descends in to dust. Sheikh Farid says :

ਫਰੀਦਾ ਕੋਠੇ ਮੰਡਪ ਮਾੜੀਆਂ, ਏਤੁ ਨਾ ਲਾਏ ਚਿਤੁ ।  
ਮਿਟੀ ਪਈ ਅਤੋਲਵੀ, ਕੋਈ ਨਾ ਹੋਸੀ ਮਿਤੁ ।

Time does not favour any body. It destroys everything later or sooner before the time comes to perish, why not to make the necessary spiritual awakening ? Icy hands of the

1. Yusuf Ali, Koran, P. 175.

2. Rubaiyat of Omar Khayyam translated by the Edward Fitzgerald- P. 46

death won’t spare any body. Omar Khayyam gives his own description of the time :

Come, fill the Cup, and in the Fire of Spring  
The Winter Garment of Repentance fling :  
The Bird of Time has but a little way  
To fly-and Lo ! The Bird is on the Wing.<sup>1</sup>

#### Sadness in the Poetry of Sheikh Farid

“God sent his singer upon earth  
With songs of sadness and of mirth  
That they might touch the hearts of men  
And bring them back to heaven again.”

(Longfellow)

Sheikh Farid’s poetry gives the reflection and image of the pain symbolised in inspiration for the higher purposes. Prof. Diwan Singh writes, “That the absolute impression of Farid’s poetry is melancholism, Pathos and sadness.” There are two attitudes towards life, one is optimistic and other is pessimistic. These are two different angles of life which are so integrated that it becomes difficult to separate them. Sadness is very near to life. Optimism is a provisional it is not permanent. Sadness is the real controller of life, happiness is only fleeting shadow. It is an ideal expectation. No body gets the permanent relief in life, every body is tolerating the grief in want of happiness. An English poet Pope really gives the remarkable comment about happiness,

Hope springs eternal in the human breast.  
Man never is, but always to be blessed.

It is said that hope sustains life. Every man is facing the torture and tribulation in the search of happiness.

Sadness is the sentiment which is very much near to the spiritual element. Sheikh Farid emphasizes on the sadness because it is the real remedy which gives reconciliation to face.

1. Rubaiyat of Omar Khayyam translated by the Edward Fitzgerald, P. 14.



the problems of life. It opens the door for spiritual discovery also. Sheikh Farid writes :

ਫਰੀਦਾ ਚਿਤ ਖਟੋਲਾ, ਵਾਣ ਦੁਖੁ ਬਿਰਹਾ ਵਿਛਾਵਣ ਲੇਫੁ ॥  
ਏਹੁ ਹਮਾਰਾ ਜੀਵਣਾ, ਤੂੰ ਸਾਹਿਬ ਸਚੇ ਵੇਖ ॥35॥

All the mystics and Sufi Saints adopted the sadness to renunciate the wordly desires. Prior says, "Artist never writes, It is spontaneous flow which gives words to the inner feelings :

"Verses come from Heav'n like inward light.  
Mere human pains can never come by it ;  
The God, not we, the poem makes,  
We only tell folk what he speaks."

#### Sheikh Farid and Sufism

Prof. Sir. Hemilton says, "Baba Farid is a seminal personality in the development of the Islamic mystical movement in India".

Actually Sheikh Farid is not true Sufi-Poet, because first factor on which the foundation of Sufism stands is the voice against Islamic fanaticism. Philosophy of Sufism is entirely based on self-realisation through love (*Ishak*) Temples, Mosques and other religious centres are not the dwelling place of God, Sheikh Farid defends the Islamic traditions:

ਫਰੀਦਾ ਬੇਨਿਵਾਜਾ ਕ੍ਰਤਿਆ, ਇਹ ਨ ਭਲੀ ਗੀਤਿ ॥  
ਕਬਹੀ ਚਲਿ ਨਾ ਆਇਆ ਪੰਜੇ ਵਖਤ ਮਸੀਤਿ ॥70॥

Farid conventionally asserts upon man that *Nimaz* in the mosques five times in a day is essential. Farid goes up to the extent that man who does not come to the mosques to pay his attributes five times, is a dog. Far calling the man as dog who does not go to the Shrine to pay homage, also shows his conventionalism. Bulleh Shah, a famous Panjabi Sufi poet condemns the ceremonial traditions of the Muslim sect.

ਭੱਠ ਨਿਮਾਜਾ ਚਿਕੜ ਰੋਜੇ,  
ਕਲਮੇ ਤੇ ਫਿਰ ਗਈ ਸਿਆਹੀ ।

So, here is the difference between two Panjabi Sufi poets. Farid is on the first stage, where does not like to go out of the clutches of triditional dogmas of the Islam. Bulleh Shah renunciates all these pretentions and mis-conceptions. Farid confusion and contradiction to live an ideal life. God may not be in the Churches, Mosques and Temples but the faith in these holy shrines certainly gives contentment, a pieve of mind and calmaness. Farid was philosopher poet who gave call to the conscience. If a man acquires all the knowledge of world, but if he has not known himself, he remains ignorant. S.T. Coleridge says, "There was never a great poet who has not at the same time a profound philosopher."

Farid emphasizes the religious ceremonies only to develop the concentration. Concentration leads to the eliminations of impurities and cleans the mind of externalised sensual uncivilities :

ਉਨੁ ਫਰੀਦਾ ਉਜੂ ਸਾਜ ਸੁਬਹ ਨਿਵਾਜ ਗੁਜਾਰਿ,  
ਜੇ ਸਿਰੁ ਸਾਂਈ ਨ ਨਿਵੈ ਸੇ ਸਿਰੁ ਕਪਿ ਉਤਾਰਿ ॥71॥

This purity, bliss blessedness and peace make up the atmosphere of the state of meditation.

Meditation is an exercise to balance the mind,  
It is best way to set rest the mind,  
gives it the rest without bout.

Farid used to be in the meditation for hours together. So, Farid's philosophy is an essence of Absolute reality.

#### Language of Sheikh Farid

We find much influence of Persian on the language of Sheikh Farid. His language is very sweet. Lehndi has given a polishing colour to the composition of Sheikh Farid. Many words of Sanskrit or also found in the vocabulary of Farid. Brij Bhasha has also influenced his verse. All these languages very much befit his writing. Farid has selected the words like pearls to be set in the necklace of ancient Panjabi poetry, "Best



words in their best order". This is the secret of good poetry Farid has produced.

"The synthetic and magical power of Sheikh Farid's poetry lifts the wings of his imagination and reveals the secret of humanity in all its glory".

#### Sanskrit vocabulary used by Sheikh Farid

ਕਲਵਤਿ, ਮਨਚੰਦੜੀਆਂ, ਆਸਣਿ, ਖਿਨੋ, ਖੇਵਟ, ਸਚੁ, ਹਾਕਿਮ, ਘੁਮਿ, ਤਪਿਤਪਿ, ਜੋਬਨਿ, ਗਰਥ, ਨਾਗਰ, ਲੱਜ, ਸੁਹਾਗਣ ।

#### Persian and Arabic words.

ਅਕਲ, ਲਤੀਫ, ਰਬ, ਦਰਿ, ਦਰਵੇਸ਼ੀ, ਦਰਵਾਜ਼ੇ, ਦਮਾਮੇ, ਗੋਰ, ਦਰਬਾਰਿ, ਉਸਰ, ਅਸਲ, ਹੈਬਾਤੀ ਵਖਤ, ਮਸੀਤਿ, ਸ਼ਰਮਿੰਦਾ ਆਦਿ ।

Linguistic survey of Sheikh Farid's composition reveals that he was the master of old Panjabi language. He was the source from which the fountain of modern Panjabi literature has flown. Symbolism in the Farid's poetry is really marvellous.

"To set forth invisible or audible likeness what cannot be really or fully expressed to the physical eye or ear, or even clearly conceived by the limited faculties of the human mind. All language is in the last resort symbolic, and religious language is an especial degree, for it endeavours to present a mystery".<sup>1</sup>

In Farid's poetry beloved stands for soul and lover is a symbol of God. Meeting of the beloved and lover is a symbol of Union of soul and Sublime.

"Symbolism has become almost a style, such writing carry a double meaning. One is the out-ward and apparent, the other is inner and real".<sup>2</sup>

Symbols used by Farid :

ਫਰੀਦਾ ਦਰੀਆਵੈ ਕੰਨੈ ਬਗੁਲਾ ਬੈਠਾ ਕੋਲ ਕਰੇ ।  
ਕੋਲ ਕਰੇ ਦੇ ਹੰਝ ਨੂੰ ਅਚਿੰਤੇ ਬਾਜ ਪਏ ॥

1. Contribution to Analytical Psychology, Page 245.

2. Dr. Padma Agrawal, Symbolism in Art (Introduction), Page 9.

#### Guru Nanak Age (Mughal Period 1450-1700 A.D.)

Guru Nanak period is called the Golden period of Panjabi literature. It gave birth to many new poetic trends. Damodar, a great romantic poet, Shah Hussain, a pure Sufi saint, Guru Gobind Singh, a great master of heroic literature and Guru Arjan Dev a land mark in the history of Panjabi literature they were all product of the Guru Nanak age. Guru Nanak Dev stands supreme among all in the words of Surjit Singh Bal; "Guru Nanak has a unique place amongst the spiritual leaders, preceptors, reformers and saints of India. His teachings have a universal appeal and they hold good for ages."

So definitely this age can be named after Guru Nanak, he not only influenced his contemporaries but left his immortal impression on the coming generations also. The impact of this great teach on India society during the last 500 years cannot be easily estimated. In the fields of spirituality and ethics, he has deeply influenced the lines, thinking and conduct of the millions of people.

Guru Nanak was a great spiritual guide, divine musician, painter of Nature, Leader of the society and the Priest of humanity.

In the age of Nanak lot of literature was written. In Guru Nanak, we see the reflection of that society. So many poetic trends came forward to enrich the Panjabi language and literature which cannot be easily estimated. Guru Nanak can be called the representative of the age. This age is Golden age. Such a lofty, immortal, impressive and unique literature is never produced later on.

#### Different Trends of this Age

1. Gurmat-Kav-Dhara
2. Bir-Ras-Kav-Dhara-(Heroic literature)
3. Bhagati-Kav-Dhara.
4. Humourous-Kav-Dhara. (Humourous-Poetic-Trend)
5. Kissa-Kav-Dhara (Romantic-Poetic-Trend)
6. Sufi-Kav-Dhara (Sufi-Poetic-Trend)
7. Prose of Guru Nanak age.



## 1. Gurmat-Kav-Dhara

Eminent people of the other faiths such as Dr. Rabinder Nath Tagore and Prof. Arnold Toynbee, to mention two, have paid tributes from time to time to the noble ideals and literary values of Gurus-Philosophy. Gurbani (Philosophy of Gurus) believed in certain principles. Its first principle is that there is restlessness everywhere. Ignorance prevails in the world and humanity is at conflict with it self. This is the life of stresses, strain and strife. Gurus preach for the true happiness, they opine, "Happiness is the mental state of contentment which comes from successful adaptation to the world as it really is. It comes from being useful contribution to the welfare and happiness of others."

*Desires* :—Desires are the root causes of the sorrows and sufferings. When a desire comes in one's mind, it stimulates thoughts, which in turn, initiates action that makes one's destiny. Fulfilment of the wordly desire is generally persued in the belief that it will lead to happiness, however, it does not fulfil the real purpose.

*Mind* :—"Conquer the mind and the whole world is conquered." If clothes become impure when soiled with blood, how can be pure the hearts of those who suck the blood of their fellow man. Nanak, utter the name of God when the heart of rid of all evil, otherwise it is wordly show. It is practising untruth.

As long as the mind is not subdued, success eludes us, mind is under the sway of five passions, evil understanding and duality.<sup>1</sup>

So the Gurmat Philosophy believes in under mentioned spiritual principles.

1. Service of Humanity.
2. Love of God.
3. Purity of heart and mind.
4. Conquest of mind.
5. Universal brotherhood.
6. Equal opportunities in the society.
7. Voice against injustice and intolerance.
8. Human liberity.
9. Humility.
10. To lead domestic life but resisting the wordly temptations.

1. Gospel of Guru Nanak, "Languages Department", Punjab.

urus Gstood like rock for these principles, even if some were martyred by the fanatic Mughals. They never retreated even an inch from their principles and Philosophy. These Gurus enfused the spirit of moral courage, the community which was reduced to the complexes and fears, once again rose with enthusiasm and shook the walls of mighty Mughal Empire.

## Poets of Gurmat Philosophy

1. Guru Nanak Dev.
2. Guru Angad Dev.
3. Guru Amar Dass.
4. Guru Ram Dass.
5. Guru Arjan Dev.
6. Guru Teg Bahadar.
7. Guru Gobind Singh, Master of heroic literature.

Only seven Gurus composed the verses which are inserted in the Adi-Granth. We do not find any composition of Guru Har Gobind, Guru Har Rai and Guru Har-Krishan. Hymns of Guru Teg Bahadar and Guru Gobind Singh were recorded in the Scripture later on. Guru Arjan Dev compiled the Adi-Granth. Guru Gobind Singh added the composition of Guru Teg Bahadar and himself long time after the compilation of *Guru Granth Sahib*. Guru Gobind Singh's composition *Chandi-Di-Var* will be discussed as the master heroic literatue of the Nanak Age.

## Total Different trends and their Poets

### A. Sufi Poets.

1. Shah Hussain.
2. Sultan Bahu.
3. Shah Sharaf.

### B. Romantic Poets.

1. Damodar Gulati.
2. Piloo.
3. Hafaz Barkhardar.

### C. Bhagati-Kav-Dhara.

1. Bhai Gurdas.
2. Baba Sunder.
3. Satta and Balwant.

### D. Humourous Poetry.

1. Suthra.
2. Jallan.

### E. Heroic literature.

1. Guru Gobind Singh (*Chandi-Di-Var*)

### F. Prose of Nanak age.



## Gurmat-Kav-Dhara

### First poet Guru Nanak Dev

#### Birth and Childhood

"Guru Nanak was born at Talwandi in the present district of Shekhupura (Pakistan), on the third day of the light half of Baisakh in Samvat year 1526, corresponding to fifteenth day of April 1469, A.D. Talwandi is now called Nankana Sahib in honour of the great world-teacher to whom it had the honour to give birth. It was then a small village situated in the midst of a dense forest and waste-land, away from seats of power and tyranny, away from centres of learning and dry philosophy, far off from the arena of political strife and struggle, and away from the horrid, sickening scenes enacted by religious bigotry allied with political power. It was in the seclusion of such a village that the great World-teacher was born.<sup>1</sup>"

Guru Nanak's father popularly known as Mehta Kalu was the manager of village land-lord Rai Bular. Kalu belonged to the Bedi sub-caste of Hindu-Khatri. Mehta Kalu enjoyed the full confidence of Rai Bular. So many stories are attached with the birth of Guru Nanak. Some say that the child uttered some invisible voices for the men of this Earth. Nanak smiles like a grown up and wise man. Some people say that Halo of light was seen around his head at the time of his birth. So these stories still describe further, "Like all Hindus, the happy father sent for the family astrologer, Hardial, to draw up the baby's horoscope. On hearing what the nurse had to say, Hardial in said to have been filled with a mysterious awe and wonder. Before consulting his books and determining the stars under which the baby had been born, he wanted to have a look at it. It was an unusual request, but Hardial's importunities prevailed. The astrologer, who has seen hundreds of babies in his life, discerned in this one a light was to fill all lands and to guide all people to the Eternal Abode of the Supreme Lord ; a peace that was to soothe the fuffed breasts

1. Kartar Singh, M.A., Guru Nanak Dev, Page 19.

of a whole world ; a strange, sober, solemn, joy that was to lighten the burden of many a weary forlorn, oppressed heart ; a spiritual grandeur that was to elevate unto the bosom of his Lord the restless, wondering, world-beaten spirits of his fellow-men ; and all embracing love that was to knit all. Hindus, Muslims, and all the rest-into a Holy Fellowship of Soldiers of God and Brothers of condition of human beings oppressed and repressed by their powerful fellowmen. The astrologer bowed before the singular infant. He congratulated Mehta Kalu, saying, Fortunate, indeed, art thou, O Mehta, to have such a one as thy son. He will be a unique king, holding sway over vast dominions and adored by all sections of humanity. His fame and name will spread far beyond the frontiers of India. Though I shall not live long enough to witness his conquest of the world, yet I am happy to have seen him. I am blest.

Sweet as honey were these words to Mehta Kalu and his wife, Mata Tripta Kalu was a man of the world. He rejoiced to think that his only son would acquire fame, wealth, and rule. In accordance with the practice which somewhat still prevails in this land the infant was named Nanak after his elder sister, Bebe Nanaki. How glad must she have been ! Brothers named after them are especially dear to Indian sisters. Nanak was Bebe Nanaki's own' special brother. Thus, apparently quite by accident, but probably by a divine pre-ordination, a lasting bond was established between the brother and the sister. He shared her name. We shall see that he came to own her very soul. She alone, of all his family, discerned, at a very early time, the Eternal light that shone in the countenance of her divine brother".<sup>1</sup>

#### Sacred Thread Ceremony

At the age of nine, according to the custom of his family Guru Nanak was to wear *janeu* (Sacrificial Thread). The day was fixed. Mehta Kalu and Mata Tripta they were preparing for the ceremony. All relatives, friends and neighbours were invited on this occasion. Guru Nanak came and took his

1. See "Guru Nanak Dev", Page 21-22.



seat, when all the preliminary rites had been duly performed. Hardial lifted his hand in order to put the sacred thread round Guru Nanak's neck. Guru Nanak Dev suddenly ask, "What are you going to do Pandit ji"? Saying this the Divine Child refuse to wear the sacred Thread. He spake, "Man is dignified by repeating the name of God. His praise is the strongest thread. This thread once put on, a man can be admitted into the presence of God, and this cannot ever break down."

"Make mercy thy cotton, contentment thy thread, continence its knot, and truth its twist.

That would make a *janeu* (sacred thread) for the soul ; if thou have it."

#### Various Vocations of Nanak

Grazing of animals, business (Sacha-Soda), when father Mehta Kalu gave him Rs. 20/- for the business.

I have made a bargain the profit of which shall be reaped in the world to come. A bargain with God is much more profitable than any transaction with men. (Guru Nanak Dev)

#### Guru Nanak's Marriage

Guru Nanak was married with Sulakhni daughter of Mool Chand of Batala District Gurdaspur. He was married at an early age to put him in the domestic affairs. Nanak was not interested in marriage but his parent's wishes he could not ignore.

#### Service at Sultanpur

After marriage Nanak was sent to Sultanpur for service. Guru Nanak's sister Bebe Nanaki was married at Sultanpur with an officer named Jai Ram. Guru Nanak stayed there for some time. He always concentrated himself on divine prayer.

#### Guru Nanak's Enlightenment

At Sultanpur Guru Nanak got his spiritual enlightenment and he put himself in the higher work of composition, music, divine singing and human welfare.

#### Guru Nanak as Writer

Guru Nanak as writer has influence not only the people of his age, but the generations. His verse is so popular that it has become the proverbes for the daily life. For the development of Panjabi language and literature, contribution of Guru Nanak can be distinguished unque. Gurmakhi script was adopted by Guru Nanak first. Though Gurmakhi script was prevalent in India in eighth centuries yet Guru Nanak polished it and gave it a new life. Gurmakhi name of this script is popular only due to Guru Nanak. People thought that is the script which flew from the mouth of Guru Nanak.

Literature composed by Guru Nanak has great qualitative values.

#### Compositions of Guru Nanak

1. Japu. 2. Sidh Goshat. 3. Rag Asa Patti. 4. Three Vars (Asa, Majh and Malhar Rag). 5. Barah Mah Rag Tukhari. 6. Sohila. 7. Babar Vani. 8. Pare. 9. Vanjare, 10. Shabads. 11. Slokas. 12. Ashat Padian. 13. Shand. 14. Rekhta. 15. Alaunian etc.

Guru Nanak used 19 Ragas out of total 31 Ragas inserted in Adi Granth. Guru Nanak was multipurpose personality. His personality traits are widely known. From the angle of literature his personality is reflected in the following channels:

1. Guru Nanak as spiritual guide.
2. Divine musician.
3. Poet of nature.
4. Leader of society.
5. Reformer.
6. Priest of humanity.
7. His inevitable impression.

#### Guru Nanak as Spiritual Guide

Nanak as spiritual guide stands distinguished among saints, sages, mystics and the teachers of spiritual science. Opening lines of Jap-ji Sahib gives the reflection about the concept of God. "The question of imminence and transcendence is the fundamental issue in all religious philosophies. Guru Nanak



has not shirked and avaded it. In all his teachings he has persistently attempted and effected a whole some reconciliation of these two opposite views of divine nature and action. Thus in the words which contain the central formula, the Mool Mantra, of his religion, Guru Nanak gives us a few glimpses of the Lord as under :

The one supreme being ; The Eternal ; the Creator who pervadeth and sustaineth all His creation ; Free from the fear and enmity ; Timeless, not subjected to birth and death ; Self subsistent, and the Enlightener ; to be known and realized by the grace of Guru.

God is thus not the great First Cause, who created the world once upon a time, but the indwelling Spirit that creates and sustains the universe each moment of its existence. He is not equated with His Creation; He transcends it; but He is also present in every little part of it at all times. This imminence of the transcendent, this presence of the infinite in our finite lives, is emphasized again and again by the Guru. For example:

‘Thou alone hast created the earth and the heavens,  
And thou alone art sustaining them at all times.

For the attainment of supreme Guru Nanak cleared “Earning One” bread by honest labour sharing one’s earnings with the needy; and meditating on the Holy name of Lord Divine.

This is perhaps first time in the history of mysticism that a Saint had a shreud sense of social values.

“He alone treadeth the Path of righteousness,  
Sayeth Nanak who earneth his bread with honest labour  
and shareth it with others.”

*(Var Sarang Mohla-1)*

But earning are to be shared with others willingly and with self-offering. ‘Sharing one’s earning with others’ is a gesture of service, which is practical expression of love. Religion is not to be found in the words only. Only that man is religious who treats all the people equal. In brief we can conclude that according to Nanak “God is immortal, Unborn, Casteless and beyond the reach of senses”.

That immortal, unborn and supreme can only be attained by devotional concentration and practising by meditating dedication. Those who don’t concentrate, Guru Nanak sayeth “Cuckoo who lives on the mango trees and meditate on the name of God realises the enlightenment.”

“There is a Simble (oak) Tree which lives for a long time. This tree is quite high and broad. If the birds come on this tree to get shelter, they go disappointed. Fruit of this tree is tasteless, flowers give irritating smell and even the leaves are useless. Guru Nanak makes us realise by this symbolic instance that ‘humility is blessing. What is the use of being so high if one can not serve others. Guru Nanak believed that by serving others one can get the spiritual realisation. Renunciation, condemnation and detachment of the social life does not help at all to achieve the spiritual goal. Bhai Jodh Singh discussing the chapter ‘Humility’ from the gospel of Guru Nanak writes, “Low Castes amongst the low, nay lowest of the low even, Nanak wants to be in their company. He has no desire to emulate the high ups. Thy looks of benevolence fall where the lowly are cared for. As the wide ocean is full of water, I am full of sins. Take pity on me and show mercy, thou canst make the sinking stones swim.”

Guru Nanak gave inspiration that modesty, humility, compassion and sweetness, they all work as the balm for the bruised hearts.

Benjonson writes in his poem “In short proportions life may perfect be,” “that Lilly flower blooms for a day. It withers at night but the fragrance, the perfume it spreads makes the Lilly greater than an oak tree who lives for 300 years.” Benjonson seems to have drawn this idea from the verse of Guru Nanak regarding Simbal tree.

### **Guru Nanak as Divine Musician**

Music is the art of prophet which can calm the agitation of a soul. All the Gurus used musical instruments for the Kirtan. Music has direct appeal to the heart of man. It concentrated the different attentions of mind on one object. Music can be used as a source to change the mind of a man.

History tells us that wherever Guru Nanak went, he sang



his hymns to the people and his accompanist Bhai Mardana who belonged to the family of musicians, was personal musician of Guru Nanak. Mardana used to give instrumental music, when Guru Nanak sang. Dr. D.S. Narula in his thesis, "Guru Nanak as musician" writes that basically Guru Nanak was musician. He knew all the Ragas and their tunes. Guru Nanak used 19 Rages out of 31 recorded in the *Guru Granth Sahib*. There is no such composition of Guru Nanak which cannot be sung on musical notes. Prof. Parkash Singh in his book 'Guru Nanak and His Japji' writes about Guru Nanak's knowledge of music.

"Guru Nanak loved music. Not only the holy word but also the holy music was a Divine gift with Him, which found an echo in the hearts of the listeners when he sang. He delivered his Divine message to the people with the help of the holy music. He used to sing in the accompaniment of a six-stringed rebeck, called *Rabab*, which was played by Mardana. According to Sadiq Ali Khan in his *Sarmays-i-Ishrat* this musical instrument was Guru Nanak's own invention.

Whenever the Divine inspiration came, the Guru heard the word with his musical ear and lost no time in singing it out. He so often said to his life-long companion and minstrel: "Mardana, play the rebeck, the music of Heaven cometh."

He sang in wondrous ecstasy and could listen to an infinite number of musical measures being played on an infinite number of musical instruments by an infinite number of musicians. He heard wind, water and fire singing the praises of the Lord. For him "the music of the spheres in the melody of the worship of God." "On hearing celestial music" says Guru Nanak, "My mind becomes absorbed in God." Guru Nanak lived in celestial music—rather he was himself all music.

This was the miracle of music only that a man like Sajjan was reformed, This is an incident that during his travellings Guru Nanak reached Tulamba in the district of Multan (Now in Pakistan). Prof. Kartar Singh writes, "Five or six furlongs from the present railway station of Mukhdumpur on the Khanewal-Shorekot line, there was the habitation of a notorious *thug* named Sajjan. To all appearances he was a holy man. He dressed himself in pure, spotless white, put on a tilak mark on

his forehead like Hindu men of religion, wore a rosary round his neck like Muhammadan faquirs, and carried a pilgrim's staff in his hand. He called himself a *Sheikh*. He had built, side by side, a temple for the Hindus and a mosque for the Muslims. His habitation was a spacious building in which he provided food and lodgings to travellers. When night came on, he dismissed his guests to sleep. He and his men fell upon his unsuspecting guests at night, relieved them of their valuables, and threw their bodies into a secret well in which they perished. 'Next morning he would take up a pilgrim's staff and a rosary, and spread out a carpet to pray in the true spirit of an ancient Pharisee. He intended to play the same trick on Guru Nanak and his companion.'<sup>1</sup>

The music Guru Nanak had in his personality fascinated Sajjan Thug. When Guru Nanak with his companion Mardana went to take rest. The music on the rebeck continued. It was finding its way to the heart of Sajjan and beginning to purge it of its filth.

ਉਜਲਿ ਕੇਹਾਂ ਚਨੀਕਣਾ, ਘੋਟਮ ਕਾਲੜੀ ਮਸੁ ॥

ਧੋੜਿਆਂ ਜੂਠ ਨਾ ਉਤਰੇ ਜੇ ਸਉ ਧੋਵਾਂ ਤਿਸੁ ॥ (ਸੁਹੀ ਮਹਲਾ ਪਹਿਲਾ)

'Bronze is bright and shining; but if I were to rub it, its sable blackness doth appear.

Which even a hundred washings cannot remove. (*Suhi*)

"As the deep-penetrating notes of the moving, divine song followed each other in a sweet cadence, the heart of Sajjan, which had been callous and cruel and devoid of all softer feelings, began to melt in deep anguish of the soul, to throb in anxiety, to flutter in fear. All his dark deeds stood stark before him. He tightly shut his eyes but they still started him in the face A heavy burden, as of big, heavy, countless loads, seemed to be pressing on him and crushing his soul."<sup>1</sup>

Sajjan Thug fell on the feet of Guru Nanak and the tears of repentance began to flow from his eyes. Shakespeare was right enough to say "The man who has no music in himself or is not moved by the conchored of sweet music is fit for treason;

1. Kartar Singh, M.A., 'Guru Nanak Dev', Page 96.



strategies a spoils, let no such man be trusted." So, Guru Nanak was an embodiment of music who purged the filth of many people like Sajjan Thug. In the words of Prof. Puran Singh, "He came like a song of Heaven and began singing as he felt the touch of the breeze and saw the blue expanse of sky."<sup>1</sup>

Guru Nanak made very successful use of music in the propagation of his mission. Actually Guru Nanak started the roll of music and later on it was followed by all his descendents. Even the blunt and rough souls were chanalised.

Music plays a vital role to change the man. Rabinder Nath Tagore rightly says, "That which cannot be expressed otherwise can only be told through music." Guru Nanak sang divine song, intoxicating music played by Mardana made the melodious and sweet ever lasting impact on the criminals like Sajjan Thug.

Every prophet is musician basically and there remain irresistible power in these divine songs. So Guru Nanak tamed the beasts, the tyrants, the robbers, the haughty kings and misguided people. It was the power of his musical singing that Kauda Rakash was cooled down. Hymns sung by Guru Nanak are still the source of guidance and inspiration for musicians, singers and saints

### Poet of Nature

Guru Nanak's poetry remains without a parallel. He was a poet of man, Nature, and God."<sup>1</sup>

Nature is Vast, Vital and vigorous phenomenon of the universe. It is all due to nature that entire universe is functioning regularly in its disciplined order. Nature is the ladder to climb up to the Creater. Guru Nanak reveals

ਬਲਿਹਾਰੀ ਕੁਦਰਤ ਵਸਿਆ,  
ਤੇਰਾ ਅੰਤ ਨ ਜਾਇ ਲਖਿਆ ॥

God resides in His nature. He is Timeless, limitless and omni-present.

1. Prof. Puran Singh, 'The Book of Ten Masters', p. 1,

Words Worth gives the glimpses of nature and he thinks that nature is a great educator. Rousseau, a great educationist he also preached, back to nature. Rousseau thinks that society corrupts the man. It is nature who is real guide, the guardian and anchor. Nature is solace for the troubled hearts. The Guru Nanak made sign to Mardana. Music on the rebeck began. The Guru raised his eyes to Heaven and gave utterance to the following hymn:

ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦ ਦੀਪਕ ਬਨੈ, ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ॥  
ਪੂਪੁ ਮਨਿਆਨਲੋ ਪਵਣ ਚਵਰੋ ਕਰੇ ਸਗਲ ਬਨਰਾਇ ਫੂਲੰਤ ਜੋਤੀ ॥  
ਕੈਸੀ ਆਰਤੀ ਹੋਇ ਭਵਖੰਡਨਾ ਤੇਰੀ ਆਰਤੀ,  
ਅਨਹਤਾ ਸ਼ਬਦ ਵਾਜੰਤ ਭੋਰੀ ॥ ਰਹਾਉ ॥

'The sky is Thy salver;

The sun and the moon O Lord, are Thy lamps

The orbs of the luminous stars are the pearls enchased in that salver.

The perfume of the sandal is Thy incense.

The wind is Thy fan; all the forests of the world are the floors for.

Thy Arti, O Lord of Light.<sup>1</sup>

Guru Nanak like a painter drawn a wide sketch before the eyes of readers. This out word Arti which is performed in the Temples is an immitation of the Prayer which nature is performing. The twinkling of stars, cooling Moon and blazing Sun on the surface of Sky gives a thrill to the mind of a poet, these luminous stars are compared with glittering Pearls. Poet imagines that Sun and Moon are two lamps. The perfume of the fragrant trees is the incanse for the prayer. Wind is fan. Forests are the flowers. This bewitching play which Nature demonstrating is really remarkable. The poet is highly impressed by the wide spread beauty of Nature. Cuckoo, fish, serpent, fruit, flowers, spring, dessert, sky, Sun, Moon, Earth, trees all such words are used in the verse of Guru Nanak for the symbolic purposes. Symbols make the flow of verse fanciful and

1. Translation by Prof. Kartar Singh, M.A.



imagination give its colour. Guru Nanak was the greatest poet of nature who picturised the whole universe in the lap of nature.

Guru Nanak believed that a man should learn to detect and watch that gleam of light which flashes across the mind from within is more than the luster of fragment of bards and singers. God is with in you. God himself is light-house, it enlightens the object where its rays fall.

'God's Name alone is my earthen lamp; suffering is the oil I put therein.

The flame of the sacred Name-lamp has consumed the oil of suffering. Death shall not come near me at all.

For Nanak nature is the controlling Agency of the universe. All the planets are revolving in their directed order. Nature is endless, limitless and timeless. Time does not effect nature at all. Nature goes on in its work continuously since ages. Five Hundred years ago Guru Nanak gave the concept of nature and he said, "There are plenty of planets in space which cannot be conquered by man—

ਪਤਾਲਾ ਪਾਤਾਲ ਲੱਖ ਅਗਾਸਾਂ ਅਗਾਸ ।

ਉੜਕ ਉੜਕ ਭਾਲਿ ਥਕੇ ਵੇਦ ਕਹਣਿ ਇਕ ਵਾਤਿ ॥

In Asa-Di-Var, Guru Nanak gives detailed description about the functioning of nature.

"Whatever is seen or heard is in the order of Nature; so is the consciousness of fear and comfort.

The nether regions, the heavens, and all the forms in creation come in the course of Nature;

So did the Vedas, the Puranas, the Western Books, and all the ways of thought,

And all the ways of eating, drinking, dressing, and all the ways of love.

Nature prevails in the animal kingdom, its species, genera, and colours.

Nature work in the virtues and evils of men in their feelings of honour and dishonour.

Nature works in the air, the water, the fire, and the dust of the earth.

Thy Nature works everywhere; Thou art the Master of Nature, Thou the Creator, Thy Name is the holiest of the holy.

Says, Nanak, God looks to everything with His will, and works most intelligently."<sup>1</sup>

According to Guru Nanak what is seen or heard is in the order of Nature. Nature is source of great comfort as well as it is great fear also. In all the planets nature works supreme. Even, human behaviour is guided by the branches of nature. Air, Fire, and the water all are the servants to nature. God is the controller and nature is its disciplined soldier. Who works efficiently, punctually and in its regular order. Nature never disobeys her master. Though untraced potentialities of nature frighten the man yet nature if harnessed for the betterment of mankind, it serves as the guiding star to the creation on the universe. Words Worth, Gorky, Rousseau all these great educationist believed in the education of nature. They could not represent the inner picture of nature as Guru Nanak. Guru Nanak is the only writer who gives the wider and vital sketch of nature, which is not only controlling agency of planets but guide to the human life and human behaviour also. Nature is not confined to the forests, jungles, springs and clouds only but it is controlling the entire functioning of the universe so Guru Nanak believed that God is in his nature. God is present everywhere, but He reflects Himself through nature.

"Over land and Sea, unseen by all, He acteth.

(Sorath)

Milton in his famous poem "On his blindness" also reveals the Vital Power of God and says that the messengers of God carry His order over Earth and Ocean. P.B. Shelley also writes in his poem "Cloud"

Over earth and ocean',  
with gentle motion,  
This pilot is guiding me.

So in the comparison of Words Worth, Shelley, Milton, Rousseau, Guru Nanak seems to be greater poet of nature.

1. Asa-Di-Var, Page 464—Translator Prof. Teja Singh.



For him nature is an unseen hand, a destiny which shapes the entire functioning of the universe.

### Guru Nanak Poet of Social Consciousness

Guru Nanak was far-sighted reformer. He correctly diagnosed the malady which was eating into the vitals of human society. J.S. Grewal discussing "Guru Nanak in History" writes, "Guru Nanak is generally depicted as a great social reformer".<sup>1</sup> It is believed that he preached 'liberal' social doctrines, he upheld the ideal of equality and advocated, a classless society. He was an apostle of universal 'brotherhood' and he condemned caste and class. A notable aspect of the 'social improvement' effected by him was 'the emancipation of women'. It is said that Guru Nanak was that reformer who changed the entire structure of society which was based on corrupt and false values. For women, Guru Nanak raised a strong voice that women was the creator, why she should be discarded. Guru Nanak as the emancipator of women, is known in the history of India. "For him men and women were equal. Guru Nanak is advocacy of 'The universal brother-hood of man' and his principle of protest against castism are seen as the reflections of the influence of the Islamic principles of universal brother-hood and human equality".<sup>2</sup>

At any rate, Guru Nanak is believed to have condemned many social evils before launching a positive programme of social-reformer, disparity, caste, Sati, Slavery of women, for instance to a twentieth-century, writer Guru Nanak has appeared in deed as a true socialist".<sup>3</sup>

Guru Nanak's composition reveals his familiarity with many of the socio-economic problems of the societies in the Punjab. Guru Nanak's social concerns and their relative importance to him, his attitudes towards the existing social order of the society, caste, position of women and the social injustice.

W.H. Macelod in his book 'Guru Nanak and the Sikh

1. J.S. Grewal, 'Guru Nanak in History', pp. 168-169.  
2. Yusuf Hussain, 'Glimpses of Medieval Indian Culture', p. 21.  
3. Kahan Singh, 'The Sikh Religion' (A Symposium), p. 147.

'Religion' writes, "Political, social and economic issues find expression in his works only in so far as they relate to the pattern of religious salvation which he upheld, or to contemporary patterns which he rejected. This is not to deny that details relating to such issues cannot be gleaned from his works, and it is obvious that his teachings have had effects which extend for beyond a recognizably religious context".<sup>1</sup>

Discipline of service has played a prominent role in the evolution of Sikh religion. 'Service' is one form or another is an integral part of Sikh-duty. Disparity, discrimination and differentiation has got no place in the mission of Guru Nanak. To avoid class-consciousness, Nanak started *Langar* (Free-Kitchen) for the people. Prof. Parkash Singh writes, "A Sikh temple without a free kitchen is inconceivable.

In its very inception, a protest against, the inequities of the caste system, the Sikh langar is a 'common refectory' attached to every gurdwara. Guru Nanak had started a crusade against the tyrannies of the high-born over the people of humble origin; and the Guru's langar was an institution which was promulgated in this holy campaign. A practical step to root out the evil which was eating in to the very vitals of the Indian people, the free kitchen became the foundation, of equality and fraternity, among the followers of the Guru. If one studied aright the ideals of Sikhism, one would be simply impressed by a really unique feature; the secularization of service".<sup>2</sup>

Guru Nanak appeared on this earth at a time when the sublime spirit of the true religion was largely obscured by elaborate ceremonials and meaningless formalities. Religion had been reduced to just a code of certain dogmas and observance of mechanical rituals. The spirit of truth was burried under the heaps of senseless dogmas, meaningless rituals and blind superstitions. So the need of the hour was to first restore the faith of people in one God, and to eliminate all that hundred man's relation with God. Nanak exhorted the people to forget about the supposed agencies of creation, sustenance and death. They are not independent of Him. They work as

1. W H. Macelod, 'Guru Nanak and the Sikh Religion', p. 73.  
2. Prof. Parkash Singh, 'Guru Nanak and His Japji', p. 28.



He bids them. Condemning the irrational tradition set by Brahmans to wear holy thread, Guru Nanak asks Brahman, "What religion does thy thread give to the wearer? Around me I see that men who pride themselves on being Twiceborn, and round whose necks this cotton thread has been put by learned Brahmans, are committing the foulest deeds. They rob and kill, lie and deceive, give reins to their lust and greed, and commit a thousand sins and crimes against their fellow-creatures. Their souls are polluted to the core. Is this the religion which thy thread has given them? What a religion! I would have none of it.'

The Guru said all this in form of *Sloks* which were later included in his composition called *Asa-di-Var*. They may be rendered as below:

'Make mercy thy cotton, contentment by thread, continence its knot, and truth its twise.  
That would make a *janeu* (sacred thread) for the soul; if thou have it, O Brahmin, them put in on me.  
It will not break, or get soiled, or be burnt, or be lost.  
Blest is the man, O Nanak, who goeth with such a thread on his neck'<sup>1</sup>

ਦਇਆ ਕਪਾਹ ਸੰਤੋਖੁ ਸੂਤੁ ਜਤੁ ਗੰਢੀ ਸਤੁ ਵਟੁ ॥  
ਏਹੁ ਜਨੇਊ ਜੀਅ ਕਾ ਹਈ ਤ ਪਾਂਡੇ ਘਤੁ ॥  
ਨ ਏਹੁ ਤੁਟੈ ਨ ਮਲੁ ਲਗੈ ਨ ਏਹੁ ਜਲੈ ਨ ਜਾਈ ॥  
ਪੰਨੁ ਸੁ ਮਾਣਸ ਨਾਨਕਾ, ਜੋ ਗਲਿ ਚਲੈ ਪਾਇ ॥

By adoring and practising God's name honour and true thread are obtained. In this way a sacred thread shall be put on, which will not break, which will be fit for entrance into God's court. Brahmin could argued and he admitted that they people were without true thread of the soul.

#### Other Social Reforms

Guru Nanak tried to smash the disparity between rich and poor. He refused the invitation of the richest man Malik Bhago.

1. Prof. Kartar Singh, M.A., 'Guru Nanak Dev', p. 40.

and took his meal from the cottage of Bhai Lalo who was the poor worker. Because Lalo's bread has been obtained by honest labour. Malik Bhago's bread contain blood because he has earned it by sucking the blood of poor people. Actually Malik Bhago, and Bhai Lalo are two symbles of corrupt practice and honest living. (to take away the others right which belongs to some one else, it is beef for Hindus and pork for the Muslim.)

ਹਕੁ ਪਰਾਇਆ ਨਾਨਕਾ ਉਸੁ ਸੁਅਰ ਉਸੁ ਗਾਇ ॥

Malik Bhago's pride was humbled when he realized that his earning is sinful. At the same time Malik Bhago fell at the feet of Guru Nanak. The Guru Nanak's reply was in the form of following lives:

'Truely low-caste men are they  
who forget the lord:  
without meditation on the supreme Lord,  
O Nanak, Man becometh low, man out caste to.

(Rag Asa)

So Guru Nanak gave wide spread to his teachings for the eradication of social evils, false rituals. "Guru Nanak's comment on the custom and ceremonies is more often concerned with Brahmanical rituals. Muslim customs were also criticised for instance there is a comment on the burial."<sup>1</sup> Guru Nanak never speared any dogma and superstition which arises misconception in the mind.

So the long and short of whole discussion is that the religion preached by Guru Nanak was never Hinduism nor Islam. At the same time he was not against either of them. His was the voice against the false beliefs and illogical ideas. It was the religion of truth free from the dogmas and rituals, Full of honesty, righteousness, love of mankind, equality of man, selfless service of humanity, simplicity and high moral character.

#### Guru Nanak as the poet of humanitarinism

We find lot of humanitarinism in the poetry of Guru Nanak. Guru Nanak never believed in Hinduism or Islam, he was the

1. Macauliffe, 'Sikh Religion', p. 226.



worshipper of humanity. At the time of Babar's invasion, when he saw murdering, slaughtering and plundering. Guru Nanak's heart wept for those people who became the victims in the hands of tyrant Mughal forces. The Guru Nanak and Mardana were also taken prisoners. When Guru Nanak saw the critical condition of the people. Men, women and children were being murdered mercilessly in cold blood. Respectable and beautiful women were being dragged by the hair in the streets and Bazars. The soldiers of Mughal forces, intoxicated with power and position were spreading fire and rape. Guru Nanak could not tolerate this miserable plight. Condition of the country-women was all the more pessimistic and sad. Women were being treated like animals. Guru Nanak's imagination was flying in the sky. Though he was in the prison yet the news which were spreading filled Guru Nanak with the feelings, sentiments and emotions. He burst in the following lyric:

ਜਿਨਿ ਸਿਰਿ ਸੋਹਨਿ ਪਟੀਆਂ ਮਾਂਗੀ ਪਾਇ ਸੰਧੂਰੁ ॥  
ਸੇ ਸਿਰ ਕਾਤੀ ਮੁਨੀਅਨ ਗਲ ਵਿਚ ਆਵੈ ਧੂੜਿ ॥  
ਮਹਲਾ ਅੰਦਰਿ ਹੋਈਆਂ ਹੁਣਿ ਬਹਿਣ ਨ ਮਿਲਨਿ ਹਦੂਰੁ ॥੧॥  
ਆਦੇਸੁ ਬਾਬਾ ਆਦੇਸੁ

ਆਦਿ ਪੁਰਖ ਤੇਰਾ ਅੰਤੁ ਨਾ ਪਾਇਆ ਕਰਿ ਕਰਿ ਦੇਖਹਿ ਵੇਸੁ ॥੧॥ (ਰਾਉ)  
ਜਦਹੁ ਸੀਆ ਵਿਆਹੀਆਂ ਲਾੜੇ ਸੋਹਨਿ ਪਾਸਿ ॥  
ਹੀਡੋਲੀ ਚੜਿ ਆਈਆ ਦੰਦ ਖੰਡ ਕੀਤੇ ਰਾਸਿ ॥  
ਉਪਰਹੁ ਪਾਣੀ ਵਾਰੀਐ ਝਲਿ ਝਮਕਨਿ ਪਾਸਿ ॥੨॥  
ਇਕੁ ਲਖੁ ਲਹਿਨ ਬਹਿਨੀਆ ਲਖੁ ਲਹਿਨ ਖੜੀਆ ॥  
ਗਰੀ ਛੁਹਾਰੇ ਖਾਂਦੀਆਂ ਸਾਵਣ ਸੋਜੜੀਆ ॥  
ਤਿਨ ਗਲਿ ਸਿਲਕਾ ਪਾਈਆਂ ਤੁਟਨਿ ਮੋਤਸਰੀਆ ॥੩॥  
ਧਨੁ ਜੋਬਨੁ ਦੋਇ ਵੈਰੀ ਹੋਏ ਜਿਨੀ ਰਖੇ ਰੰਗੁ ਲਾਇ ॥  
ਦੂਤਾ ਨੋ ਫੁਰਮਾਇਆ ਲੈ ਚਲੇ ਪਤਿ ਗਵਾਇ ॥  
ਜੋ ਤਿਸੁ ਭਾਵੈ ਦੇ ਵਡਿਆਈ ਜੋ ਭਾਵੈ ਦੇਇ ਸਜਾਇ ॥੪॥  
ਅਗੋ ਦੇ ਜੇ ਜੋਤੀਐ ਤਾ ਕਾਇਤ ਮਿਲੈ ਸਜਾਇ ॥  
ਸਾਹਾਂ ਸੁਰਤਿ ਗਵਾਈਆ ਰੰਗ ਤਮਾਸੇ ਚਾਇ ॥  
ਬਾਬਰ ਵਾਣੀ ਫਿਰਿ ਗਈ ਕੋਇਰ ਨਾ ਰੋਈ ਖਾਇ ॥੫॥  
ਇਕਨਾ ਵਖਤ ਖੁਆਇਅਹਿ ਇਕਨਾ ਪੂਜਾ ਜਾਇ ॥  
ਚਉਕੇ ਵਿਣੁ ਹਿੰਦਵਾਣੀਆਂ ਕਿਉਂ ਟਿਕੇ ਕਢਹਿ ਨਾਇ ॥

ਰਾਮ ਨ ਕਬਹੂ ਚੇਤਿਓ ਹੁਣਿ ਕਹਿਣ ਨ ਮਿਲੈ ਖੁਦਾਇ ॥੬॥  
ਇਕਿ ਘਰਿ ਆਵਹਿ ਆਪਣੇ ਇਕਿ ਮਿਲਿ ਮਿਲਿ ਪੁਡਹਿ ਸੁਖ ॥  
ਇਕਨਾ ਏਹੋ ਲਿਖਿ ਬਹਿ ਬਹਿ ਰੋਵਹਿ ਦੁਖ ॥  
ਜੋ ਤਿਸਿ ਭਾਵੈ ਸੋ ਥੀਐ ਨਾਨਕ ਕਿਆ ਮਾਨੁਖ ॥੭॥ (ਰਾਗ ਆਸਾ)

\*They whose beautiful tresses shone with lustre, and the partings of whose hair were lined with vermilion. Have their locks now shorn with scissors and dust is thrown upon their heads and necks. They used to live in their palatial private chambers; now they cannot find a seat even in public. Hail, O Father! hai ! O Primiaeval Being, no one can know Thy limits or comprehend Thy ways; Thou workest out Thy will and beholdest the scenes thus enacted. When they were married, they looked charming fair beside their spouses; They came seated in palanquins; ivory bangles decorated their arms; Water was waved around their heads, and glittering fans were waved over them. A hundred thousand rupees they got as gift as they sat, and a hundred thousand as they stood up. Eating coco-nuts and dates they sported and enjoyed themselves on their cosy couches. But now ropes are fastened round their necks, and broken are their strings of pearls. Their wealth and beauty, which afforded them merriment and pleasure, have now become their baneful foes; Orders were given to the soldiers, and they dishonoured and took them away as captives. If it please God, He bestoweth honour and greatness; if it please Him, He awardeth punishment. If they and thought of God in time this retribution would not have fallen on their heads. The rules (whose duty it was to oppose the invader and protect



the people) had lost all sense of that duty in joys, spectacles, and pleasures.

Now, when Babar's rule hath been proclaimed and his cohorts are ruling over the land, even the Pathan princes get no food. Some lost their five times of prayer, others lost their hour of worship.

Without bath and without their sacred squares how should the Hindu women, thus driven abroad, engage in worship and apply the frontal marks?

They had never thought of Ram now they are not allowed even to say Khuda."<sup>1</sup>

Principal Teja Singh has beautifully remarked about the greatness of Guru Nanak in the words, Guru Nanak tried to free the people from the bondage of so many Gods and godlings and led them to accept one supreme God as the Creator and Sustainer of all."

Guru Nanak made the people mentally as well as physically awakened and enthusiastic to rise and fight against injustice with his thrilling songs and sermons. Guru Nanak preached the religion of humanity according to which men must be welded together into a classless society on the foundation of mutual fellow-feelings and brotherly love under the father-hood of one God. Guru Nanak gave life, love and light to the people who came in his contact. Religion of Guru Nanak is based on realisation of responsibilities. Disparity and discrimination between man and man was severely condemned by Guru Nanak.

ਸਭੇ ਸਾਂਝੀਵਾਲ ਸਦਾਇਕ, ਕੋਈ ਨਾ ਦਿਸੇ ਬਾਹਿਰਾ ਜੀਉ ॥

All the people living in this world should get the equal opportunities in life. No body should be deprived from his due right. Those who toil to earn their living and then share the earning with others, have found the true way.

ਯਾਲਿ ਖਾਹੁ ਕਿਛੁ ਹਥੁ ਦੇਹਿ, ਨਾਨਕੁ ਰਾਹੁ ਪਛਾਣਹਿ ਸੇਇ ॥

Guru Nanak had come to serve the suffering humanity. He felt very sad, when he saw people miserably crying. Babar

1. Translation by : Kartar Singh, M.A.

attacked India and terrible blood-shed and massacre was displayed. This tragedy was intolerable. Noble and Pious feelings burst into a protest against dispensation.

Creating the local colouring of the situation Prof. Kartar Singh writes:

It was early in the morning yet. Amid the chirping of birds in the trees, bushes and the sky, the Guru went on, thinking of the inhuman slaughter of the weak, innocent, unarmed people. Reaching near Babar's camp, early in the morning, the Guru raised his voice into a song in which he poured forth the agony of his heart in an invocation to the Creator of both the slayers and the slain; he even arraigned Him for taking sides. Thus sang he:

'O God, Thou hast taken Khurasan under Thy protection, and exposed India to terror.

The Creator taketh no blame to Himself: It was Death disguised as a Mughal that Thou didst send to make war on us.

When there was such slaughter, such lamentation, didst not Thou O God, feel pain?

Creator, Thou belongest equally to all.

If a powerful one beat another powerful one, it is no matter for anger;

But if a ravening lion fall upon a herd of cows, then the master of the herd shout shown his meanliness.

The Lodhi dogs, who have spoiled the priceless jewel that India is, will be wiped off from memory when they are gone.

O God, Thou bringest people together and thou Thyself separatest them-lo ! this is Thy greatness.

If any one give himself a great name and enjoy himself to his heart's content.

In God's view he is as a worm which nibbleth corn.

But he who dieth shile yet alive, and ever repeateth His name, may, O Nanak, win lasting merit.'

(Rag Asa)



ਖੁਰਾਸਾਨ ਖਸਮਾਨਾ ਕੀਆ ਹਿੰਦੁਸਤਾਨ ਡਰਾਇਆ ॥  
 ਆਪੇ ਦੋਸੁ ਨ ਦੇਈ ਕਰਤਾ ਜਮੁ ਕਰਿ ਮੁਗਲੁ ਚੜਾਇਆ ॥  
 ਏਤੀ ਮਾਰ ਪਈ ਕੁਰਲਾਣੈ ਤੈ ਕੀ ਦਰਦ ਨ ਆਇਆ ॥  
 ਕਰਤਾ ਤੂੰ ਸਭਨਾ ਕੋ ਸੋਈ ॥  
 ਜੇ ਸਕਤਾ ਸਕਤੇ ਕਓ ਮਾਰੇ ਤਾ ਮਨਿ ਰੋਸੁ ਨਾ ਹੋਈ ॥ ਰਹਾਉ ॥  
 ਸਕਤਾ ਸੀਹੁ ਮਾਰੇ ਪੈ ਬਗੈ ਖਸਮੈ ਸਾ ਪੁਰਸਾਈ ॥  
 ਰਤਨ ਵਿਗਾੜਿ ਵਿਗੋਇ ਗੁਤੀ ਮੁਇਆ ਸਾਰ ਨਾ ਕਾਈ ॥  
 ਆਪੇ ਜੋੜਿ ਵਿਛੋੜੇ ਆਪੇ ਵੇਖੁ ਤੇਰੀ ਵਡਿਆਈ ॥  
 ਜੇ ਕੋ ਨਾਉ ਧਰਾਏ ਵਡੇ ਸਾਦ ਕਰੀ ਮਨਿ ਭਾਣੇ ॥  
 ਖਸਮੈ ਨਦਰੀ ਕੀੜਾ ਆਵੈ ਜੇਤੇ ਚੁਗੇ ਦਾਣੇ ॥  
 ਮਰਿ ਮਰਿ ਜੀਵੈ ਤਾ ਕਿਛੁ ਪਾਏ ਨਾਨਕ ਨਾਮ ਵਖਾਣੇ ॥ (ਰਾਗ ਆਸਾ)

Now concluding Guru Nanak's personality and literature, I must say that Guru Nanak never believed in showing the miracles, rather he condemned the yogies. He said, "These miracles become resistance in the way of spiritual realisation. The immature, made up stories attached with the life of Guru Nanak by his credulous followers lower the teachings and personality of this great writer. Guru Nanak himself discarded the cheap miracles and he named them magics. His followers have unnecessarily attached these unwanted miracles with Guru's life. Whole of the personality of Guru Nanak is very logical and rational one. These immature miracles lower the mission and the purpose of great Guru. There is no doubt, that Guru Nanak's mission is based upon scientific tendency. Estimating the personality of Guru Nanak Muhamad Latif writes, "As mentioned before, Nanak never professed to possess miraculous powers, or pretended to do supernatural deeds, though his credulous followers attributed such powers to him. They think Nanak the incarnation of God, and repeat his name as their saviour, or Lord in their prayers."<sup>1</sup>

Muhamad Latif believes that Guru Nanak laboured for years as an enquirer after truth. Guru Nanak passed considerable portion of his life for travellings in India and abroad; but, after

1: Muhamad Latif, 'Guru Nanak in the eyes of Non-Sikhs', p. 157, by Surjit Singh 'Bal'.

he had seen enough of the world and gained much by his great and varied intercourse with man-kind, he became worldly man himself, and lived in his family with his people.

Dr. Iqbal who wrote highly appreciable poem on the Guru Nanak in Urdu writes, "Guru Nanak was from his early youth given to meditation and original thinking, and was like the Arabian Prophet, gifted by nature with strong common-sense. He showed an aversion to all sorts of worldly pursuits."<sup>1</sup>

This was the time when different sects were misguiding the people by spreading different kinds of superstition and false concept of religion, Guru Nanak rose like a Sun which enlightened the whole universe, darkness and mist of foggy atmosphere disappeared. When Guru Nanak preached, "Religion is not creed but right life—a life of sympathy and love of fellow-ship with the poor. Service of the poor open the easiest way to God. Even if you are torn to pieces, do not disown the poor and needy."

The broken ones, the indentured labourers, the untouchables, all those whom the world, intoxicated with power, tramples upon every day."

Bhai Gurdas rightly says,

"The Bounteous Lord heard the anguished cry and so  
 Guru Nanak He sent to this world of woe."

Father of humanity, spiritual leader, Divine musician, Painter of Nature and Protector of society, Guru Nanak became the centre of attraction, a central pivot of all moral, spiritual and social values, Guru Nanak gave the path of light to the suffering humanity. Guru Nanak revolutionised the filthy, dirty and the dead rituals and gave a new life. Guru Nanak never hesitated to condemn the mighty Mughals even:

1. The kings are tigers and their officials are dogs.  
(Var Malar)
2. The age is a knife, the kings are butchers, justice has taken wings and flown.

1. 'Sir Muhamad Iqbal,'—same book



In this completely dark night of utter falsehood the moon of truth is never seen to rise.

I have become perplexed in my search.

In the utter darkness I find no way.' (Var Majh)

Guru Nanak's love for his land was deep and genuine one. His supreme love of humanity makes him the prophet of the world. He was born poet at his tender age Guru Nanak educated the Brahman by his poetic utterances. History stands witness that the generations how marvellously have followed the message of love and toleration, preached by Guru Nanak.

### Guru Angad Dev

"In his own quiet way, he filled in the brick work of the edifice whose scaffolding had been erected by Nanak."

(Khuswant Singh)

In the words of Sir Muhammad Iqbal, "Shortly before the death, Nanak nominated one of his devoted followers named Angad (A Khatri like himself) to succeed him as Guru (apostle) of the Sikhs. After performing the ceremony of nomination he declared that Angad was as himself, that his own spirit would dwell in him. Nanak had preached the doctrine of metempsychosis, but his declaration gave rise to the belief among the Sikhs that the spirit of Guru Nanak was transmitted to each succeeding Guru, and this is why all of them adopted Nanak as their 'nom de plume' in their compositions."

Guru Angad Dev previously known as 'Lehna'. He was worshipper of Goddess Jawala Mukhi. Once while going to the shrine of his goddess, he came into contact with Guru Nanak. There was spontaneous conversion. He chose to serve the Guru. He became the Guru's best and obedient follower. After testing him along with others, Guru Nanak nominated him successor.

Bawa Budh Singh in his famous book '*Hans-chog*', Mian Maula Bakhsh Kushta in '*Punjab-De-Heere*' and George Grierson in '*Linguistic Survey of India*'. They all claim that Guru Angad introduced Gurmakhi script. Guru Angad may have popularised Gurmakhi script started by his predecessors.

Guru Nanak's composition '*Patti*' is written on the pattern of Gurmakhi script. Gurmakhi is a script, not language. Dr. Lietner believes that Gurmakhi is the name of language which flowed from the mouth of Guru Nanak.

"Gurmakhi, however, is not a name for mere character, as is supposed both by native, including now even the Sikhs themselves, and by Europeans. Etymologically and historically, it is the name of language which flowed from the mouth of Guru Nanak".<sup>1</sup>

George Grierson could not understand that a script cannot be framed over night. It is a long process, That a script progresses. One man can never popularise the script. People and writers of that language ripen the script gradually. So George Grierson, Bawa Budh Singh and Maula Bakhsh Kushta are mistaken when they name Guru Angad as the maker of Gurmakhi script. G.B. Singh and other scholars have analysed this fact that Gurmakhi script is more old than the period of Sheikh Farid even.

Actually Guru Angad broke the Brhamin's monopoly of learning by encouraging all sorts of people to learn Panjabi and Gurmakhi script. Macauliffe says in this connection :

"Guru Angad deeming that the compositions of Guru Nanak were worthy of a special written character of their own, adopted and modified a Punjabi alphabet called Gurmukhi, to give expression to what fell from the Guru's lips."

To popularise Guru Nanak's mission Guru Angad Dev met Bhai Bala (old companion of Guru Nanak Dev). Guru Angad Dev got the various fact about Guru Nanak's early life, on these bases Guru Angad Dev wrote first biography of Guru Nank Dev. This biography (Bhai Bala-Ji-Janam Sakhi) is considered a valueable gem and most appropriate, because Guru Angad Dev has been close confident of Guru Nanak Dev.

Guru Angad extended the Langar (the free kitchen) and personally looked after the serving arrangements. This langar brought social understanding between all kinds of people. This langar was served with intention to break cast-barriers and

1. Lietner,



social taboos. Guru Angad emphasized on the equality of man.

It is like clay of which Pots are made,  
In divers shapes and forms-yet the clay is the same.  
So are the bodies of men made of five elements.  
How can one amongst be high and the other low ?<sup>1</sup>

### Literary Values of Guru Angad Dev's Poetry

Literature composed by Guru Angad Dev is not long one. Guru Angad composed only 63 slokas. These devotional songs represent the same theme which was popularised by his fore-runner. The concept of God is very clear in the poetry of Guru Angad Dev. God is never found in physical existence. These material doors (senses-like nose, eyes, ears tongue, hands) do not help us to recognise the spiritual light. In the words of Guru Angad Dev, "That is the splendour which cannot be visualised by these earthly eyes, that is the song which cannot be heard by these ears. Tongue is unable to test its taste. No language works there. There is a life in death. It is abiding by the order that one realises his Master".

ਅਖੀ ਬਾਝਹੁ ਵੇਖਣਾ ਵਿਣੁ ਕੰਨਾ ਸੁਣਨਾ ॥  
ਪੈਰਾਂ ਬਾਝਹੁ ਚਲਣਾ ਵਿਟ ਹਥਾਂ ਕਰਣਾ ॥  
ਜੀਭਾ ਬਾਝਹੁ ਬੋਲਣਾ ਇਉ ਜੀਵਤ ਮਰਣਾ ॥  
ਨਾਨਕ ਹੁਕਮ ਪਛਾਣਿ ਕੈ ਤਉ ਖਸਮੈ ਮਿਲਣਾ ॥

So God formless. It is only inner realisation which helps to enlighten the mind with due concentration and meditation. Transcendental-stage is the destination where soul merges with sublime. These worldly pleasures are vague and short-lived. As in the rainy season rain falls from the heaven similarly spontaneously with love and devotion soul realises Supreme.

ਸਾਵਣ ਆਇਆ ਹੋ ਸਖੀ ਜਲਹਰੁ ਬਰਸਨ ਹਾਰੁ ॥  
ਨਾਨਕ ਸੁਖ ਸਵਨੁ ਸੋਹਾਗਣੀ ਜਿਨ ਸਹਿ ਨਾਲ ਪਿਆਰੁ ॥ (ਵਾਰ ਮਲਾਰ)

1. Gobind Singh 'Mansukhani'. 'Introduction to Sikhism', p. 76.

Purity of heart is a pre-requisite to self-realisation. There is no peace, hence the necessity of realising peace in the midst of strife. We are all in God's hands. It is the test of your loyalty that you believe in Him, even in adverse circumstances. God is maker of creation. He shapes the destiny of all men. He is the saviour of man-kind.

'O man thou worry not,  
He is the conscious of His creation,  
All the creatures, He has created;  
Must get their feeds.

ਨਾਨਕ ਚਿੰਤਾ ਮਤਿ ਕਰਹੁ ਚਿੰਤਾ ਤਿਸ ਹੀ ਹੋਇ ॥  
ਜਲ ਮਹਿ ਜੋਤ ਉਪਾਇਅਨੁ, ਤਿਨਾ ਪਿ ਰੋਜੀ ਦੇਹਿ ॥ (ਰਾਮਕਲੀ ਦੀ ਵਾਰ)

Guru Angad Dev gave some Divine doctorines for the realisation.

1. Philosophy of Love. 2. Sense of separation. 3. Search for the True Guru. 4. Duty-consciousness. 5. Condemnation of Pride. 6. Self-realisation.

Though Guru Angad Dev wrote only 63 Slokas, yet we find a magnanimous personality of Guru reflecting out of his scripture. All the divine philosophy revolves around the concept of 'love'. This love as soon as knocks at the door, the darkness goes. It is descent of the Eternal, Attachment clips the very wings of aspiration and love. Actually all the Gurus, Sufi Sainst and Bhagat Poets they believed that Love of Lord is like a Sun when shines, it is equal for this light, that it glorifies the good and evil both. As the rain which regards neither tribe nor caste nor family, but pours its benediction on every one. Guru Angad Dev writes.

ਜਿਸੁ ਪਿਆਰੇ ਸਿਉ ਨੇਹੁ, ਤਿਸੁ ਆਗੈ ਮਰਿ ਚੜੀਐ ॥  
ਤ੍ਰਿਗ ਜੀਵਣੁ ਸੰਸਾਰਿ ਤਾ ਕੈ ਪਾਛੈ ਜੀਵਣਾ ॥ (ਸਿਰੀ ਰਾਗ ਦੀ ਵਾਰ)

Guru Angad Dev believes that the True Love denies the fate and destiny of death even, Poet condemns the very existence of lover if a beloved departs from life.



### Sense of Separation

“No doubt sense of separation destroys the destiny of life, but it is not less that its flames immortalises the soul.” (B. Russel, Way to mysticism page-149)

The man who does not possess the love, in his veins,  
He becomes the living dead.  
Where there is no sense of separation;  
let that body be burnt

(Siri Rag)

ਜੇ ਸਿਰ ਸਾਈਂ ਨਾ ਨਿਵੈ ਸੇ ਸਿਰੁ ਦੀਜੈ ਡਾਰਿ ॥  
ਨਾਨਕ ਜਿਸੁ ਪਿੰਜਰ ਮਹਿ ਬਿਰਹਾ ਨਹੀ ਸੋ ਪਿੰਜਰੁ ਲੈ ਜਾਰਿ ॥ (ਸਿਰੀ ਰਾਗ)

Sheikh Farid also believed in the same theory. He remarked that sense of separation is the king of all feelings, emotions and sentiments. The man who does not feel its existance is like a grave yard.

ਬਿਰਹਾ ਬਿਰਹਾ ਆਖੀਐ ਬਿਰਹਾ ਤੂ ਸੁਲਤਾਨੁ ॥  
ਫਰੀਦਾ ਜਿਤੁ ਤਨਿ ਬਿਰਹੁ ਨਾ ਉਪਜੈ ਸੋ ਤਨੁ ਜਾਣੁ ਮਸਾਨੁ ॥੩੬॥

Sense of separation bears close contact with the element of spiritual awakening. This is the separation which brings depth in the devotion and tenacity. Renunciation of the too much worldly affairs starts from separation.

### Search for the True Guru

Meditation and concentration over an abstract thought is very difficult. There should be some image or an object to focus the different attentions of mind for concentration. That personality which serve as an image is called spiritual guide (Guru). This is the image of Guru which starts elevating process for spiritual enlightenment. Guru Angad Dev have been a devoted disciple of Guru Nanak Dev. So the value of spiritual guide as an immense. For meditation there should be concentration on the image of Guru, forgetting the outer world of alluring objects and sink deeper and deeper until we touch the pure white flame. So evaluating Guru in the highest esteem  
Guru Angad Dev says:

Hundred of Moons and Thousands of Suns  
May give light, but without Guru still remains,  
complete darkness.

ਜੇ ਸਉ ਚੰਦਾ ਉਗਵਹਿ ਸੂਰਜ ਚੜਹਿ ਹਜਾਰ,  
ਏਤੇ ਚਾਨਣ ਹੋਇਆ ਗੁਰ ਬਿਨੁ ਘੋਰ ਅੰਧਾਰ ॥ (ਆਸਾ ਦੀ ਵਾਰ)

Guru Angad believes that without following the guide lines of great Guru, it is difficult to open the windows of mind. Key to open the door stands with Guru. Human mind is like a house, and body is like roof (an upper coverage of the house). Without Guru it is difficult to open the doors of mind, because no one else except Guru possesses the key.

ਗੁਰੁ ਕੁੰਜੀ ਪਾਹੁ ਨਿਵਲੁ ਮਨੁ ਕੋਠਾ ਤਨੁ ਛਤਿ ॥  
ਨਾਨਕ ਗੁਰੁ ਬਿਨਿ ਮਨ ਕ ਤਾਕੁ ਨ ਉਘੜੇ ਅਵਰ ਨਾ ਕੁੰਜੀ ਹਥਿ ॥  
(ਸਾਰੰਗ ਕੀ ਵਾਰ)

Guru is the God in manifestation,  
God personified for your salvation.<sup>1</sup>

### Duty-Consciousness

Sikh Gurus they never believed in renunciation. Living in the world, they performed their domestic duties also. This world is not to be denounced. God Himself created this world and He is present every where. Then why to condemn or reject the dwelling place of God. Whatever is happening in the world it is all in His order. Guru Angad Dev says:

ਇਹ ਜਗੁ ਸਚੈ ਕੀ ਹੈ ਕੋਠੜੀ ਸਚੈ ਕਾ ਵਿਚਿ ਵਾਸੁ ॥  
ਇਕਨਾ ਹੁਕਮਿ ਸਮਾਇ ਲਏ ਇਕਨਾ ਹੁਕਮੇ ਕਰੇ ਵਿਣਾਸੁ ॥(ਆਸਾ ਦੀ ਵਾਰ)

### Condemnation of Pride

“If you desire to have help, and if you desire to grow in knowledge, put away pride, even a hair of pride shuts you off by a great cloud.”

All the saints condemned pride because this is a block stone to divinity. Pride is considered one of the Five Evils, because

1. G.R. Bhai, “Glimpses of meditation and thought”, p. 62.



proud man dumb and deaf to the light, wisdom, knowledge and learning. Guru Angad Dev considered pride as a fatal disease. Its remedy lies in the hands of Guru and this remedy is possible by the grace of God.

ਹਉਮੈ ਦੀਰਘ ਰੋਗੁ ਹੈ ਦਾਰੂ ਭੀ ਇਸੁ ਮਾਹਿ ॥  
ਕਿਰਪਾ ਕਰੇ ਜੇ ਆਪਣੀ ਤਾ ਗੁਰ ਕਾ ਸਬਦੁ ਕਮਾਹਿ ॥ (ਆਸਾ ਦੀ ਵਾਰ)

Only the 'Shabad' of Guru can show the real path. 'Shabad' is that system of divine under which the universe is functioning. When this 'Shabad' is realised, like to the human mind comes. Guru Angad Dev says, "Blind is not the man who has lost his eyes, blind is he who does not realise the will of God.

ਜੋ ਕਿਉ ਅੰਧਾ ਆਖੀਐ ਜਿ ਹੁਕਮੁਹੁ ਅੰਧਾ ਹੋਇ ॥  
ਨਾਨਕੁ ਹੁਕਮੁ ਨਾ ਬੁਝਈ ਅੰਧਾ ਕਹੀਐ ਸੋਇ ॥ (ਰਾਮਕਲੀ ਦੀ ਵਾਰ)

Guru is like a doctor who cures the inner disease of mind. Doctor who cannot understand the disease cannot be called true doctor. There is a need of such remedy which may uproot the disease. The cure which heals the disease, purges the filth and induce the comfort that healer can be called the true doctor.

ਵੈਦਾ ਵੈਦੁ ਸੁਵੈਦੁ ਤੂ ਪਹਿਲਾ ਰੋਗੁ ਪਛਾਣੁ ॥  
ਐਸਾ ਦਾਰੂ ਲੋੜਿ ਲਹੁ ਜਿਤੁ ਵੰਝੈ ਰੋਗਾ ਘਾਣਿ ॥  
ਜਿਤੁ ਦਾਰੂ ਰੋਗੁ ਉਠਿਅਹਿ ਤਨ ਸੁਖੁ ਵਸੈ ਆਇ ॥  
ਰੋਗੁ ਗਵਾਇਹਿ ਆਪਣਾ ਨ ਨਾਨਕ ਵੈਦੁ ਸਦਾਇ ॥ (ਮਲਾਰ ਕੀ ਵਾਰ)

ਹਉਮੈ ਦੀਰਘ ਰੋਗੁ ਹੈ, ਆਪੁ ਗਵਾਇ, ਸੇਵਾ ਕਰੇ ਤਾ ਕਿਛੁ ਪਾਏ ਮਾਨੁ ॥  
ਨਾਲ ਇਆਣੇ ਦੋਸਤੀ ਕਦੇ ਨ ਆਵੈ ਰਾਸੁ,  
ਨਾਲ ਸਿਆਣੇ ਦੋਸਤੀ ਵਡਾਰੂ ਸਿਉ ਨੇਹੁ ॥  
ਪਾਣੀ ਅੰਦਰਿ ਲੀਕੁ ਜਿਉ ਤਿਸ ਦਾ ਥਾਉ ਨ ਥੋਹੁ ॥

Quotation from the poetry of Guru Angad Dev have become proverbs for the people of Punjab to give reference on the various occasion, This is a sign of popularity and immortality of literature. So Guru Angad Dev from literary point of view carry the same concept of the philosophy which was originated by Guru Nanak Dev.

#### Guru Amar Dass (1479-1574)

"Guru Amar Dass was successful as a teacher, and his zeal and activity in preaching, combined with his genial habits and affable disposition, secured for him many convents to the new faith." (Latif)

Services rendered by Guru Amar Dass stands unique in the history of social services. In the words of G.B. Scott,

"Guru Amar Dass was the first reformer who condemned the prevailing Hindu practice of Sati and preached against it."

Guru Amar Dass earned the succession by selfless services at the age of 73 Guru Angad's son Datu was enraged at this, he kicked Guru Amar Dass and said:

"Only yesterday thou were a water-carrier in our house and to-day thou sittest on the *gaddi* as a Guru."

Guru Amar Dass did not take it ill, rather apologised to him saying,

"Pardon me, my hard bones must have hurt your foot." This shows the Guru's great humility and wisdom.

Though the concept of the Guru philosophy is the same, yet personality impact can be easily recognised from the composition. Guru Amar Dass started writing in later life. 'Anand Sahib' is recognised as most valuable ethical literary composition, which guides the human soul to the right path. Guru Amar Dass used 17 Ragas for his Vani.

Guru Amar Dass was born on May 5, 1479 in village Basarke distt. Amritsar. Name of his father was Shri Tej Bhan; Tej Bhan Bhalla was a small business-man in the village Basarke. At the age of 24 Amar Dass was married with Ram Kaur daughter of Devi Chander. Amar Dass from his early age was man of religious views. He was travelled so many Hindu shrines before he came in the contact of Guru Angad Dev.

#### Literary value of Guru Amar Dass's verse

Basic content in the poetry of Guru Amar Dass is mysticism, bliss and spiritual transformation. Guru Amar Dass



analyses transcendental stage in his composition Anand Sahib. Guru Amar Dass composed 2522 couplets. Selected poetry can be classified as follows :

1. Anand Sahib in Rag Ramkali.
2. Sad.
3. Rag Gujri.
4. Rag Suhi.
5. Rag Ramkali.
6. Four Vars in Rag Maru.
7. Shabad.
8. Ashatpadian and Slokas.

'Anand Sahib', can be called the supreme creation of Guru Amar Dass. Spiritual realisation of the eternal bliss has been sung. Philosophical thought has been transmigrated on mental stage also. Total personality of Guru Amar Dass reflects through the mirror of his literary composition.

#### Different Aspects of Guru Amar Dass's Poetry

1. Spiritual aspect of poetry.
2. Social aspect.
3. Cultural background.
4. Transition of life.
5. Concept of God.
6. Guru Amar Dass as critic.

Spiritual aspect of his poetry :—"Concentration on the name of God removes all kind of tortures, tribulations and tears from the mind of man. Sun of happiness enshines the happy life, why to forget the Creator who is the maker of destiny. Lord is competent of all virtues why to forget Him. O ! my mind meditate on His name. The appearance of the world is perceptual, the feeling of misery is conceptual, the thoughts of unhappiness are unreal, the bliss is our very being real". Guru Angad Dev Says :

ਏ ਮਨ ਮੇਰਿਆ ਤੂੰ ਸਦਾ ਰਹੁ ਹਰਿ ਨਾਲੇ ॥  
ਹਰਿ ਨਾਲਿ ਰਹੁ ਤੂੰ ਮੰਨ ਮੇਰੇ ਦੂਖ ਸਭ ਵਿਸਾਰਣਾ ॥  
ਅੰਗੀਕਾਰ ਓਹੋ ਕਰੇ ਤੇਰਾ ਕਾਰਜ ਸਭਿ ਸਵਾਰਣਾ ॥

ਸਭਨਾ ਗਲਾ ਸਮਰਥ ਸੁਆਮੀ ਸੋ ਕਿਉ ਮਨਹੁ ਵਿਸਾਰੇ ॥  
ਕਹੈ ਨਾਨਕ ਮਨ ਮੇਰੇ ਸਦਾ ਰਹੁ ਹਰਿ ਨਾਲੇ ॥

The composition of 'Anand Sahib' is intellectual and philosophical, at the same time the recitation of this verse gives calmness for contentment and consolation of mind. That divine music which is continuously going in the mind of man, if some fortunate listens that inner song (melody), attains :

ਅਨਦੁ ਸੁਣਹੁ ਵਡਭਾਗੀ ਹੋ, ਸਗਲ ਮਨੋਰਥ ਪੂਰੇ ॥  
ਪਾਰਬ੍ਰਹਮੁ ਪ੍ਰਭ ਪਾਇਆ, ਉਤਰੇ ਸਗਲ ਵਿਸੁਗੇ ॥  
ਦੂਖ ਰੋਗ ਸੰਤਾਪ ਉਤਰੇ, ਸੁਣੀ ਸਚੀ ਬਾਣੀ ॥

Some one who realises the Supreme, all sufferings vanish. So this was the divine message of Guru Amar Das.

#### Social Aspect of His Poetry

"Guru Amar Das' achievement was that he constructed a fence around the plant that germinated lest it should be destroyed by the gale of all consuming Hindu's vague social practices. The plant got an opportunity to grow and fructify."

— Dr. Chhabra

This saviour saint suggests that all earthly pleasures and attachments are false. This is mere a thirst which remains unquenchable, Guru Amar Das' social comment can be seen in relation to his general idea of human misery. Woman of this age was victim of many social bondages. Woman used to put alive at the burning fire in the pyre of her husband. This traditional ceremony was entirely based on inhuman act. Guru Amar Das condemned this irrational ritual by song:

*Sati* is not the woman, who burns herself,  
in the pyre of her husband;  
Real '*sati*' is known who lives in Patience and Character,  
She is who faces the pangs of separation;  
in the memory of husband.

ਸਤੀਆ ਏਹਿ ਨ ਆਖੀਅਨਿ ਜੋ ਮੜੀਆ ਲਗਿ ਜਲੰਨਿ ॥  
ਨਾਨਕ ਸਤੀਆ ਜਾਣੀਅਨਿ ਜਿ ਬਰਹੇ ਚੋਟ ਮਰੰਨਿ ॥  
ਭੀ ਸੋ ਸਤੀਆ ਜਾਣੀਅਨਿ ਸੀਲ ਸੰਤੋਖਿ ਰਹੰਨਿ ॥



The woman who does not recognise her husband, if she is put in fire with the dead body of her husband, is there any justification in this formal practice? So Guru Angad Dev rightly says:

The woman who never recognised him  
as her husband, why she should be burnt;  
Husband living or dead, she has been condemning  
him.

ਨਾਨਕ ਕੰਤ ਨ ਜਾਨਣੀ ਸੇ ਕਿਉ ਅਗਿ ਜਲਾਹਿ ॥  
ਭਾਵੇ ਜੀਵਹੁ ਕੇ ਮਰਉ ਦੁਰਹੁ ਹੀ ਭਜਿ ਜਾਹਿ ॥੩॥ (ਰਾਗ ਸੂਹੀ ਵਿਚੋਂ)

So Guru Angad Dev like his predecessor Guru Nanak Dev, really worked a lot to raise the social status of women. So he is also considered one of the greatest emancipators of the women.

Giving the social background, J.S. Grewal in his book 'Guru Nanak in History' writes, "A respectable Hindu wife was expected to be completely devoted and dedicated to her husband. In certain situations, she obtained a supreme virtue of conjugal fidelity at the cost of her life. The rite of *Johar* was not unknown to the Rajputs; but in the Punjab of our period there would hardly be an occasion for its performance. The custom of becoming *sati*, however, by immolation on the funeral pyre of the deceased husband, was noticed by Albruni, and Ibn Battuta also noticed the case of a *sati* in Pakpattan on his arrival in the Punjab and several more elsewhere. They also noticed that the act was regarded as extremely honourable and meritorious. Even Amir Khusrau had a general appreciation for this supreme sacrifice of the Hindu woman. Several centuries later, Ganesh Das placed the widow becoming *sati* above even the gnostic and the martyr. The veneration given to the *sati* was in fact carried to the point of worship. Evidence on the existence of this practice in the Punjab is not lacking. It appears, however, that it was confined to the socially respectable groups. All the Hindu widows did not become *satis*".<sup>1</sup>

Ibn Battuta clearly mentioned that the widow who did not

1. J.S. Grewal, 'Guru Nanak in History', p. 55-56.

burn herself dresses in coarse garments and lives with her own people in misery, despised for her lack of fidelity.<sup>1</sup>

Guru Amar Das's interpretation of the rite of becoming '*sati*' was duly revered and recognised among the people of Punjab. History is evident that Gurus removed many socially rotten rituals and false traditions. Thapar Romila writes, "Even before the Turkish conquest of Hindustan, the desire for exclusiveness on the part of the *brahmins* had become an obsession with keeping aloof from the lower castes in particular." Not only the touch of the *chandala* but even his shadow crossing the path of the *brahman* called for ritual ablution. "Such social observances reduced still further the status of the *shudra* and the outcastes. Gradually, untouchability was extended to even the heretical sects of quite high caste but who were opposed to the *brahmins*".<sup>2</sup>

Guru Amar Das' criticism of the contemporary society is quite constructive. He discards caste system, he seems to condemn *Varn-Ashram* order.

Do not be proud of high caste,  
*Brahman* is that whom *Brahma* (The Maker)  
has created,  
O ! ignorant fool do not feel proud of the caste  
This proud spreads many evils,  
People divide the caste system in four *Varnas*;  
That Eternal is the maker of whole creation.  
Clay is the material, from which world exists.  
Potter shapes the different pots,  
This human body is also like a pot,  
which has been awakened by five elements.  
God has infused his light in him to raise his power of  
discrimination.

ਜਾਤਿ ਕਾ ਗਰਬੁ ਨ ਕਰਹੀਅਹੁ ਕੋਈ ॥  
ਬ੍ਰਹਮੁ ਬਿੰਦੈ ਸੋ ਬ੍ਰਾਹਮਣ ਹੋਈ ॥  
ਜਾਤਿ ਕਾ ਗਰਬੁ ਨ ਕਰਿ ਮੂਰਖ ਗਵਾਰਾ ॥

1. Ibn Battuta, 'Travels in Asia and Africa', p. 191.

2. Thapar Romila, 'History of India', p. 252.



ਇਸੁ ਗਰਬ ਤੇ ਚਲਹਿ ਬਹੁਤੁ ਵਿਕਾਰਾ ॥ ਰਹਾਉ ॥  
 ਚਾਰੇ ਵਰਨ ਆਖੈ ਸਭੁ ਕੋਈ ॥  
 ਬਹੁਮੁ ਬਿੰਦ ਤੇ ਸਭ ਓਪਤਿ ਹੋਈ ॥  
 ਮਾਟੀ ਏਕ ਸਗਲ ਸੰਸਾਰਾ ॥  
 ਬਹੁ ਬਿਧਿ ਭਾਂਡੇ ਘੜੈ ਕੁਮਾਰਾ ॥  
 ਪੰਚ ਤਤੁ ਮਿਲਿ ਦੇਹੀ ਕਾ ਆਕਾਰਾ ॥  
 ਘਟਿ ਵਧਿ ਕੇ ਕਰੇ ਬੀਚਾਰਾ ॥  
 ਕਹਤੁ ਨਾਨਕ ਇਹੁ ਜੀਉ ਕਰਮਬੰਧੁ ਹੋਈ ॥  
 ਬਿਨੁ ਸਤਿਗੁਰ ਭੋਟੇ ਮੁਕਤਿ ਨ ਹੋਈ ॥ (ਰਾਗ ਭੈਰਉ ਚਉਪਦੇ ਵਿਚੋਂ)

Guru Amar Das analyses the background of caste system and prove that all the men are the pots of the Creator. So no one is high or low.

#### Transition of Life

Guru Amar Das does not believe in the appreciation of worldly pleasures, this visible world is transitory, its people are also temporary. Time kills and destroys everybody. Every one descends into dust later or sooner. Omar Khyyam rightly says,

“The Moving Finger writes; and, having writ  
 Moves on: nor all thy piety nor wit  
 shall lure it back to cancel half a line  
 Nor all thy tears wash out a word of it.”

Guru Angad Dev represents the same idea in the different lines.

ਦੁਨੀਆ ਨ ਸਾਲਾਹਿ ਜੋ ਮਰਿ ਵੇਝੀ ॥  
 ਲੋਕਾ ਨ ਸਾਲਾਹਿ ਜੋ ਮਰਿ ਖਾਕੁ ਥੀਈ ॥੧॥  
 ਵਾਹੁ ਮੇਰੇ ਸਾਹਿਬਾ ਵਾਹੁ ॥  
 ਗੁਰਮੁਖਿ ਸਦਾ ਸਲਾਹੀਐ ਸਚਾ ਵੇਪਰਵਾਹੁ ॥ ਰਹਾਉ ॥  
 ਦੁਨੀਆ ਕੇਰੀ ਦੋਸਤੀ ਮਨਮੁਖ ਦਭਿ ਮਰੰਨਿ ॥  
 ਜਮਪੁਰਿ ਬਧੇ ਮਾਰੀਅਹਿ ਵੇਲਾ ਨ ਲਾਹੰਨਿ ॥੨॥  
 ਗੁਰਮੁਖਿ ਜਨਮੁ ਸਕਾਰਥਾ ਸਚੈ ਸਬਦਿ ਲਗੰਨਿ ॥  
 ਆਤਮ ਰਾਮੁ ਪ੍ਰਗਾਸਿਆ ਸਹਜੇ ਸੁਖਿ ਵਸੰਨਿ ॥ (ਰਾਗ ਸੂਹੀ ਵਿਚੋਂ)

Inevitability of death is vivid from the poetry of Omar Khyyam as well as from the verse of Guru Amar Das. Guru Amar Das gives an idea to get the remedy which kills the fears of death. Worldly pursuits and too much indulgence knit the snare of fears around man's life. When an enlightened man gives the true word of guidance, then the whole life glitters. Inner-self gets the divine glory and dwells in an absolute bliss, where no fear of death is to be found.

#### Concept of God

“God is light of Heavens and of Earth, His light is like a niche, where in is a lamp encased in glass. There is light beyond light. God guideth whom, he will to His light; God knoweth all things. In the mansions which God hath allowed to be reared. That his name may therein be remembered, do men praise Him.”

According to Guru Amar Das, God is that generating power which brings up the child in the womb of mother, why He should be ignored who is such a Saviour. Fire and filth where the child develops during the conception period is really wonder of God. Fire in the guise of temptation is prevailing in the world also. Mirage is the other name of this worldly fire. This mirage gives birth to many excitements. This is the play created by temptation and fire in the world. When the concentration from the Creator diverts, temptation begins to rule. Man going away from God engrosses himself in different attachments. Guru Angad says by the grace of Guru, who mediate on the name of God attains Him, while living in the world.

#### Example :—

ਮਾਤਾ ਕੇ ਉਦਰ ਮਹਿ ਪ੍ਰਤਿਪਾਲ ਕਰੇ  
 ਸੋ ਕਿਉ ਮਨਹੁ ਵਿਸਾਰੀਐ ॥  
 ਮਨਹੁ ਕਿਉ ਵਿਸਾਰੀਐ ਏਵਡੁ ਦਾਤਾ  
 ਜਿ ਅਗਨਿ ਮਹਿ ਆਹਾਰੁ ਪਹੁਚਾਵਦੇ ॥  
 ਉਸ ਨੋ ਕਿਹੁ ਪੋਹਿ ਨਾ ਸਕੀ  
 ਵਜਸ ਨਉ ਆਪਣੀ ਲਿਵ ਲਾਵਦੇ ॥



ਆਪਣੀ ਲਿਵ ਆਪੇ ਲਾਏ ਗੁਰਮੁਖਿ ਸਦਾ ਸਮਾਲੀਐ ॥  
 ਕਹੈ ਨਾਨਕ ਏਵਡੁ ਦਾਤਾ ਸੋ ਕਿਉ ਮਨਹੁ ਵਿਸਾਰੀਐ ॥  
 ਜੈਸੀ ਅਗਨਿ ਉਦਰ ਮਹਿ ਤੈਸੀ ਬਾਹਰਿ ਮਾਇਆ ॥  
 ਮਾਇਆ ਅਗਨਿ ਸਭ ਇਕੋ ਜੇਹੀ ਕਰਤੇ ਖੋਲਿ ਰਚਾਇਆ ॥  
 ਜਾ ਤਿਸੁ ਭਾਣਾ ਤਾ ਜੰਮਿਆ ਪਰਵਾਰਿ ਭਲਾ ਭਾਇਆ ॥  
 ਲਿਵ ਫੁੜਕੀ ਲਗੀ ਤ੍ਰਿਸਨਾ ਮਾਇਆ ਅਮਰੁ ਵਰਤਾਇਆ ॥  
 ਏਹੁ ਮਾਇਆ ਜਿਤੁ ਹਰਿ ਵਿਸਰੈ  
 ਮੌਹੁ ਉਪਜੈ ਭਾਉ ਦੂਜਾ ਲਾਇਆ ॥  
 ਕਹੈ ਨਾਨਕ ਗੁਰਪਰਸਾਦੀ ਜਿਨਾ ਲਿਵ ਲਾਗੀ ॥  
 ਤਿਨੀ ਵਿਚੋ ਮਾਇਆ ਪਾਇਆ ॥ (ਰਾਗ ਰਾਮਕਲੀ 'ਅਨੰਦ' ਵਿਚੋਂ)

So in brief Guru Amar Das believes in omni-presence of God. Though His visibility cannot be seen physically but His presence can be realised from the functioning of the universe and its entire system. Supergeon writers, "God is seen in the stars, in the stone, in the flash, in the soul etc."<sup>1</sup>

#### Guru Amar Das as Critic

Dr. Mohan Singh Diwana in his book, 'History of Panjabi Literature' writes, "These stray selection (of Bhagat Bani) from all except Premanand and Surdas were probably made and preserved by Guru Amar Das."<sup>2</sup>

Guru Amar Das represents Gurmat Philosophy in its true spirit. Religious theory given by Sheikh Farid is some what based on penance and pessimism. So naturally there was clash of two different spiritual theories.

In the words of Dr. M.S. Diwana, "Another allied difference of fundamentals between the two is the differing emphasis which Farid lays on penance to which the human body, of earth and earthy, the seat of vile passions, is to be subjected and which Amar Das places on honest living and a balanced enjoyment of life which preserves our tabernacle and, at the same time, glorifies this temple of the Lord God."<sup>3</sup>

1. Supergeon, 'Mysticism in English Poetry', p. 115.

2. Dr. M.S. Diwana, 'A History of Panjabi Literature', p.

3. Ibid., p. 37.

ਫਰੀਦ—ਫਰੀਦਾ ਕਾਲੀ ਜਿਨ੍ਹੀ ਨ'ਰਾਵਿਆ ਧਉਲੀ ਰਾਵੈ ਕੋਇ ॥  
 ਕਰਿ ਸਾਈ ਸਿਉ ਪਿਰਹੜੀ ਰੰਗੁ ਨਵੇਲਾ ਹੋਇ ॥  
 ਅਮਰ ਦਾਸ—ਫਰੀਦਾ ਕਾਲੀ ਧਉਲੀ ਸਾਹਿਬੁ ਸਦਾ ਹੈ ਜੋ ਕੋ ਚਿਤਿ ਕਰੇ ॥  
 ਆਪਣਾ ਲਾਇਆ ਪਿਰਮੁ ਨਾ ਲਗਈ ਜੇ ਲੋਚੈ ਸਭੁ ਕੋਇ ॥  
 ਏਹੁ ਪਿਰਮੁ ਪਿਆਲਾ ਖਸਮ ਕਾ ਜੈ ਭਾਵੈ ਤੈ ਦੇਇ ॥  
 ਫਰੀਦ—ਫਰੀਦਾ ਰਤੀ ਰਤੁ ਨ ਨਿਕਲੇ ਜੇ ਤਨੁ ਚੀਰੈ ਕੋਇ ॥  
 ਜੋ ਤਨੁ ਰਤੇ ਰਬ ਸਿਉ ਤਿਨ ਤਨਿ ਰਤੁ ਨ ਹੋਇ ॥  
 ਅਮਰ ਦਾਸ—ਇਹੁ ਤਨੁ ਸਭੋ ਰਤੁ ਹੈ ਰਤੁ ਬਿਨੁ ਤੰਨੁ ਨ ਹੋਇ ॥  
 ਜੋ ਸਹੁ ਰਤੇ ਆਪਣੇ ਤਿਤੁ ਤਨਿ ਲੋਭ ਰਤੁ ਨ ਹੋਇ ॥  
 ਭੈਪਇਐ ਤਨੁ ਖੀਣ ਹੋਇ ਲੋਭ ਰਤੁ ਵਿਚਹੁ ਜਾਇ ॥  
 ਜਿਉ ਬਸੰਤਰਿ ਧਾਤੁ ਸੁਧੁ ਹੋਇ ਤਿਉ ਹਰਿ ਕਾ ਭਉ ਦਰਮਿਤ ਮੈਲੁ ਗਵਾਇ ॥  
 ਨਾਨਕ ਤੈ ਜਨ ਸੋਹਣੇ ਜਿ ਰਤੇ ਹਰਿ ਰੰਗੁ ਲਾਇ ॥

#### Criticism of Bhagat Kabir's Verse

We find in the Adi-Granth that Guru Amar Das has criticised some couplets of Bhagat Kabir. Bhagat Kabir believed in self-purification, good deeds and good moral character, where Guru Amar Das was of opinion that God is the maker of Destiny, He shapes the man according to His own will. These qualities automatically come in the character of man if God gives him the grace of His blessings. So, here again we find the clash of two different personalities.

"So in the Adi Granth along with Farid and Kabir, the couplets of Guru Nanak and Guru Amar Das are also compiled because they criticised some of the philosophies of saints like Sheikh Farid and Bhagat Kabir. Again we find the difference in the outlook of Kabir and Guru Amar Das. Again in the words of Dr. Mohan Singh, "The fundamental difference between the outlooks of Kabir and Amar Dass who introduced him to the Panjabi reading public through his anthology containing Kabir among others and who was the first to announce his difference with Kabir is thus shown:"<sup>1</sup>

1. M.S. Diwana, 'History of Panjabi Literature', p. 57.



ਕਬੀਰ—ਕਬੀਰ ਜੋ ਮੈ ਚਿਤਵਉ ਨ ਕਰੇ ਕਿਆ ਮੇਰੇ ਚਿਤਵੈ ਹੋਇ ॥

ਅਪਨਾ ਚਿਤਵਿਆ ਹਰਿ ਕਰੈ ਜੋ ਮੇਰੇ ਚਿਤਿ ਨ ਹੋਇ ॥

ਅਮਰ ਦਾਸ—ਚਿੰਤਾ ਭਿ ਆਪਿ ਕਰਾਇਸੀ ਅਚਿੰਤ ਭੀ ਆਪੇ ਦੇਇ ॥

ਨਾਨਕ ਸੋ ਸਲਾਹੀਐ ਜਿ ਸਭਨਾ ਸਾਰ ਕਰੇਇ ॥

ਕਬੀਰ—ਕਬੀਰ ਮਹਿਦੀ ਕਰ ਕੈ ਘਾਲਿਆ ਆਪੁ ਪੀਸਾਇ ਪੀਸਾਇ ॥

ਤੈ ਸਹ ਬਾਤਿ ਨ ਪੁਛੀਆ ਕਬਹੁ ਨ ਲਾਈ ਪਾਇ ॥

ਅਮਰ ਦਾਸ—ਨਾਨਕ ਮਹਿਦੀ ਕਰਿ ਰਖਿਆ ਸੋ ਸਹੁ ਨਦਰ ਕਰੇਇ ॥

ਆਪੇ ਪੀਸੈ ਆਪੇ ਘਸੈ ਆਪਿ ਹੀ ਲਾਇ ਲਏਇ ॥

ਇਹ ਪਿਰਮ ਪਿਆਲਾ ਖਸਮ ਕਾ ਜੈ ਭਾਵੈ ਤੇ ਦੇਇ ॥

ਕਬੀਰ—ਕਬੀਰ ਕਸਉਟੀ ਰਾਮ ਕੀ ਬੁਠਾ ਟਿਕੈ ਨ ਕੋਇ ॥

ਰਾਮ ਕਸਉਟੀ ਸੋ ਸਹੈ ਜੋ ਮਰ ਜੀਵਾ ਹੋਇ ॥

ਅਮਰ ਦਾਸ—ਕਿਉ ਕਰਿ ਇਹੁ ਮਨੁ ਮਾਰੀਐ ਕਿਉ ਕਰਿ ਮਿਰਤਕੁ ਹੋਇ ॥

ਕਹਿਆ ਸਬਦੁ ਨ ਮਾਨਈ ਹੁਕਮੈ ਛੁਡੈ ਨ ਕੋਇ ॥

ਗੁਰ ਪਰਸਾਦੀ ਹੁਕਮੈ ਛੁਟੈ ਜੀਵਨ ਮੁਕਤੁ ਸੋ ਹੋਇ ॥

Guru Amar Dass was versatile personality, his poetry covers spiritual, social, cultural and moral aspects. Original literary comments on the works of Sheikh Farid and Bhagat Kabir carry much significance in the field of ancient Panjabi criticism.

### Guru Ram Das

“This measure of friendship with all the religions immensely increased the popularity of the Guru among the Jats and Zamindars who flocked round him from all sides, contributing in no small degree to his power and fame.” —Latif

So we find in the personality of Guru Ram Das the humility, saintliness and sobriety. Even he changed the mind of Udasi mystics, who were creating resistances in the way of propagation for the development of Guru Nanak's mission. Dr. H.R. Gupta gives his own contention:

“The credit for this should be given to Guru Ram Das who by his humility and saintliness created such an impression on the mind of Udasi leader (Sri Chand) that he at once recognized his supremacy.”

Guru Ram Das was born on September 25, 1534 A.D. at Lahore in the home of Sodhi Hari Das ji. Ram Das was installed as Guru at the age of forty. Once Ram Das went to Goindwal, there he met Guru Amar Das. He was amazed to see blazing personality of Guru Amar Das. Third Master Guru Amar Das was highly impressed by selfless devotion and dedication of Guru Ram Dss. Guru Amar Das gave him religious education and enlightened him with spiritual guidance. Guru Amar Das found that Ram Das possessed some hidden talents and potentialities. So Guru Amar Das paid personal attention to highlight his personality. Guru Amar Dass married his daughter Bibi Bhani to Ram Das. Ram Das was known as Bhai Jetha, before he came in the contact of Guru Amar Das. Bhai Jetha was made incharge of the land which was donated by Mughal Emperor, Akbar, the great. This land was donated to Guru Amar Das when Akbar visited Goindwal and he was highly impressed to see the Langar system of Guru Amar Das. Akbar was very liberal and generous king, he was not fanatic to any religion. So he patronised the system adopted by Guru Amar Das. The patronizing attitude of the Emperor towards the new faith went a long way to promote the growth and popularization of Guru Nanak mission.

Guru Ram Das established a town Ramdasspura, later on it was known as Amritsar. Many followers of Guru Nanak's mission settled in the new town. This town was signified as the pool of elixir or nectar. In the words of Latif, “In founding the town of Amritsar at a central spot, the Guru laid the foundation of the future greatness of the Sikhs as a nation, for they were enable now to rally at a common place of worship, conveniently situated both as regards to distance and fertility of soil.”

“Guru Ram Das was perfect example of humility and piety. Once Sri Chand the son of Guru Nanak visited him. He asked the Guru in a vein of humour as to why he had maintained a long flowing beard. The Guru gave him an apt reply, “To wipe the dust of your holy feet.” Sri Chand was deeply moved by this answer and expressed regret for his indiscretion.”<sup>1</sup>

1. Gobind Singh Mansukhani, 'Introduction to Sikhism', p. 78.



After succession Guru Ram Das became very popular and he developed intimate relation with Mughal king Akbar. Many aristocrats visited Amritsar and many of them embraced Guru Nanak's mission.

#### Guru Ram Das as writer

679 couplets of Guru Ram Das have been recorded in the Guru Granth Sahib. We find 31 different Ragas in the body. Guru Ram Das used 30 Ragas out of 31 total shown in the *Guru Granth Sahib*. Out of 22 Vars in *Adi Granth* 8 were composed by Guru Ram Das. All of his composition was written in the period of six years only.

Though all the ten masters delivered the same message but style and personality impact differs. Poetry of Guru Nanak symbolises vitality and vastness. Guru Angad Dev is distinguished teacher of spiritualism. Guru Amar Das is the poet of supreme bliss. Guru Ram Das' lyricism unfolds different sentiments as love, separation, search of God and human brotherhood. Guru Ram Dass is not in favour of classical traditions in society and literature. So we find novelty in the expression, illustration and notations.

#### Universal Brotherhood in the Poetry of Guru Ram Das

We find an overwhelming appeal of universal brotherhood in the poetry of Guru Ram Das. Man is ignorant. If a man acquires all the knowledge of the world, but if he has not known himself, is still an ignorant man. As long as man remains body conscious, he forgets his real existence, gets narrowed in the groove of bodily ego, individualised himself from others, lives in a self-centred world. World of himself, fights with others as mine and thine, gets entangled in the lust, greed, anger, delusion and bodily ego, desires, attachments, hatred etc. and dies the death of ignorant, lost and unhappy man. To remove the ignorance there is only one way that is mysticism. Real mysticism starts from the love of humanity, when the self-centredness goes. When the love of God comes all narrow attitudes of life perish, man feels himself free like a bird. Discrimination, pride and ego ends, spiritual light enshrines the whole being.

As mother loves her son, keeps a vigilant eye  
going in or out feeds him, and loves him,  
similarly God cares for the devotee, love binds them;  
O ! my Lord we are all children, your progeny,  
Your guidance O ! God will show us the real path.

Guru Ram Das' below mentioned stanza conveys the same sense :

ਜਿਉ ਜਨਨੀ ਸੁਤੁ ਜਣਿ ਪਾਲਤੀ ਰਾਖੈ ਨਦਰਿ ਮਿਝਾਰਿ ॥  
ਅੰਤਰਿ ਬਾਹਰਿ ਮੁਖਿ ਦੇ ਗਿਰਾਸੁ ਖਿਨ ਖਿਨੁ ਪੋਚਾਰਿ ॥  
ਤਿਉ ਸਤਿਗੁਰੁ ਗੁਰਸਿਖ ਰਾਖਤਾ ਹਰਿ ਪ੍ਰੀਤਿ ਪਿਆਰ ॥੧॥  
ਮੇਰੇ ਰਾਮ ਹਮ ਬਾਰਿਕ ਹਰਿ ਪ੍ਰਭ ਕੇ ਹੈ ਇਆਣੇ ॥  
ਧੰਨੁ ਧਨੁ ਗੁਰੁ ਗੁਰੁ ਸਤਿਗੁਰੁ ਧਾਧਾ ਜਿਨਿ ਹਰਿ ਉਪਦੇਸ ਦੇ ਕੀਏ ਸਿਆਣੇ ॥  
ਰਹਾਉ ॥  
(ਰਾਗ ਗਉੜੀ ਬੈਰਾਗਣਿ ਵਿਚੋਂ)

#### Moral Values in the Poetry of Guru Ram Dass

All the saints, sages, and spiritual guide have laid stress on the moral values in life. Very few guides have analysed that the virtues and personal behaviour makes the foundation of moral strength. Guru Ram Dass first of all condemns jealousy. He says jealousy is an extremely lower state of mind, it does not cherish other's progress. Jealousy even jeopardises one's own progress. No body likes the jealous man. He may cry daily for others in solitude, no body comes to his rescue. The man who has lost trust of the friends in life, he has lost everything. The man (slander) who gives malicious statements about other he cannot show his ugly face to the people. Human body is an ethical causation of the actions. What one will sow, he will reap. Only the polishing talk cannot please the men for all times. When there is no reality, that talk does not bear last impression. This is the justice of Creator that He pays the man in the same coin.

ਜਿਸੁ ਅੰਦਰਿ ਤਾਤਿ ਪਰਾਈ ਹੋਵੈ ।  
ਤਿਸ ਦਾ ਕਦੇ ਨਾ ਹੋਵੀ ਭਲਾ ॥

(See from *Gauri-Ki-Var*  
above mentioned couplet)



### Search of God

When the devotee searches the God, it does not mean he has not attained the spiritual climax. Search means unending longing for the Lord. It reveals the intensity of 'Love' which the devotee has got for his Lord.

Let some one help me to meet, my beloved Lord,  
I shall sell my self to please him,  
to see my loving Lord.

It is His grace which makes to meet,  
let thou should be prayed.

In happiness and sorrows, I shall pray thee,  
If Hunger comes hardly matters,

I feel happy even in sorrows.

I devote my body, mind and spirit,

O ! my loving Lord,

I want to burn in the fire of thy Love.

Put me on the duty of fanning and to bring water,

O ! Thou Hailer

Poor has come at Thy shelter,

O ! Gracious Lord.

ਕੋਈ ਆਣਿ ਮਿਲਾਵੈ ਮੇਰਾ ਪ੍ਰੀਤਮ ਪਿਆਰਾ,

ਹਉ ਤਿਸੁ ਪਹਿ ਆਪੁ ਵੈਚਾਈ ॥੧॥

ਦਰਸਨੁ ਹਰਿ ਦੇਖਣ ਕੈ ਤਾਈ ॥

ਕ੍ਰਿਪਾ ਕਰਹਿ ਤਾ ਸਤਿਗੁਰੁ ਮੇਲਹਿ,

ਹਰਿ ਹਰਿ ਨਾਮੁ ਧਿਆਈ ॥੧॥ਰਹਾਉ॥

ਜੇ ਸੁਖੁ ਦੇਹਿ ਤਾ ਤੁਝਹਿ ਅਰਾਧੀ,

ਦੁਖਿ ਭੀ ਤੁਝੈ ਧਿਆਈ ॥੨॥

ਜੇ ਭੁਖ ਦੇਹਿ ਤਾ ਇਤਹੀ ਰਾਜਾ,

ਦੁਖ ਵਿਚਿ ਸੁਖ ਮਨਾਈ ॥੩॥

ਤਨੁ ਮਨੁ ਕਾਟਿ ਕਾਟਿ ਸਭੁ ਅਰਪੀ,

ਵਿਚਿ ਅਗਨੀ ਆਪੁ ਜਲਾਈ ॥੪॥

ਪਖਾ ਫੇਰੀ ਪਾਣੀ ਢੋਵਾ,

ਜੇ ਦੇਵਹਿ ਸੇ ਖਾਈ ॥੫॥

ਨਾਨਕ ਗਰੀਬੁ ਢਹਿ ਪਇਆ ਦੁਆਰੇ,

ਹਰਿ ਮੇਲਿ ਲੇਹੁ ਵਡਿਆਈ ॥੬॥

(ਰਾਗ ਸੂਹੀ ਅਸਟਪਦੀਆਂ ਵਿਚੋਂ)

Due to immense poetic qualities the work of Guru Ram Das can be easily recognised. All the composition of Guru Ram Das can be sung on musical instrument. Language is impressive, sweet and simple. *Lehndi* language has influenced Guru Ram Dass' verse and this influence adds to an extra attraction in the beauty of words.

### Guru Arjun Dev

"The blood of a martyr always affixes a seal on what a nation has already achieved, and this was given to them when Guru Arjun laid down his life, thus in addition founding a tradition of sacrifices which the Sikhs developed and which gave to them a new line of action and thought and proved a turning point in their history."

(Dr. G.S. Chhabra, Advanced History of the Punjab)

Guru Arjun Dev is again a literary giant in Guru Nanak's mission. He is considered stalwart of Guru-Mat philosophy. Guru Arjun lived and died for the conviction of this philosophy. Sohan Singh Sahota writes in his book "the destiny of the Sikhs", "The great saga of sacrifices begins with the martyrdom of Guru Arjun at Lahore. Mughal Emperor Jehangir out of jealousy and intolerance for the new rising faith ordered that Guru Arjun be put to death in such a way that not a drop of his blood should fall because according to the philosophy of Mughals that would make him a martyr and invite the wrath of God on the rulers. Consequently Guru Arjun was made to sit on the red hot iron plates continuously for hours and red hot sand was poured on his head. He was then placed in a boiling cauldron but not a single sigh of pain was heard from his lips. The Guru instead went on reciting the Sukhmani till the last breath and thus added new lustre to the pages of self-sacrifices."

So Guru Arjun has been the centre of attraction not for the common people only but for the Mughal Emperor Jehangir also. Jehangir in his autobiography discusses the name of Guru Arjun time and again. It is famous proverb 'A tree which is laden with the fruits, is often pelted with stones', it is fact that when you start rising, people start criticising. So same the fate can be seen from the blood-ridden pages of the history of



Punjab. Dr. Sher Singh's remarks in his philosophy of Sikhism, "Guru Gobind Singh's recourse to the sword was not the outcome of similar persuasion which Lord Krishna makes to Arjun to enter the battlefield. Actually Dr. Sher Singh means that martyrdom of Guru Teg Bahadur inspired Guru Gobind Singh to lift the sword, to end the injustice. Martyrdom of Guru Arjun Dev was more important. It sowed the seeds of self-respect among the followers of Guru Nanak's mission. Never before in the history of world the saint has laid down his life for human liberty, social freedom and the conviction he staunchly believed. In the words of Gobind Singh Mansukhani, "Guru Arjun was a man of the masses and wielded great influence. His growing power and prestige roused the jealousy of emperor Jehangir. Moreover, even Muslims came to the Har Mandar. Jehangir resolved to use his words, to put an end to this traffic." He asked Guru Arjun to change the text of the Granth and to include the praise of prophet Mohammed. The Guru refused to do so. In the meantime, Chandu—the Diwan—who bore a grudge against the Guru poisoned the mind of Jehangir with all sorts of false stories. Jehangir placed Guru Arjun under the charge of Chandu. The latter perpetrated tortures like pouring of boiling water, throwing of burning sand on the Guru. Guru Arjun bore all these tortures in a spirit of resignation."

Guru Arjun Dev sacrificed for the freedom of worship, he protected the faith of destitutes.

To evaluate the literature of Gurus, Arjun Dev's contribution is unique, composition of Guru Arjun Dev can be called the climax of the Bhatgi Literature in Panjabi language. All the writings of Guru Arjun Dev give message of contentment, consolation and mental satisfaction. This literary stream passes through the social order of the society and fills the mind of masses with the knowledge and wisdom.

ਫੂਟੋ ਅੰਡਾ ਭਰਮ ਕਾ, ਮਨਹਿ ਭਇਓ ਪਰਗਾਸ ॥

ਕਾਟੀ ਬੋੜੀ ਪਗਹ ਤੇ, ਗੁਰੂ ਕੀਨੀ ਬੰਦ ਖਲਾਸ ॥

Guru Arjun Dev prepares the generation of his time for bigger and higher purposes of life. That is it is said, "Under

"Guru Arjun, Sikhism entered into a new phase and began to assume more definite proportions as a new community. Estimating the works of Guru Arjun, Cunningham writes, "During the ministry of Arjun the principles of Nanak took a firm hold on the minds of his followers and a disciple named Gur Das gives a lofty and imaginative view of the mission of that teacher. He regards him as the successor of Vyasa and Muhammad and as the destined restorer of purity and sanctity, the regenerator of world afflicted with the increasing wickedness of men and with the savage contentions of numerous sects."<sup>1</sup>

Guru Arjun, however, tried to unite the people who were victim of Mughals injustice. For consolidated reflection of the particular mission which the Gurus undertook, Arjun Dev had to sacrifice. Trumpp says in this connection,

"Guru Arjun's death is the great turning point in the development of the Sikh community, as from that time the struggle commenced."<sup>2</sup>

The religious sentiments which Mughal Emperor tried to end by suppression and sword reacted into a bigger consolidation and co-ordination for the mission. According to Prof. Teja Singh, "Guru Arjun Dev convinced the Sikhs that they must arm themselves and fight if they wanted to live."<sup>3</sup>

Compilation of the Guru Granth Sahib was the greatest step which shook the entire structure of Mughal Empire. Macauliffe writes, "Thus did Guru Arjun suffer for his sanctity, his conversion of Hindus and Mohammedans, his compilation of the Granth Sahib and his assistance to the grandson of his former benefactor, fall a victim to the bigotry and inhumanity of a Mohammedan Emperor."

#### Guru Arjun Dev as a writer

Youngest son of Guru Ram Das produced immortal literature, in spite of many clashes in life. Biggest contribution in *Guru Granth Sahib* is of Fifth Master. He has composed near about 6204 couplets which are approximately 60000 lines.

1. Cunningham, 'History of the Sikhs', Chap. III, p. 48.
2. Trumpp quoted by (Kundra & Bawa), 'History of Punjab', p. 152.
3. Ibid. p. 152.



According to Bawa Budh Singh, total systematic composition incorporated in *Guru Granth Sahib* is as follows:

1. 2106 *Shabads*.
2. 319 *Ashat Padian*.
3. 207 *Shand*.
4. 92 *Sohilas*.
5. 465 *Porian*.
6. 1734 *Slokas*.

Contribution of Guru Arjun Dev :

1. 1416 *Shabads*,
2. 82 *Ashat Padian*,
3. 72 *Shand*,
4. 24 *Sohilas*,
5. 107 *Porian* and
6. 239 *Slokas*.

So this is the biggest contribution in the *Guru Granth Sahib*. Not only from quantity but from quality point of view Guru Arjun Dev stands distinguished. Like Guru Nanak we find same vitality in the poetry of Guru Arjun Dev.

#### Different Aspects

1. Guru Arjun Dev as spiritual guide.
2. Guru Arjun Dev as Musician.
3. Guru Arjun Dev as the poet of nature.
4. Guru Arjun Dev as social guide.
5. Poet of Humanitarianism.
6. A great critic.

#### Guru Arjun Dev as Spiritual Guide

Guru Arjun Dev like all the Gurus is also a spiritual guide. All the Gurus preached for the concept of God. They always kept the image of God before their eyes. Love was the main theme of their spiritual philosophy. Plato says,

“He whom love touches not, walks in darkness”

So according to the philosophy, Guru Arjun Dev was very much devoted to his Guru who was his father, Guru Ram Das.

Arjun the youngest son of Guru Ramdas was devoted to the Guru. At the bidding of his father, he went to Lahore to attend a marriage. He was feeling terribly depressed without his father. He wrote two urgent poetic letters, full of longing and love for the Guru.

“My soul yearns for the sight of the Guru,  
It bewails like the Chatrik crying for the rain.”

These letters were intercepted by his elder brother Prithi Chand. When the third letter reached Guru Ramdas, he immediately called him. Prithi Chand was keen on the succession, but the Guru tested his sons and followers and finally his choice fell on Guru Arjun who was installed as the fifth Guru in 1581.”

ਜਾ ਕਉ ਮੁਸਕਲੁ ਅਤਿ ਬਣੇ ਢੋਈ ਕੋਇ ਨ ਦੇਇ ॥  
ਲਾਗੂ ਹੋਇ ਦੁਸਮਨਾ ਸਾਕ ਭਿ ਭਜਿ ਖਲੇ ॥  
ਸਭੋ ਭਜੇ ਆਸਰਾ ਚੁਕੈ ਸਭੁ ਅਸਰਾਉ ॥  
ਚਿਤਿ ਆਵੈ ਓਸੁ ਪਾਰਬ੍ਰਹਮੁ ਲਗੈ ਨ ਤਤੀ ਵਾਉ ॥੧॥

#### What is God

If the calamity comes all hope wither,  
Enemies become ready for the revenge,  
Even the relatives run away,  
When hopes dash, ways close,  
Creator, if remembered save.

(Siri Rag)

ਮੇਰਾ ਮਨੁ ਲੋਚੈ ਗੁਰਦਰਸਨ ਤਾਈ ॥  
ਬਿਲਪ ਕਰੈ ਚਾਤ੍ਰਿਕ ਕੀ ਨਿਆਈ ॥  
ਤ੍ਰਿਖਾ ਨ ਉਤਰੈ ਸਾਂਤਿ ਨ ਆਵੈ,  
ਬਿਨੁ ਦਰਸਨ ਸੰਤ ਪਿਆਰੇ ਜੀਉ ॥੧॥  
ਹਉ ਘੋਲੀ ਜਿਉ ਘੋਲਿ ਘੁਮਾਈ ਗੁਰਦਰਸਨ ਸੰਤ ਪਿਆਰੇ ਜੀਉ ॥ਰਹਾਉ ॥  
(ਰਾਗ ਮਾਝ ਚਉਪਦੇ ਵਿਚੋਂ)

Guru Arjun Dev pines for his Lord. He thinks that God is great Hailer, He is the Saviour, the Protector, the Creator, No body except Him comes to rescue at the time of trouble.

“O! Thou my father, Thou my mother;  
Thou my relative, Thou my brother;  
Thou Protect me every where,  
Then what to worry?”



By Thy grace, I realised Thee;  
Thou my Saviour, Lord Thee I pride;  
None except Thee rescue,  
O! Thou the maker of this World.

All the Creatures, Insects, Thou created,  
Right to their actions Thou Them treated;  
All goes in Thy Order,  
Nothing is in man's hand.

ਕੁੰ ਮੇਰਾ ਪਿਤਾ ਕੁੰ ਹੈ ਮੇਰਾ ਮਾਤਾ ॥  
ਕੁੰ ਮੇਰਾ ਬੰਧੁ ਕੁੰ ਮੇਰਾ ਭ੍ਰਾਤਾ ॥  
ਕੁੰ ਮੇਰਾ ਰਾਖਾ ਸਭਨੀ ਥਾਈਂ ਤਾ ਭਉ ਕੇਹਾ ਕਾੜਾ ਜੀਓ ॥੧॥  
ਤੁਮਰੀ ਕ੍ਰਿਪਾ ਤੇ ਤੁਧੁ ਪਛਾਣਾ ॥  
ਕੁੰ ਮੇਰੀ ਓਟ ਕੁੰ ਹੈ ਮੇਰਾ ਮਾਣਾ ॥  
ਤੁਝ ਬਿਨੁ ਦੂਜਾ ਅਵਰ ਨ ਕੋਈ ਸਭਿ ਤੇਰਾ ਖੇਲ ਅਖਾੜਾ ਜੀਉ ॥੨॥  
ਜੀਅ ਜੰਤ ਸਭਿ ਤੁਧੁ ਉਪਾਏ ॥  
ਜਿਤੁ ਜਿਤੁ ਭਾਣਾ ਤਿਤੁ ਤਿਤੁ ਲਾਏ ॥  
ਸਭ ਕਿਛੁ ਕੀਤਾ ਤੇਰਾ ਹੋਵੈ ਨਾਹੀ ਕਿਛੁ ਅਸਾੜਾ ਜੀਉ ॥੩॥  
- (ਰਾਗ ਮਾਝ ਵਿਚੋਂ)

Thy prayer O, Lord gives me great comfort,  
Singing of Thy songs, Lord cool my heart,  
Thy light I got by the grace of Guru;  
The untraced paths O, Saviour I recognised.

ਨਾਮੁ ਧਿਆਇ ਮਰਾ ਸੁਖੁ ਪਾਇਆ ॥  
ਹਰਿ ਗੁਣੁ ਗਾਇ ਮੇਰਾ ਮਨੁ ਸੀਤਲਾਇਆ ॥  
ਗੁਰਿ ਪੂਰੇ ਵਜੀ ਵਧਾਈ ਨਾਨਕ ਜਿਤਾ ਬਿਖਾੜਾ ਜੀਉ ॥

Pilgrimage has also got an important place in Gurmat philosophy. This was considered for the purification of mind and the true way to concentrate, having an object to imagine in mind. Guru Arjun Dev developed Amritsar and he said, "The pilgrimage of this place has the value of all the 68 Hindu places of pilgrimage."

About Amritsar Guru Arjun Dev writes:

"He who batheth herein, having meditated on his God,  
Shall be completely restored to health.  
He who batheth in the tank of the Saints  
Shall obtain salvation."

According to Guru Arjun Dev true pilgrimage is to be compassionate to all the creatures, speak the truth, harm not life, be honest in your dealings, practise self denial so Guru reveals:

"Value of 68 Hindu places of pilgrimage is to be  
compassionate on a needy man. (Barah Mah)

Guru Arjun Dev gave a wide spread to music in his Kirtan. Systematic compilation of the *Adi Granth* according to the Ragas show Guru Arjun's knowledge for music. He himself composed his composition in 30 different Ragas.

He sang in wondrous ecstasy the different verses. He heard wind, water and fire singing the praise of the Lord, for Guru Arjun Dev's music is the melody of the worship of God.

As a poet of nature Guru Arjun gives painter like reflection of different natural phenomenons. His words are like different pictures spread on the canvass like paper. Description of dawn, chirping of birds, when the cool breeze blows all these pictures have been presented like painter.

Guru Arjun as social guide, a great humanitarian and the critic of world repute. As critic his work is very much visible from the compilation of *Guru Granth Sahib*. His social services and later on Guru's martyrdom for the survival of the great Sikh scripture i.e. *Guru Granth Sahib* (A unique historical document). Guru saved the literary works of great Panjabi writers by sacrificing his own life. This sacrifice was for the literary and human values.

#### Compilation of Guru Granth Sahib and Its Literary Importance

"In the words of Sardar Khushwant Singh, a great writer and editor, *Illustrated Weekly*, "The Granth is unique historical document. It is perhaps the only kind of writing of a scriptural nature which has preserved without embellishment or misconception the original writings of the religious leaders. It has



saved the literary works of other poets of the time from the vagaries of human memory. The *Granth Sahib* is the central object of Sikh worship and ritual. In all temples copies of the *Granth* are placed under a canopy. The *Granth* is not like an idol in a Hindu Temple or the Cross in a Catholic Church. It is the source not the object of prayer. Sikhs revere it because it contains the teachings of the Gurus. It is more a book of divine wisdom than the word of God."<sup>1</sup>

Contribution in the compilation of *Guru Granth Sahib* are as follows:

Composition of the first five Gurus, later on Guru Gobind Singh, the tenth master, inserted the hymns of Guru Teg Bahadur also. This *Granth* comprises the composition of sixteen Hindu and Muslim saints and mystics namely Sheikh Farid, Bhagat Kabir, Saint Ravi Dass, Saint Nam Dev, Saint Jai Dev, Saint Tirlochan and Saint Dhana Bhagat. Instead of Gurus and Hindu-Muslim saints verse of fifteen outstanding Bhattas, Mardana, Satta and Balwand the greatest musicians of their times have also contributed in *Guru Granth Sahib*.

Many saints like Chhajju, Piloo, Kalana, and a sufi-saint Shah Hussain they were refused to get their composition inserted in the *Guru Granth Sahib*, because their philosophy was not according to the philosophy of Guru's thinking. Gurmat philosophy is based on the optimistic way of life. The saints who believed in denunciation their compositions were refused to be recorded.

#### Arrangement of the Material

In the words of Trumpp, "The *Granth* is a treasure of the Indian languages."

*Guru Granth Sahib* was compiled by Guru Arjun Dev and written by Bhai Gurdas, according to the directions given by Guru Arjun Dev. Arrangement of material was like this :

1. *Japji* 2. *Sodar* 3. *So-Purakh* 4. *Kirtan Sohila* 5. Central Body 6. Epilogue and Appendix.

1. Khushwant Singh, "A History of the Sikhs."

#### 1. *Japji*

*Guru Granth Sahib*, the Sikh scripture, begins with the *Japji*. This long hymn is the epitome of Sikh religious philosophy and the rest of the Holy Book is an exposition of the thought contained in the *Japji*.

All the hymns incorporated in *Guru Granth Sahib* are classified into different Ragas and tunes except *Japji*. In the beginning the *swayyas* and the *slokas* in the end of the Holy volume. Beginning starts with *Japji* and its first few lines are called the *Mul-Mantar* of the *Granth*.

#### 2. *Sodar*

This is an evening prayer which was composed by Guru Nanak formerly and later on some hymns of Guru Ram Das and Guru Arjun Dev were also added.

#### 3. *So-Purakh*

This prayer is attributed to God, the omnipotent, this prayer is also recited to praise the Creator, after the sun-set.

#### 4. *Kirtan Sohila*

Before going to bed this *Kirtan Sohila* is read. It is believed that *Kirtan Sohila* saves from illomens.

#### 5. Central body of the *Granth*

In the words of Akbar, the great, "It is a volume of reverence."

This script does not contain the biographies of the saints nor it teaches the miracles. This is the treasure of Panjabi language and literature.

"The writing in the *Adi Granth* is the best that Panjabi literature has hitherto achieved. It has a form and finish not equalled by subsequent writers. The beauty of its composition has a powerful appeal."

(Khushwant Singh)



### Need of the Time

*Adi Granth* was the need of the time, the compilation of this Granth is landmark in the Sikh History. Archer a famous writer gives his own contention:

“The Granth at once occupies in the regard of the Sikhs a position such as that of Vedas, the Bible and the Koran.”

The storm of the Muglean intolerance may not sway the mission of Guru Nanak, so Guru Arjun felt the necessity of laying down the rules for the guidance of his followers in the performance of their daily religious duties. In the words of Macauliffe “Guru Arjun now felt the necessity of laying down rules for the guidance of his followers in the performance of their daily religious duties and expiratory rites. This course would reduce his religion to consistency, and hinder divergent tenets and rituals. The consummation, however, could only be attained when the exact words of the Gurus were permanently recorded in one grand volume.”

So the compilation of *Guru Granth Sahib* came as the bolt from the blue for Mughal Emperor Jehangir. He wrote in his biography, “In Goindwal, which is on the River Beas, there was a Hindu named Arjun, in the garments of sainthood and sanctity, so much so that he captured the fancy of many of the simple-hearted Hindus, and even of the ignorant and foolish followers of Islam by his ways and manners, and they had loudly sounded the drum of his holiness. They called him Guru, and from all sides stupid people crowded to worship and manifest complete faith in him, for three or four generations of spiritual successors, they had kept their shop warm. Many times, it occurred to me to put a stop to this vain affair or to bring him into the assembly of the people of Islam.”

(*Tuzak-i-Jehangiri*)

So the martyrdom of Guru Arjun Dev gave the blood which resulted into a brave community who shook the strong castles of Mughal Empire.

### Guru Arjun Dev as Critic

Compilation of *Guru Granth Sahib* shows analytical mind of Guru Arjun Dev. Guru Arjun Dev had to work a lot for the

completion of this great work, he had undertaken. First of all the idea about the compilation of such a great script in the mind of fifth guru is sufficient proof of his creative and critical bent of mind. Arrangement and the system which Guru Arjun Dev adopted is really marvellous. Composition selected for the incorporation were examined on the scale of like-minded philosophy, and not from the religion point of view. Sheikh Farid and Bhagat Kabir though they were Muslims, yet they were given due honour by recording their script in the body of *Guru Granth Sahib*, Gurus never believed in any kind of groupism, casteism or provincialism. Saint Nam Dev belonged to Maharashtra and still his verses were honoured and he got the high place in *Guru Granth Sahib* for his philosophical qualities, Saint Ravi Dass was low caste but his *Vani* is revered very much.

Philosophical difference arose when Guru Arjun Dev refused to incorporate the composition of some Bhagat poets. They were Shah Hussain, Bhagat Piloo, Bhagat Chhajju and Bhagat Kahna. Pessimistic approach, world denunciation and escapism, Gurus never believed.

About Shah Hussain, Suffi Saint, Dr. Laj Wanti Rama Krishna writes that he never went to Guru Arjun Dev to get his composition recorded in the body of *Guru Granth Sahib*. She says, “Hussain’s poetry, if we may be permitted to say so, is in no way inferior to that of many others found in the body of Granth, nor would a free Sufi like Hussain care to have his verses inserted in the book of a sect then not so popular as it was after a few years.”

The version of Dr. Lajwanti is not authentic because she does not mention the names of so many other mystics who were also refused. Chhajju Bhagat was close friend of Shah Hussain. Guru Arjun Dev refused Chhajju to compile his verse due to philosophical difference. Principal Teja Singh says in this connection, “it is marvellous instance of consistency, which was not observed anywhere else, not even in the European languages of the time.”

History of Panjabi literature can never ignore Guru Arjun Dev as critic, whose system, selection and synthesis in the



compilation of *Guru Granth Sahib* is unique. Some critics like Trumpp comment that this Granth lacks uniformity, repetition of the thought is found very much. In its reply Maauliffe gives memorable counter contention :

“It is intelligible that repetition should be found in the sacred books of several religions for the teachings of their prophets were orally addressed to crowds who clustered round their prophets and repetition served to impress on the listeners the instructions accorded.”

Dr. G.C. Narang says, “Being a collection of so many authors uniformity of belief or theological doctrine could not be expected.”

Guru Arjun Dev had to work a lot, mentally as well as physically. Guru Arjun Dev went to Baba Mohan (eldest son of Guru Amar Das) to get the compositions of Gurus and some other saints. These manuscripts were lying with him. Sahansar Ram (Baba Mohan's son) had collected all these *Pothies* under the supervision of his father Baba Mohan. In these manuscripts so many hymns were changed. Guru Arjun Dev used editorial scissors to make it effective. Principal Teja Singh writes,

“When taking down the Bhagat's compositions from Sahansar Ram's manuscript, Guru Arjun used his editorial scissors pretty frequently ! He omitted many hymns given in the original. He also changed the Ragas. The Guru also made verbal changes here and there. Many difficult words were replaced by easier ones. He also made the spelling uniform.”<sup>1</sup>

Guru Arjun Dev collected some manuscripts from Baba Datu, the eldest son of Guru Angad Dev, also. Bhai Gurdas and Baba Budha, they also helped a lot to complete this magnanimous work. They helped in collecting the manuscripts also. Bhai Gurdas wrote this big Granth with his own hands, by the pattern, technique and system suggested by Guru Arjun Dev.

Guru Arjun Dev stands as landmark in the history of Panjabi literature who contributed the biggest treasure to

1. Principal Teja Singh *vide* his article on the compilation of the Holy Granth, *Spokesman*, August 1952, annual number.

Panjabi language and literature. It is all due to this Granth that the people of Punjab possess their own culture, heritage of literature and character in the vital form. The writing in the *Adi Granth* is the best that Panjabi literature has hitherto achieved.

### Guru Teg Bahadur

The martyrdom of Guru Arjun Dev gave a new turn to the mission of Gurus. Guru Har Gobind thought that the supreme sacrifice made by Guru Arjun Dev had failed to move the conscience of Mughal kings. Bhai Gurdas says, “Just as one has to tie pail's neck while taking out water, to get *Mani* snake is to be killed, to get *Kasturi* from deer's neck deer is to be killed, to get oil, til is to be crushed, to get kernel pomegranate is to be broken. Similarly to correct senseless people, sword has to be taken up.”

It is fact that Guru Arjun's death convinced the Sikhs that they must arm themselves and fight if they wanted to live. So in these conflicting circumstances no literary composition was possible. Guru Har Gobind, Guru Har Rai and Guru Har Krishan have not contributed any literary composition due to the circumstances of the time. Mughal kings have been harassing the Gurus. Ultimately this conflict resulted into the martyrdom of Guru Teg Bahadur. This execution was universally regarded by the Hindus as a sacrifice for their faith. The whole Punjab began to burn with indignation and revenge.

Dr. Tirlochan Singh writes, “Many saints, sages and heroes had died for the sake of their own convictions, but no one in the history of world had laid down his life for the religious ideals, in which one did not believe. No one had said, to this day as did Guru Teg Bahadur, “I will die for the religious freedom of Hindus, the freedom to worship the deity through idolatry and images, the freedom to wear the sacred thread, though I myself do not believe in any way of these principles.”

The martyrdom of Guru Arjun Dev was for the literary values, but the martyrdom of Guru Teg Bahadur was for human values. This unique sacrifice made by Guru Teg Bahadur voluntarily for the human liberty, worked as the storm which shook the mighty Mughal empire. Dr. H.R. Gupta says :



“A great storm arose in the Punjab after the Martyrdom of the Guru and that storm carried off the empire of Aurangzeb as if it were a dead leaf lying on the road.”

Guru Teg Bahadur's life may be divided into three periods : First period is of near about twenty years which Guru spent with his father, Second period is of 19 years, spent in meditation and composition. Third period is related to the travellings. This part of life is most important when Guru Teg Bahadur preached the mission of Guru Nanak, through his writings this was the period when great Guru was martyred.

### Literary Analysis of Guru Teg Bahadur's Composition

Guru Gobind Singh recorded the hymns of Guru Teg Bahadur in the *Adi Granth* (Bir Damdama Sahib) Guru Teg Bahadur composed 59 Shabadas in 15 different Ragas. Rag Jajawanti is only used by Guru Teg Bahadur. So Raga-wise Shabadas are :

1. Rag Gauri	9 Shabads
2. „ Asa	1 Shabad
3. „ Dev Gandhari	3 Shabads
4. „ Bihagra	1 Shabad
5. „ Sorath	12 Shabads
6. „ Dhanasri	4 „
7. „ Jaitsri	3 „
8. „ Todi	1 Shabad
9. „ Talang	3 Shabads
10. „ Bilawal	3 „
11. „ Ramkali	3 „
12. „ Maru	3 „
13. „ Basant Hindol	5 „
14. „ Sarang	4 „
15. „ Jajawanti	4 „

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Total 59 Shabads  
57 Slokas.

Guru Teg Bahadur wrote 57 *Slokas* also. Literature of Guru Teg Bahadur carry the following concepts :

1. Concept of God
2. Concept of World.
3. Concept of Man.
4. Concept of Religion.
5. Concept of Guru
6. Concept of Real wealth.

Combination of all these concepts is found in the personality of Guru Teg Bahadur which his literature reflects.

### 1. Concept of God

Giving his concept about God Ninth Guru writes that God is not to be found in the jungles. He dwells as the fragrance of a flower and reflection of the mirror.

ਕਾਹੇ ਰੇ ਬਨ ਖੋਜਨ ਜਾਈ ॥  
ਸਰਬ ਨਿਵਾਸੀ ਸਦਾ ਅਲੇਪਾ ਤੇਹੀ ਸੰਗਿ ਸਮਾਈ ॥੧॥ਰਹਾਉ॥  
ਪੁਰਖ ਮਧਿ ਜਿਉ ਬਾਸੁ ਬਸਤੁ ਹੈ ਮੁਕਰ ਮਾਹਿ ਜੈਸੇ ਛਾਈ ॥  
ਤੈਸੇ ਹੀ ਹਰਿ ਬਸੈ ਨਿਰੰਤਰਿ ਘਟ ਹੀ ਖੋਜਹੁ ਭਾਈ ॥੨॥  
ਬਾਹਰਿ ਭੀਤਰਿ ਏਕੋ ਜਾਨਹੁ ਇਹ ਗੁਰ ਗਿਆਨੁ ਬਤਾਈ ॥  
ਜਨ ਨਾਨਕੁ ਬਿਨੁ ਆਪਾ ਚੀਨੈ ਮਿਟੈ ਨ ਭੁਮ ਕੀ ਕਾਈ ॥੨॥  
(ਰਾਗ ਧਨਾਸਰੀ)

O brother ! Why do you go to search God in the forest. Though over apart, He dwells in all and even in you.

O brother ! As the fragrance in the flower and the reflection in the mirror, so God dwells evenly in your heart. So search Him within your heart. Know it that there is but one God in or out.

O brother ! Guru has told this advice of divine knowledge.

Nanak Ninth says: “Without exploring yourself the dirt of delusion of your mind cannot be removed.”<sup>1</sup>

### Concept of World

This visible world is false. All the relations are temporary. Things are not what they seem to be. When the body merges into dust worldly relations end. Guru Teg Bahadur writes :

1. All the Shabadas translated by Dr. Mohinder Singh Dhillon have been quoted for the reference.



ਜਗਤ ਮੈ ਬੁਠੀ ਦੇਖੀ ਪ੍ਰੀਤਿ ॥  
 ਅਪਨੇ ਹੀ ਸੁਖ ਸਿਉ ਸਭ ਲਾਗੇ ਕਿਆ ਦਾਰਾ ਕਿਆ ਮੀਤ ॥੧॥ਰਹਾਉ॥  
 ਮੇਰਉ ਮੇਰਉ ਸਭੈ ਕਹਤ ਹੈ ਹਿਤ ਸਿਉ ਬਾਧਿਓ ਚੀਤ ॥  
 ਅੰਤਿ ਕਾਲਿ ਸੰਗੀ ਨਹ ਕੋਊ ਇਸ ਅਚਰਜ ਹੈ ਰੀਤਿ ॥੧॥  
 ਮਨ ਮੂਰਖ ਅਜਹੂ ਨਹ ਸਮਝਤ ਸਿਖ ਦੈ ਹਾਰਿਓ ਨੀਤ ॥  
 ਨਾਨਕ ਭਉਜਲੁ ਪਾਰਿ ਪਰੈ ਜਉ ਗਾਵੈ ਪ੍ਰਭ ਕੈ ਗੀਤ ॥ (ਰਾਗ ਦੇਵਗੰਧਾਰੀ)

O brother ! I have seen that the love in this world is false. Be it one's wife or friends, all get attached for their own selfish pleasure.

They all say you are mine, mine and show attached to you from the mind.

This is a strange way of life that at the time of one's end nobody is ready to accompany him.

O foolish mind ! you understand nothing, I have failed to give you teachings daily.

Nanak Ninth says: "When man will sing the praises of God, he shall cross the ocean of fears."

### Concept of Religion

According to Guru Teg Bahadur religion is an art of living. Man should develop emotional stability. Illusion of attachment and temptation is to be discarded. When the gold and iron become alike, the secret of religion is awakened. Religion starts when the control of mind comes :

ਤਿਹ ਜੋਗੀ ਕਉ ਜੁਗਤ ਨ ਜਾਨਉ ॥  
 ਲੋਭ ਮੋਹ ਮਾਇਆ ਮਮਤਾ ਫੁਨਿ ਜਿਹ ਘਟਿ ਮਾਹਿ ਪਛਾਨਉ ॥੧॥ਰਹਾਉ ॥  
 ਪਰ ਨਿੰਦਾ ਉਸਤਿਤ ਨਹ ਜਾਕੈ ਕੰਚਨ ਲੋਹ ਸਮਾਨੋ ॥  
 ਹਰਖ ਸੋਗ ਤੇ ਰਹੈ ਅਤੀਤਾ ਜੋਗੀ ਤਾਹਿ ਬਖਾਨੋ ॥੧॥  
 ਚੰਚਲ ਮਨੁ ਦਹ ਦਿਸਿ ਕਉ ਧਾਵਤ ਅਗਨ ਜਾਹਿ ਠਹਰਾਨੋ ॥  
 ਕਹੁ ਨਾਨਕ ਇਹ ਬਿਧਿ ਕੋ ਜੋ ਨਹੁ ਮੁਕਤਿ ਤਾਹਿ ਤੁਮ ਜਾਨੋ ॥  
 (ਰਾਜ ਧਨਾਸਰੀ)

O brother ! Think that *jogi* does not know the art of living in whose heart there is greed, attachment and love of *maya* (illusion).

As fact that person can be called as *jogi* in whose heart no slander, no flattery for others who consider gold and iron alike who is unaffected by joy and sorrow.

The restless mind is wandering in all the ten directions.

Nanak Ninth says: "The man who fixed it in stability, accept such a man is liberated from sins."

### Concept of Guru

Guru is the guide who reveals the mystery of worldly sufferings and sorrows. He opens the door for spiritual realisation. Without true Guru soul cannot get any attainment of calmness. Pilgrimages and fasting are useless, these are not the mean of true destination. Guru Teg Bahadur writes :

ਹਰਿ ਕੈ ਨਾਮ ਬਿਨਾ ਦੁਖੁ ਪਾਵੈ ॥  
 ਭਗਤਿ ਬਿਨਾ ਸਹਸਾ ਨਹ ਚੂਕੈ ਗੁਰੁ ਇਹ ਭੇਦ ਬਤਾਵੈ ॥੧॥ਰਹਾਉ ॥  
 ਕਹਾ ਭਇਓ ਤੀਰਥ ਬ੍ਰਤ ਕੀਏ ਰਾਮ ਸਰਨਿ ਨਹੀ ਆਵੈ ॥  
 ਜੋਗ ਜਗ ਨਿਹਫਲ ਤਿਹ ਮਾਨਉ ਜੋ ਪ੍ਰਭ ਜਸੁ ਬਿਸਰਾਵੈ ॥੧॥  
 ਮਾਨ ਮੋਹ ਦੋਨੋ ਕਉ ਪਰਹਰਿ ਗੋਬਿੰਦ ਕੈ ਗੁਨੁ ਗਾਵੈ ॥  
 ਕਹੁ ਨਾਨਕ ਇਹ ਬਿਧਿ ਕੋ ਪ੍ਰਾਨੀ ਜੀਵਨ ਮੁਕਤਿ ਕਹਾਵੈ ॥ (ਰਾਗ ਬਿਲਾਵਲ)

O brother ! without remembering God's name, man always suffers. The fear cannot be removed without love and worship of God. This is the mystery revealed to me by the Guru.

What shall the pilgrimages and the fasting avail if one does not take the protection of God.

Accept fruitless his practice of jog and sacrificed fasts, if man has forgotten the praises of God.

Nanak Ninth says: "The man having such a way of life, who sheds both pride and attachment and sings the Lord's praise, is called liberated even while alive."

### Concept of Real wealth

Real wealth is the name of God which cools down the worldly temptations, true devotion is the real wealth which gives the mental satisfaction. True devotees of God are those who achieve the wealth of God's name.



ਮਾਈ ਮੈ ਧਨੁ ਪਾਇਓ ਹਰਿ ਨਾਮ ॥  
 ਮਨ ਮੋਰੋ ਧਾਵਨ ਤੇ ਛੁਟਿਓ ਕਰਿ ਬੈਠੇ ਬਿਸਰਾਮੁ ॥੧॥ਰਹਾਉ ॥  
 ਮਾਇਆ ਮਮਤਾ ਤਨੁ ਤੇ ਭਾਗੀ ਉਪਜਿਉ ਨਿਰਮਲ ਗਿਆਨੁ ॥  
 ਲੋਭ ਮੋਹ ਏਹ ਪਰਸਿ ਨ ਸਾਕੇ ਭਗਤ ਭਗਵਾਨ ॥  
 ਜਨਮ ਜਨਮ ਕਾ ਸੰਸਾਰੁ ਚੂਕਾ ਰਤਨੁ ਨਾਮ ਜਬ ਪਾਇਆ ॥  
 ਤ੍ਰਿਸਨਾ ਸਕਲ ਬਿਨਾਸੀ ਮਨ ਤੇ ਨਿਜ ਸੁਖ ਮਾਹਿ ਸਮਾਇਆ ॥੨॥  
 ਜਾਕਉ ਹੋਤ ਦਇਆਲ ਕਿਰਪਾਨਿਧਿ ਸੋ ਗੋਬਿੰਦ ਗੁਨ ਗਾਵੈ ॥  
 ਕਹੁ ਨਾਨਕ ਇਹ ਬਿਧਿ ਕੀ ਸੰਪੈ ਕੋਉ ਗੁਰਮੁਖਿ ਪਾਵੈ ॥ (ਰਾਗ ਬਸੰਤ)

O my brother ! I have got the wealth of God's name. Now my mind has ceased from wandering for the greed of wealth and laid down for rest.

The love of illusion has fled from my body and pure knowledge has grown in me.

Greed and attachment cannot touch me now as I have taken the worship of God.

O my mother ! when I acquired the jewel of God's name the fear of the continued birth is diminished. All the desire of my mind has been finished and now it takes rest in its own happiness.

He alone, on whom the Ocean of Grace is compassionate sings His praises.

Nanak Ninth says, "Some rare true disciple obtains the wealth of this sort."

In brief Guru Teg Bahadur's teachings tell us that God is dwelling every where. God is unaffected of worldly pleasures, pains, greeds, attachment and pride etc....

ਸੁਖ ਦੁਖੁ ਜਿਹ ਪਰਸੈ ਨਹੀਂ ਲੋਭ ਮੋਹ ਅਭਿਮਾਨੁ ॥  
 ਕਹੁ ਨਾਨਕ ਸੁਨ ਰੇ ਮਨਾ ਸੋ ਮੂਰਤਿ ਭਗਵਾਨ ॥੧੩॥

O mind ! hear me, whom pleasure and pain touch not and who is unaffected by greed, attachment and pride, he is the image of God.

Guru Teg Bahadur believed that the functioning of the universe is absolutely under the direction of God. So the worry about the incidents which are expected to happen is vague. When man is destined to face the difficulties then why to worry unnecessarily. Guru Teg Bahadur says :

ਚਿੰਤਾ ਤਾਕੀ ਕੀਜੀਐ ਜੋ ਅਨਹੋਨੀ ਹੋਇ ॥  
 ਇਹ ਮਾਰਗੁ ਸੰਸਾਰ ਕੋ ਨਾਨਕ ਬਿਹੁ ਨਹੀਂ ਕੋਇ ॥੫੧॥

O brother ! you have to worry about what is not expected to be happened. This is the just way of the world that no one can stay here permanently.

Nothing in the world is permanent, every thing is puppet in the hand of cosmic power. And this power is called fate, luck or destiny. Worry is baseless, because what is destined to happen that must happen. So this was the conviction of Ninth Master, which made him ready to sacrifice his life for the destitutes. Guru like Socrates advised his followers that human life is short-lived. It is like a cloud, which Shatters when sun shines. So when the enlightenment comes the fear of death goes.

#### Guru Gobind Singh—A Master of Heroic Literature

"At Patna, Guru Gobind Singh was born on December 22, 1666 A.D. (Posh Sudi 7, 1723 B.S.). There was illumination and great rejoicing at the birth of the Guru's son who was named Gobind Das. Later Guru Gobind was frequently addressed as Gobind Rai. When he ordained the Holy Order of the Khalsa and added the suffix "Singh : Lion" to the name of all his disciples, he added it to his own name also. He is therefore known in history as Gobind Singh."<sup>1</sup>

"The terror of Aurangzeb drove lovers of religious freedom, poets, scholars, musicians, artists, linguists away from Delhi, Agra, and other provincial centres ; and many of them sought asylum at Anandpur and found the peace, freedom and the patronage they sought. Some of them were employed for the all-round education and training of Gobind Das, who showed exceptional intelligence in learning such difficult languages as Sanskrit, Persian and Arabic. Alongwith his education in languages, theology and prosody he was given training in archery and the use of weapons. Guru Teg Bahadur knew that the child was gifted, and a soul with a destiny, so he aimed at making him as great a scholar as his grand-father Guru Arjun, and as great a warrior as his father Guru Hargobind."<sup>2</sup>

1. & 2. Dr. Tirlochan Singh, 'Guru Teg Bahadur', p. 227, 275.



Guru Gobind Singh writes in his autobiography 'Bachitar-Natak' :

I was brought to the Punjab,  
The governesses nursed and fondled me.  
With great love and devotion ;  
My parents brought me up,  
With all kinds of loving and protective care ;  
They gave me many types of training,  
And imparted priceless knowledge !

#### Guru Gobind Singh at the time of His Father's Martyrdom

Guru Teg Bahadur performed supremely heroic act at that time when Guru Gobind Singh was only 9 years old. The 9 years-old boy showed such a dauntless courage when Guru Teg Bahadur was going for supreme sacrifice. His grand act of his espousing the course of the destitutes and fighting for the human values. Guru Gobind Singh did not loose the heart at that time, rather he wrote a letter to his father in the reply of Guru Teg Bahadur's letter :

All power is mine with Thy grace, Lord,  
The fetters of bondage are broken,  
For liberty and truth everything is possible,  
Lord, everything is in Thy hands,  
Nanak craves for Thy protection and aid.

ਬਲੁ ਹੋਆ ਬੰਧਨ ਛੁਟੇ ਸਭ ਕਿਛੁ ਹੋਤ ਉਪਾਇ ॥  
ਨਾਨਕ ਸਭ ਕਿਛੁ ਤੁਮਰੈ ਹਾਥ ਮੈ ਤੁਮ ਹੀ ਹੋਤ ਸਹਾਇ । ੫੪॥

Walking over the great and struggling path of life with stable mind is rare example in the history regarding heroes. Facing the challenges of life Guru Gobind Singh worked a lot for the literary contribution. In Guru Gobind Singh, we find the personality of a saint, a general and a poet. Guru Gobind Singh had fifty two scholars in his court. Guru Gobind Singh was lover of philosophers, writers, poets, warriors and scholars. He loved adventure in his life. He put the whole family, even his own life on the stake of adventurism, In the battle of

Chamkaur special arrangement was made to save the valuable lives, who absorbed themselves in the work of literature. Bhai Nand Lal, commander of Guru Gobind Singh's forces, was also one of the outstanding poets of Guru Gobind Singh's court. Guru Gobind Singh used to pay these writers and poets quite handsome salary. Guru Gobind Singh had started the work of translation from Persian and Sanskrit into Panjabi. For this translation work, many scholars were working in his court.

Guru Gobind Singh was not only the practical leader of the men and mystics, but also he was great writer, scholar and philosopher, who changed the thinking of the entire generation. Persian, Sanskrit, Hindi and Panjabi were the pet languages of Guru Gobind Singh. He got full command over these languages. He himself wrote much literature in Sanskrit, Persian, Brij and Panjabi. Big volume of his literature was lost during the battle of Chamkaur, while crossing the river. Available compositions of Guru Gobind Singh show the glorious life of this great hero. His work is held in high esteem and unique reverence. Dr. M.S. Diwana discussing the personality and literature of Guru Gobind Singh, writes :

A dynamic multiplex personality—social reformer, spiritual revolutionist, moral disciplinarian, military organizer, romantic friend and thoroughly self-conscious individualist—aiming at the multiple perfection of his *Khalsa*, the pure army of the civil-resisters, the spiritual republic, Guru Gobind Singh in the fulness of his realisation of the enduring power and influence of literature, and out of the abundance of his many-hued prophetic visions of the past and the future indispensable for present national re-construction, made literary activity a vital part of his reorganization programme, working himself, and making a half-century of poets to work by his side, annexing to Panjabi poetry many a new word of conception and execution—balladry, battology, sex and romance, Vaishnavite mythology and philosophy, history and autobiography, military science and lastly, epistolography, using the media of Hindi and Persian, Braji, and Lahndi, Magadhi (or Sahaskrit and Lahauri) and casting words in the moulds of Persian, Braji, Lahndi, Hindwi, and Prakrit metres. The accordance of metre to mood, the multiplicity of metres indicative of altered situa-



tions in one and the same work, the making of style as physiognomic of subject, onomatopoeia, the popularization of blank verse, the revival of Chhands not much found outside Rajasthani balladic creations are some of the formal features of his poetry; of the glories of his style are a directness, a vigour, a transparency, and an economy which proclaim the deft artist and the master-mind at every step in the victorious measured march of his verse.

An individual like a nation is to be judged by the God he worships. The God of the *Jap*, of *Akal Ustat*, of the *Swayyas* and *Kabits* is a God whose *Jalal* and *Jamal*, whose *Saguna* and *Nirguna* aspects have in few other languages been portrayed on such a vast scale and in such profusion of colour and sound and form, love and knowledge and humour. His *Chandi di Var* in *Sind Sagari* has every grace and strength of a perfect narrative; its dramatic excellencies overwhelm the reader. The *Shastar Nam Mala* is a mighty feat full worthy of a sublime soldier-poet. His *Bachittar Natak* for its prophet's self-consciousness, its simplicity of statement, its frugality of effects is a model piece of self-portrature and self-estimation. His *Gian Prabodh* reveals how well he understood the psychology of Hindu Mythographers, as does his *Chandi Charittar* which unveils *Shakti* in all her affection and awe. His *swayyas* with their perfect technique, their judicious alliteration, their torrential flow and symphony, are merciless sword-thrusts at every type of superstition, idolatry, hagiolatry, sectionalism, and barren worship; they kill with the rapier's quickness but with their last-line incantations of forgiveness through love. His *Zafar Nama*, a document of the first importance in the history of Indian politics, in its lofty strain and heroic frankness, and sets the mould for inter-regal or diplomatic correspondence raised to the level of saintly communication. Considering quality alone, one is prepared to maintain that a greater poet than him of such varied vision and verve has not yet been produced by the world."<sup>1</sup>

Dr. Mohan Singh Diwana has given the brief sketch of Guru Gobind Singh's literary work. Though we don't find much

1. Dr. Mohan Singh Diwana, 'A History of Panjabi Literature', p. 67-68.

literature of Guru Gobind Singh in Panjabi language yet the *Chandi-di-Var* and some of the Shabadas hold notable place in the Panjabi literature.

### Purpose of His Literature

In the words of Principal Teja Singh, "His purpose in creating this literature was to infuse a new spirit among his followers and to steel their hearts against all injustice and tyranny."

Guru Gobind Singh believed, "It is not life that matters, it is to courage you bring to it." He wrote, "I shall let loose the sparrows and the royal hawk will fall down before them."

Dr. Dharampal Ashta giving his views about *Chandi-di-Var* writes, "*Chandi-Di-Var* is, thus, the poetry of action like Sir Walter Scott's battle Bannockburn and the Floodenfield. It is instinct with material spirit, being the description of material display of scenes of factional fighting."<sup>1</sup>

Since the heroic poetry treats of action and appeals to the love of prowess, its chief figures are men who display prowess to a high degree because their gifts are of a very special order.

Thomas Carlyle gives his contention, "Let nature send a hero soul; in no age is it other than possible that he may be shaped into a poet."<sup>2</sup>

Guru Gobind Singh was the priest of power. He remained the worshipper of Durga (goddess of power). *Chandi-di-Var* is mythology, *Chandi*, the goddess of power, defeated all the *Danavas* and made Raja Inder as the ruler of heaven. Sardar Attar Singh Raj Bahadur writes, "The goddess Bhagvati was first worshipped by Guru Nanak, then by Angad, Amar Das and Ram Das. Their she was propitious then followed Guru Arjun, Hargobind, Har Rai, Har Krishan and Teg Bahadur and then was also rise to highest honour. Guru Gobind Singh was also assisted by her."

This *Chandi-di-Var* was written by Guru Gobind Singh became the source of great inspiration for the destitutes who

1. Dr. Dharam Pal Ashta quoted in Bir-Kav-Ank, p. 229.

2. Thomas Carlyle, 'On Heroes, Hero worship and the Heroic in History'.



have been discouraged by the Mughal tyrants. This was composed to make the people brave, chivalrous and courageous. Vigilance is the price of freedom, Guru Gobind Singh was very much vigilant about the oppression and the cruelty of the Mughal rulers over Indians. Pope very beautifully wrote :

“Honour and shame from  
no condition rise,  
Act well on your part  
there all the honour lies”.

Guru Gobind Singh had shrewd sense of timing he invented the new names for God according to the need of time.

*Akal* (the Immortal), *Mahakal* (Great Geath), *Sarbloh* (All Steel), *Mahaloh* (Great Steel), *Sarbkal* (All Geath). Guru Gobind Singh wrote that the cows of Guru Nanak's time had thus become lions and there was no longer a danger of their being eaten by devouring beasts. “Really Guru Gobind Singh poured his life into his Sikhs and invested them with his own personality. A tremendous change was affected in the whole of national character. Even those people who had been considered as dregs of humanity, were changed as if by magic, into something rich and strange. The sweepers, the barbers and confectioners who had never so much as touched the sword and who for generations had been as grovelling slaves of the so-called higher classes, became, under the stimulating leadership of Guru Gobind Singh, doughty warriors, who never shrank from fear and who were ready to rush into the jaws of death at the bidding of the Guru.”

(Teja Singh and Ganda Singh)

Mission becomes ineffective, when it fails to respond the time. So Guru Gobind Singh according to the demand of time change the entire values of the attitude and thinking of the people. Guru Gobind Singh announced that the devotion and prayer of God is useless if one does not deserve to face the enemy.

#### Chandi di-Var

Heroic poetry attributed to the *Chandi* (goddess of power). It was written to infuse the spirit of vigour and valour. The

*Lehndi* dialect has given *Chandi-di-Var* the grace and strength of perfect narration.

ਬੀਰ ਪਰੋਤੇ ਬਰਛੀਏ ਜਣੁ ਡਾਲਿ ਚਮੁੱਟੇ ਆਵਲੇ ।  
ਇਕਿ ਵਢੇ ਤੇਗੀਂ ਤੜਫੀਅਨ ਮਦ ਪੀਤੈ ਲੋਟਨ ਬਾਵਲੇ ।  
ਇਕ ਚੁਣਿ ਚੁਣਿ ਝਾੜਉ ਕਢੀਅਨ ਰੇਤ ਵਿਚੋਂ ਸੋਇਨਾ ਡਾਵਲੇ ।  
ਗਦਾ ਤਿਰਸੂਲਾਂ ਬਰਛੀਆਂ ਤੀਰ ਵੱਗਣ ਖਰੇ ਉਤਾਵਲੇ ।  
ਜਣ ਡਸੇ ਭਜੰਗਮ ਸਾਵਲੇ । ਮਰ ਜਾਵਨ ਬੀਰ ਰੁਹਾਵਲੇ ।

#### Jap Sahib

This verse is composed for the daily prayer of Sikhs. Guru Gobind Singh has given new names for God.

#### Akal Ustat

This is also prayer like *Jap Sahib*. This was written to remove the superstitions of the Sikhs. In the words of Prof. Teja Singh, “The keynote of this vast literature is optimism, freedom from superstition and strong faith in the oneness of God and of all humanity.”

#### Bachittar Natak

It is an autobiography written by Guru Gobind Singh. It relates the experiences of some previous births also.

About Guru Teg Bahadur's sacrifice, Guru Gobind Singh wrote in his autobiography (*Bachittar Natak*) :

“Guru Tegh Bahadur broke his earthly vase  
on the head of Aurangzeb  
And went to the abode of God  
No one has ever done such a unique deed  
Like the self-sacrifice of Guru Teg Bahadur  
(For other people's faith and creed)  
When Guru Teg Bahadur was killed  
There was great mourning throughout the world



Alas, Alas, rose the wailing cries from the earth  
While the shouts of Glory, Glory, resounded the whole  
heaven.

(Guru Gobind Singh *Bachittar Natak* :  
Apni Katha. translated by Dr. Trilochan Singh)

### Shabadas

Almost all the compositions of Guru Gobind Singh are in Brij Bhasha and Hindwi except the *Chandi-di-Var* and some important *shabadas*.

We find influence of Panjabi on *Chandi-di-Var*. On his *Shabadas* Guru Gobind Singh used very simple Panjabi, easily understandable. For example, undermentioned *Shabada* is composed in very sweet and simple Panjabi :

ਮਿਤ੍ਰੁ ਪਿਆਰੇ ਨੂੰ ਹਾਲੁ ਮੁਰੀਦਾਂ ਦਾ ਕਹਿਣਾ ॥  
ਰੁਪ ਬਿਨੁ ਰੋਗੁ ਰਜਾਈਆਂ ਦਾ ਓਡਣ ਨਾਗ ਨਿਵਾਸਾਂ ਦੇ ਰਹਿਣਾ ॥  
ਸੂਲੁ ਸੁਰਾਹੀ ਖੰਜਰ ਪਿਆਲਾ ਬਿੰਗ ਕਸਾਈਆਂ ਦਾ ਸਹਿਣਾ ॥  
ਯਾਰੜੇ ਦਾ ਸਾਨੂੰ ਸੱਥਰ ਚੰਗਾ ਭੱਠ ਖੇੜਿਆਂ ਦਾ ਰਹਿਣਾ ॥

### Dasam Granth

Composed by Guru Gobind Singh and written by Bhai Mani Singh, this verse contains 1066 pages. Every page is of 23 lines. Language of his Granth is Hindwi and Brij, script is *Gurmukhi*.

### Zafarnama

This is a long letter written to Emperor Aurangzeb by Guru Gobind Singh in Persian. In this letter Guru Gobind Singh wrote "Hadst thou sworn a hundred times on the *Quran*, I would not have trusted thee in the slightest, even for a moment. I will not enter thy presence, nor travel on the same road with thee, but if God so will it, I will proceed towards thee."

This *Zafarnama* shows the courage and confidence of Guru Gobind Singh. Poetic value of *Zafarnama* is considered very significant in Persian language.

Guru Gobind Singh has contributed a lot for the development of literature. Though heavy volumes of literature compo-

sed by Guru Gobind Singh and his commander Bhai Nand Lal was drowned in the river at the time of 'battle of Chamkaur'. Estimating Guru Gobind Singh's personality, Dr. H.R. Gupta wrote :

"The Great Guru was a rare combination of multiple qualities. He was a true *Yogi*, a practical leader of men, a mystic, a saint, a military general and a poet. His life and teaching shed a lustre on Indian history, glorious example infuses new spirit in us for he said, "I will make sparrows tear hawks; then alone may I be called Gobind Singh." He practised secularism, nursed democratic institutions and stood for peace with honour. He was a fore-runner of Gandhi and Nehru and his teachings have, thus, an all time validity and value for us."

### Bhagti Movement of Guru Nanak Age

In the words of Payne about *Bhagti* movement :

"In many parts of India their (i.e. those of Kabir and Ramanand) doctrines are still widely known and highly regarded. But both Ramanand and Kabir were too much imbued with the spirit of asceticism to be the founders of a popular religion. But the seed which Nanak sowed produced a richer harvest than theirs (i.e. other *Bhagti* Reformers) not because he expounded a noble philosophy or preached a purest morality but because he adopted his teachings to the needs of human life, because he realized what they had failed to realize, that a religion, if it is to be living force, must be a practised religion, one that touches mankind, not how to escape from the world but how it is to be met and overcome."<sup>1</sup>

Dr. Gokul Chand Narang gives his own views regarding *Bhagti* movement of this age :

"Most of the reform movements that preceded Nanak were fearfully sectarian and in many cases only served to make confusion more confounded. Ramanand *e.g.*, whose movement gave a powerful stimulus to Hindu revival in Benaras, could not shake off its theory of incarnation and instead of preaching,

1. Payne : A Short History of the Sikhs, Chapter I, p. 21,



like Nanak, the worship of one God, who is never born and never dies he simply added to the number of existing sects by confirming homage to Rama.”

*Bhagti* poets of this period can be divided into two groups : First group is that which belongs to *Gurmat* philosophy.

They are :

- |                       |                |
|-----------------------|----------------|
| 1. Bhai Gurdas        | 2. Baba Sunder |
| 3. Satta and Balwand. |                |

Other group of *Bhagti* poets :

- |               |                  |          |
|---------------|------------------|----------|
| 1. Kahna      | 2. Chhajju       | 3. Piloo |
| 4. Hirdey Ram | 5. Vali Ram etc. |          |

The *Bhagti* poets who believed in *Gurmat* philosophy like Bhai Gurdas and others. “They (*i.e.*, *Bhagti* Reformers) had proclaimed the unity of God and the equality of men in the sight of God. They had condemned caste and protested against the authority of the Brahman priesthood. They had taught as the great Luther himself taught that purity of life is of greater worth than the observance of ceremonial, and that of the sinful desires of the flesh are only to be overcome by prayer and contemplation.”<sup>1</sup>

### Bhai Gurdas

Bhai Gurdas stands supreme among all the *Bhagat* poets who are out of the House of Nanak, Guru Arjun Dev revered the writings of Bhai Gurdas and said that the work of Bhai Gurdas will be known as the key of *Adi Granth*. In the words of Macauliffe, “The Guru, probably to make trial of his learned and able scribe Bhai Gurdas, whose compositions he admired, offered to insert them in the *Granth*, but Bhai Gurdas said that they were not worthy of such honour. The Guru complimented him on his modesty and ability, and said that whoever read the Bhai’s writings should acquire spiritual profit and instruction and faith in the teachings of the holy Gurus.”<sup>2</sup>

1. C.H. Payne : A Short History of the Sikhs.

2. *Vide* M.A. Macauliffe, Volume III

### Bhai Gurdas’s Philosophy

Bhai Gurdas does not differ from the *Bhagti* poets who raised the voice against Brahmanism of the age. Dr. G C. Narang wrote “Spring of religion had been choked by weeds of unmeaning ceremonials, debasing superstitions, the selfishness of the priests and the indifference of the people. Form had supplanted the reality and the highly spiritual character of Hinduism had been buried under the ostentatious character and paraphernalia of sects.”<sup>1</sup>

Literary analysis of Bhai Gurdas’s work tell us that he has composed 39 religious *Vars* in Panjabi languages. 40th *Var* was written by Gurdas Singh (A contemporary poet of Guru Gobind Singh). Compilation of a great Sikh scripture *i.e.* *Adi Granth* was arranged by Bhai Gurdas according to the advice of Guru Arjun Dev.

Chivalrous heroic poetry had been written through *Vars*. Bhai Gurdas started the precedent of writing the religious themes in *Vars*. Bhai Gurdas believed that like battlefield, in the mind of man clash between good and evil is always prevalent. Bhai Gurdas has woven his poetry around the mythological scripture of ancient India. Prahlad was the son of king Hirnakus, Hirnakus never believed in God. He ordered that he should be worshipped in his kingdom. Prahlad his own son revolted against the misconception of his father. So Prahlad was ordered to embrace the iron pillar which was heated to its redness. Suddenly the pillar exploded and huge giant appeared who killed king Hirnakus. So Bhai Gurdas wrote :

ਬੰਮ ਪਾੜ ਪਰਗਟਿਆ, ਨਰ ਸਿੰਘ ਰੂਪ ਅਨੂਪ ਅਨਾਦ ॥

ਬੇਮੁਖ ਪਕੜ ਪਛਾੜੀਅਨੁ ਸੰਤ ਸਹਾਈ ਆਦਿ ਜੁਗਾਦ ॥

Bhai Gurdas used mythological symbolic references to preach his teaching. Sudama Bhagat and Bhagwan Krishan (symbol of true friendship), Dhru Bhagat (symbol of devotion), Similarly in Bidar and Daryodhan, Daropadi and other mythological references have been used to glorify the grace of God.

1. Dr. Gokul Chand Narang—Transformation of Sikhism, p. 31:



Bhai Gurdas never supported miracles, so he has shown Guru Nanak condemning the miracles of *Yogis*.

ਸਿਧਿ ਬੋਲੇ ਸੁਣਿ ਨਾਨਕਾ ਤੁਹਿ ਜਗ ਨੋ ਕਿਆ ਕਰਾਮਾਤਿ ਦਿਖਾਈ ।  
ਕੁਝ ਵਿਖਾਲੇ ਅਸਾਂ ਨੋ, ਤੁਹਿ ਕਿਉਂ ਢਿਲ ਆਵੇਹੀ ਲਾਈ ।  
ਬਾਬਾ ਬੋਲੇ ਨਾਥ ਜੀ ! ਅਸਾਂ ਤੇ ਵੇਖੇ ਜੋਗੀ ਵਸਤੁ ਨਾ ਕਾਈ ।  
ਗੁਰ ਸੰਗਤਿ ਬਾਣੀ ਬਿਨਾ ਦੂਜੀ ਓਟ ਨਹੀਂ ਹੈ ਰਾਈ ।

When Sidhas ask Guru Nanak that why he does not show miracle if he is true Guru, Guru Nanak replied that there is nothing spiritual in the miracles of *Yogis*, without Guru (spiritual guide), his company and his teachings no other miracle can help.

In fact Bhai Gurdas was impressed by the humanistic philosophy of Guru Nanak, he wrote that Nanak was like a Sun, when shown all the stars disappeared.

ਸਤਿ ਗੁਰ ਨਾਨਕ ਪ੍ਰਗਟਿਆ, ਮਿਟੀ ਹੁੰਦ ਜਗ ਚਾਨਣ ਹੋਆ ॥  
ਜਿਉ ਕਰ ਸੂਰਜ ਨਿਕਲਿਆ, ਤਾਰੇ ਛਿਪੇ ਅੰਧੋਰ ਪਲੋਆ ॥

Dr. Zakir Hussain former President of India wrote, "Guru Nanak was an apostle of peace, unity, love and brotherhood of man and who was admired and respected for his universal humanism by followers of all faiths.

(Dr. Zakir Hussain  
Guru Nanak, His Life, Time and Teachings)

Bhai Gurdas derives his philosophy from the vitality of Guru Nanak's personality. Bhai Gurdas somewhat differs from other *Bhagti* poets. He gives his own philosophy regarding the human behaviour. Generally it is believed that man is known by the company he keeps, but Bhai Gurdas says that company can never demolish the basic characteristics of man. If a snake is given milk to drink, the poison which is in his very nature cannot be rooted out. If a dog is given honourable position, he can also not leave the nature of licking.

ਸਪੇ ਦੁੱਧ ਪਿਆਲੀਐ ਵਿਹੁ ਮੁਖ ਥੀ ਸੱਟੇ ॥  
ਕਤਾ ਰਾਜ ਬਹਾਲੀਐ ਫਿਰ ਚੱਕੀ ਚਟੇ ॥

Bhai Gurdas means that it is difficult to change the basic characteristics of man by the influence of company. Snake and dog are the symbols of 'betrayal' and 'meanness' used for the men of their nature. In the words of Dr. Diwana :

"Bhai Gurdas Bhalla (sic. 1559-1639) was the St. Paul of Sikhism. His work is deemed to hold the key to the Sikh spiritual treasury and to make the best and purest *Rehat-Nama*. Although derivative in thought and resonate and repetitive in vocabulary, Gurdas's considerable volume of poetry for its wealth of allusion, and imagery—fresh as well as rejuvenated, its ripeness of Hindu, Muslim and Sikh cultural scholarship, its verbal felicities and rhythmic triumphs, its wide and deep love and observation of Nature—its laws and lawlessness, its realities and its symbolism, its teachings and its tortures and for the force and colourfulness of its style entitles him to the rank of the greatest medieval Panjabi poet outside the House of Nanak. Perfectly fresh and modern in his idiom, he has in his wonderful compression much that our poets to-day are only expanding and elaborating not very happily and musically His *Vars* are a veritable mine of ideas and words; the splendid heritage left by centuries of assimilation, orientation and invention."<sup>1</sup>

Some of the quotations of Bhai Gurdas have become proverbs and they are used in the daily life of Punjab :

- ਗਿਦੜ ਦਾਖ ਨ ਅਪੜੈ, ਆਖੈ ਬੂ ਕਉੜੀ ॥  
ਨਚਣਿ ਨਚ ਨ ਜਾਣਈ ਆਖੈ ਭੁਇ ਸਉੜੀ ॥  
ਬੋਲੇ ਅਗੈ ਗਾਵੀਐ, ਭੈਰਉ ਸੋ ਗਉੜੀ ॥  
ਹੰਸਾਂ ਨਾਲ ਟਟੀਹਰੀ, ਕਿਉਂ ਪਹੁੰਚੇ ਦਉੜੀ ॥  
ਸਾਵਣ ਵਣ ਹਰਿਆਵਲੇ, ਅੱਕ ਜੰਮੇ ਆਉੜੀ ॥  
ਬੰਮੁਖ ਸੁਖ ਨਾ ਦੇਖਈ ਜਿਉਂ ਫੁਟੜ ਫਉੜੀ ॥
- ਜੇ ਮਾਂ ਪੁਤ ਵਿਸ ਦੇਇ ਤਿਸਤੇ ਕਉਣ ਪਿਆਰਾ ?  
ਜੇ ਘਰ ਭੰਨੇ ਪਾਹਰੂ ਕਉਣ ਰਾਖਣਹਾਰਾ ?  
ਬੋੜੀ ਡੋਬੈ ਪਾਤਣੀ ਕਉਣ ਰਾਖਣਹਾਰਾ ?  
ਬੋੜੀ ਡੋਬੈ ਪਾਤਣੀ ਕੌਣ ਪਾਰ ਉਤਾਰਾ ?

1. Dr. Mohan Singh Diwana, 'A History of Panjabi Literature', P. 79-80



ਆਗੂ ਲੈ ਉਝੜ ਪਵੈ, ਕਿਸ ਧਰੇ ਪੁਕਾਰਾ ?  
ਜੇ ਕਰ ਖੇਤੇ ਖਾਇ ਵਾੜ, ਕੋ ਲਹੈ ਨ ਸਾਰਾ ?  
ਜੇ ਗੁਰ ਭਰਮਾਏ ਸਾਗ ਕਰ, ਕਿਆ ਸਿਖ ਵਿਚਾਰਾ ? (ਵਾਰ ੩, ੨੨)<sup>1</sup>

So Bhai Gurdas is considered a philosopher poet, who used old mythology to justify his teachings. Even historians quote Bhai Gurdas for the reference in history of Punjab. Bhai Gurdas was contemporary poet of Guru Arjun Dev, his *Vars* are used as a source of historical fact for the social and political background of Guru Nanak's age. Some one had rightfully stated, "The *Vars* of Bhai Gurdas written in the time of Guru Arjun and Hargobind, though not very reliable regarding the earlier history, can be depended upon for the information they supply regarding the Gurus who were contemporary of Bhai Gurdas."<sup>2</sup>

#### Baba Sunder

Baba Sunder belongs to the House of Nanak. He was great-grandson of Guru Amar Das. In his composition 'Sad' we find the mourning song, which was written over the death of Guru Amar Dass. This composition has great political significance. Guru Ram Das's succession as Guru is also described in this verse of Baba Sunder.

Verse of Baba Sunder i.e. 'Sad' is also recorded in *Guru Granth Sahib*. This is often sung at the death of particular man as mournful song. It gives great consolation to the family members of the bereaved soul.

#### Satta and Balwand

Satta & Balwand were musicians of Guru Nanak's age, who belonged to House of Nanak. They composed the *Var* for the appreciation of Gurus. This verse is full of lyricism and other poetic qualities. Personality and work of the Gurus is very much praised. We find the verse of some more minstrels and Bhattas who belong to the court of the Gurus. All kings had their own musicians and singers, this precedent was followed by the Gurus also. These Bhattas used to recite musical compositions to

1. ਪੰਜਾਬੀ ਸਾਹਿਤ ਦੀ ਉਤਪਤੀ ਤੇ ਵਿਕਾਸ, ਪੰਨਾ 266  
.. Quoted from *History of Punjab*, p. 22.

highlight the philosophy of Gurus. Their language is very simple, sweet and beautiful.

These verses are also incorporated in the body of *Guru Granth Sahib*. Example

ਗੁਣ ਗਾਵੈ ਰਵਿਦਾਸੁ ਭਗਤ ਜੈਦੇਵ ਤ੍ਰਿਲੋਚਨ ॥

ਨਾਮਾ ਭਗਤੁ ਕਬੀਰੁ ਸਦਾ ਗਾਵਹਿ ਸਮ ਲੋਚਨ ॥

#### Other Group of Bhagti Poets

Bhagat Chhajju, Bhagat Piloo and Bhagat Kahana are other poets of this age whose compositions are not in the body of *Guru Granth Sahib*. Bhagat Chhajju was contemporary poet of Guru Arjun Dev. His composition was refused to be compiled, because he denounced the place of woman in society.

#### Bhagat Kahana

Philosophy of Bhagat Kahana bears the influence of *Sufi* saints, especially Shah Hussain seems to be favourite poet of Bhagat Kahana. His hymns were not recorded in *Guru Granth Sahib*, because he believed in pessimistic attitude of life. Pessimistic is the main theme of Bhagat Kahana's verse.

#### Bhagat Piloo

We find another Piloo, who wrote the romantic composition *Mirja-Sahiban* and old love story popular in Punjab. This Bhagat Piloo is different poet who attributed his composition on the name of God. He was mystic, who denounced the worldly pleasures. He remained sad and sung the songs of pessimism.

ਪੀਲੂ ਆਖੇ ਸ਼ਾਇਰਾ ਕਿਤ ਵੱਗ ਗਿਆ ਜਹਾਨ ।

ਬਹਿ ਬਹਿ ਗਈਆ ਮਜਲਸਾਂ, ਲੱਗ ਲੱਗ ਗਏ ਦੀਵਾਨ ।

Guru Arjun refused to incorporate his hymns in *Guru Granth Sahib*, because pessimism was not the mission of Gurmat philosophy. In the words of Dr. G.C. Narang :

"The centuries of invasion, foreign misrule and persecution had produced the greatest depression and the spiritual subjec-



tion and stagnation had aggravated the demoralisation to an enormous degree."<sup>1</sup>

So the Bhagat poets uprooted the weeds of unmeaning ceremonies, false superstition and gave the new light of faith. "The springs of true religion had been choked up by weed of unmeaning ceremonial, debasing superstitions, the selfishness of the priests and the indifference of the people. Form had supplanted the reality."

#### Humorous Poetry of this Age

Jallan and Suthra are two famous poets of humorous trend. They were first to start the poetry of satire, humour and wit. We get the humour in the writings of many poets of this age, Jallan and Suthra use sarcasm as philosophical expression in their compositions. These poets were the contemporary of Guru Arjun Dev and Guru Hargobind. In the words of Prof. Kirpal Singh Kasel :

"This will not be wrong to say in this connection that the humour created by these writers is not artistic and lofty, in comparison to Bhai Gurdas and Damodar."

I am not satisfied with the contention of this writer. Language used by these humorous poets is very simple but the humour is not cheap or inferior, rather they are well-versed to express most philosophical ideology in the simple words. Once Barnard Shah said, "No love is more sincere than the love of food." So hunger is such a vital natural phenomenon, who is controlling the functioning of the world in most efficient manner. So the same philosophical ideology is expressed in the most simple style.

Food is the wife, food is the husband;  
The world is the marriage of bread.  
Where the food is not available;  
No body weeps, no one laughs, life stands still.

ਅੰਨ ਵਹੁਟੀ ਅੰਨ ਲਾੜਾ, ਅੰਨ ਦਾ ਵਿਆਹ ਸਾਰਾ ।  
ਅੰਨ ਰੋਵੇ ਅੰਨ ਹੱਸੇ, ਜੱਲਣ ਜਿਸ ਘਰ ਅੰਨ ਨ ਪੱਕੇ ।  
ਨ ਕੋਈ ਰੋਵੇ ਨ ਕੋਈ ਹੱਸੇ ।

1. Dr. Gokul Chand Narang, 'Transformation of Sikhism', p. 20.

This is the great wit expressed in the most befitting satirical and simple language, that 'Food' is the central wheel which makes the world run.

Dr. M.S. Diwana gives his views about Jallan in these words, 'In Jallan Jat we have the Panjabi Kabir whose invective, whose uncouth diction, whose irony, directness, independence and rugged strength are all that reminds us his esotericism and high-brow tone. Like Kabir, Jallan suffered local persecution on account of the savagery of his iconoclasm doctrinal and psychological. His 313 *Sakhis* and about 44 *Bishanpadas* are in their dialectic flavour and energy, and racy exuberant humour, a pure product of the Panjabi soil. A typically frank, sincere and emotional Jat with the saving grace of humour, he imbibed influence from the House of Nanak full reproductivity."<sup>1</sup>

Bawa Budh Singh wrote in his book 'Hans Chog' "Some of the verses of Suthra and Jallan are not worthy of being recorded."

I do not understand that what kind of indecency or obscenity these simple poets have used, rather I think that their compositions reflect the true picture of the society, language and culture of Punjab. Their only fault is that their style is not artistic. Suthra and Jallan can be regarded the founder of Panjabi humorous poetry in the ancient period.

#### Romantic Poetry of this Age

People of the Punjab were tired to listen the philosophical, ideological and the religious preachings of the age. Sufis, Bhagats and Gurus they all taught the study of Soul, which is distantly related to the worldly romance. Damodar Gulati started the new trend in that age by writing the verse of Heer-Ranjha. Story of the Heer-Ranjha was popularly known to the people of Punjab. This famous story has been interpreted not only in Panjabi language but in Persian, Arabic, Urdu, Sindhi, Balochi, Rajasthani and Hindi also. Damodar was the first writer to write this romantic verse in the history of Panjabi literature. His description is acknowledged more authentic, more solid and more significant.



### Who was Damodar Gulati ?

Sir Richard Temple in his book 'Legends of the Punjab' writes, "Damodar Gulati was Patwari in some village." This version does not seem to be a correct one, because from the composition of Damodar it reflects that he was shopkeeper who ran his shop in Sial village. Choochak Khan (father of Heer) was the landlord of that village. It may be possible that Damodar might have been in the service of land revenue and he lost his employment, came in the shelter of Choochak Khan, the landlord of Sial village. Choochak Khan gave him an asylum and Damodar established himself as the shopkeeper of that village. He himself wrote :

ਨਾਉ ਦਮੋਦਰ ਜਾਤ ਗੁਲਾਟੀ, ਆਇਆ ਸਿਕ ਸਿਆਲੀ ।  
ਆਪਣੇ ਮਨ ਵਿਚ ਮਸਲਤ ਕੀਤੀ, ਬਹਿ ਕੇ ਇਥਾਈ ਜਾਲੀ ।

... ..  
ਚੂਚਕ ਬਹੁ ਦਿਲਾਸਾ ਕੀਤਾ, ਤਾਂ ਦਲਗੀਰੀ ਲਾਹੀ ।  
ਆਖ ਦਮੋਦਰ ਹੋਇਆ ਦਿਲਾਸਾ, ਹੱਟੀ ਉਥੇ ਪਾਈ ।

Damodar does not belong to the village Jhang Sial. He came there in the search of some employment. Choochak gave him the refuge and he open there a shop. Damodar saw this episode of Heer Ranjha with own eyes. Damodar wrote :

I wrote this romantic ballad as I have seen,  
otherwise I do not possess the quality to write.

ਅੱਖੀ ਡਿੱਠਾ ਕਿੱਸਾ ਕੀਤਾ, ਮੈਂ ਤੇ ਗੁਣੀ ਨਾ ਕੋਈ । ਜਾਂ  
ਆਖ ਦਮੋਦਰ ਮੈਂ ਅੱਖੀ ਡਿੱਠਾ, ਜੋ ਸਿਰ ਸਲੋਟੀ ਦੇ ਆਈ ।

Almost all the writers and critics, they do not believe that Damodar had seen this incident. They gave their view points 'Aakh Damodar Mein Akhin Ditha' is the *Takia Kalam* of Damodar but the atmosphere and the circumstances he has presented show that Damodar had been very much in touch with the incident. It was the regime of Akbar when this incident occurred. Damodar mentioned :

ਪਾਤਸ਼ਾਹੀ ਜੋ ਅਕਬਰ ਸੰਦੀ, ਦਿਨ ਦਿਨ ਚੜ੍ਹੇ ਸਵਾਏ ।

The rule of Akbar,  
may it prosper by leaps and bounds.

In other couplet Damodar wrote :

ਪੰਦਰਾਂ ਸੌ ਉਨੱਤਰੀ ਆਹਾ ਸੰਮਤ ਬਿਕਰਮ ਰਾਏ ।  
ਹੀਰ ਰਾਂਝਾ ਹੋਏ ਇਕੱਠੇ, ਉਸ ਸੰਮਤ ਝੋੜੇ ਰਬ ਚੁਕਾਏ ।

1569 B.C. is 1512 A.D., so according to history, India was under the rule of Sikandar Lodhi and not Akbar. So, still there remains many confusions in the true verification about the exactness of time.

### Reflection of Panjabi Life

Ballad written by Damodar illustrates the love story of Heer-Ranjha, side by side Damodar has woven the environmental background of the Panjabi society. Different ceremonies, traditions and the customs were popular in that society. Dresses and the ornaments used by the people, their behaviour and daily routine and background of the society can be clearly visualised from the poetry of Damodar.

Damodar has praised very much the dashing beauty of Heer and attraction in the handsomeness of Ranjha. Damodar narrates the love of Heer-Ranjha allegorically worldly love converted in the Divine love.

Image of Ranjha developed in the mind of Heer,  
No body knew this secret.  
Now same I should call as my Ranjha,  
I myself have become the embodiment of Him.

ਉਲਟੀ ਹੀਰ ਹੀਰੋ ਵਿਚ ਰਾਂਝਾ ਹਾਲ ਨਾ ਜਾਣੇ ਕੋਈ ।  
ਰਾਂਝਾ ਰਾਂਝਾ ਮੈਂ ਕਿੰਨੂੰ ਆਖਾਂ, ਆਪੇ ਰਾਂਝਣ ਹੋਈ ।

Damodar ended this romantic ballad in a comedy and not in tragedy like that of *Varish Shah* and others. He says in the end that Heer was married to Ranjha and they went to holy *Makka* for the 'Haj'. Damodar also went with them for three Kos.<sup>1</sup>

ਆਖ ਦਮੋਦਰ ਮੈਂ ਅੱਖੀ ਡਿੱਠਾ, ਜੋ ਲੰਮੀ ਤਰਫ ਸਿਧਾਏ ।  
ਜਾਂ ਕੋਹ ਤੂੰ ਗਏ ਅਗੋਰੇ, ਤਾਂ ਅਸੀਂ ਵੀ ਨਾਲੇ ਆਹੇ ।

1. Kos is a distance more than a mile.



'This inward expression becomes beautiful when it unfolds itself successfully.'<sup>1</sup>

Heer in dejection says:

ਅੰਬਰ ਕਾਲਾ ਇਤਿ ਬਿਧ ਹੋਇਆ, ਅਸਾਂ ਦਰਦ ਮੰਦਾਂ ਦੀਆਂ ਆਹੀਂ ।  
ਤਾਰੇ ਚਿਣਗਾਂ ਜੁਸੇ ਵਿਚੋਂ ਉਪਰ ਗਈਆਂ ਤਦਾਹੀਂ ।

Sky is black, because the sighs of grief, I heave,  
Stars, the pangs, in separation my body leave.

(Damodar)

We may define beauty as successful expression or better expression and nothing more, because expression, when it is not successful, is not expression.

Though Damodar was the first romantic poet who started this trend, yet in his verse we find the beauty of language, flow of expression and poetic truth of subject. *Jhangi* dialect of this ballad has given much sweetness to his language.

### Piloo

Let no poet try to compete Piloo,  
Five gods bless and pat him;  
By keeping their hands on his shoulders.

(Hafiz Barkhurdar)

ਪੀਲੂ ਨਾਲ ਬਰਾਬਰੀ, ਸ਼ਾਇਰ ਨਾ ਭੁਲ ਕਰੇਨ ।  
ਉਨੂੰ ਪੰਜਾਂ ਪੀਰਾਂ ਦੀ ਥਾਪਨਾ, ਕੰਧੀ ਦਸਤ ਕਰੇਨ ।

Piloo another romantic poet of this age, who followed the romantic trend which was started by Damodar. Who was Piloo and when he wrote this romantic ballad of *Mirza-Sahiban*? Nothing concrete can be claimed in this contest. His composition was very much popular among the people of Punjab. Ragies and Dhadies used to sing it in the social gatherings and the fares and fetes usually celebrated in the villages of Punjab. Richard Temple collected this ballad from the professional musicians who used to sing it with some musical instruments.

1. The making of literature, p. 324.

Sir Richard Temple compiled this romantic ballad (*Kissa*) in his famous composition 'Legends of the Punjab'. It is stated that Piloo belongs to the Central Punjab, he was perhaps Muslim farmer. Poet Piloo serves as link between Damodar and Hafiz Barkhurdar, the romantic tripple of this period. Hafiz Barkhurdar is highly impressed by Piloo. Even poet Ahmed Yar appreciates Piloo too much.

'None can compete Piloo, depth of his poetry discriminates him; some saint or mystic might have blessed him by his fore-vision.'

(Ahmed Yar)

The quality of Piloo ranks him distinguished among writers, poets, critics and the people of that period. Due to the simplicity of language people have been remembering his verse by heart and handing it down to the coming generation. We don't get any other composition of Piloo except 'Kissa Mirza-Sahiban'. Language of his ballad is simple, sweet, lyrical and pure Panjabi. Main difference between Damodar and Piloo is that Damodar keeps keen observations. He keeps the vigilant eye over the local colouring of society, where Piloo is only a lyricist. He simply sings the songs of those ill-fated lovers whose love story ended in heart-rendering tragedy. This style in which the Piloo has presented the story is really marvellous.

ਜੰਡ ਦੇ ਹੇਠਾਂ ਸੌ ਰਿਹਾ ਲਾਲ ਦੁਸ਼ਾਲਾ ਤਾਨ ।  
ਵਹੀ ਚਲਾਈਆਂ ਕਾਨੀਆਂ ਮੌਤ ਨਾ ਦੇਂਦੀ ਜਾਨ ।  
ਮੱਥੇ ਵਿਚ ਕਲਜੋਗਨਾ, ਫਤਹਿ ਨਾ ਦਿਤੀ ਹੋਣ ।  
ਲਿਖੀਆਂ ਡਾਢੇ ਰੱਬ ਦੀਆਂ, ਮੋਟਣ ਵਾਲਾ ਕੋਣ ।

Descriptions of the murder when Mirza was killed under the Jand tree far away from his village. Poet says :

"Mirza sleeping under the Jand tree,  
having red sheet over his body,  
Death has already shot an arrow,  
Now he can never escape from the death.



Bad luck for which he was destined, could not bring him victory,

No one can wash out the word of Almighty Lord.

Story of the *Mirza-Sahiban*, very well known in Punjab runs like that.

Mirza loved his cousin very much but she was engaged at some other place. Sahiban never liked to be married with someone else, whom she does not love. So she eloped with Mirza at the time when she was going to be married. Father and brothers of Sahiban with some other people followed them. Mirza after covering a long distance came down from the horse to take rest. Sahiban feared very much. Mirza consoled her by saying that he was dead shot. He can never miss the target where he shot. Mirza fell fast asleep. Crowd chasing Mirza reach the spot. Sahiban hid the arrows some where in the bushes. Sahiban knew it very well. That if Mirza gets up he will shoot the arrows by which her father or brothers all will be killed. She saved her family members by sacrificing her love and Mirza was murdered at the spot. This is the story which has captivated the minds of millions in Punjab. We find heroic touch in the poetry of Piloo, because Mirza was very brave. He abducted Sahiban on the day of her marriage. Mirza says :

ਮੈਨੂੰ ਕੌਣੀ ਨਾ ਦੀਹਦਾ ਸੂਰਮਾ, ਜਿਹੜਾ ਮੈਨੂੰ ਹੱਥ ਕਰੇ ।  
ਕਤਕ ਭਿੜਾ ਦਿਆਂ ਟੱਕਰੀਂ, ਮੈਥੋਂ ਵੀ ਰਾਖ ਡਰੇ ।  
ਵਲ ਵਲ ਵੱਢ ਦਿਆਂ ਸੂਰਮੇ, ਜਿਉਂ ਖੇਤੀ ਨੂੰ ਪੈਣ ਗੜੇ ।  
ਸਿਰ ਸਿਆਲਾਂ ਦਾ ਵੱਢ ਕੇ, ਸੁਟੁੰਗਾ ਵਿਚ ਰੜੇ ।

"I see no body so brave, who can dare to fight with me,  
As the hails hit the crop and destroy it,  
Similarly I can slaughter the warriors besieging them,  
I shall cut the head of these *Sials* and throw them in the  
battle field.

ਮਿਰਜ਼ਿਆ ਐਡੇ ਪੈਰੰਬਰ ਮਰ ਗਏ, ਤੂੰ ਕਿਦਾ ਪਾਣੀ ਹਾਰ ।

Piloo believes in some cosmic power or unseen hand which shapes the destiny of man. His version goes like :

"Even the great gods, They perished,  
O ! Mirza you are insignificant.

Poet says that the god of death has killed Mirza much earlier a handsome young man went down in grave for never to return. So, poet has created the sense of pathos. This tragedy moves the hearts of young people. Omar Khayyam wrote :

"Moving finger writes and having writ".

### Poet of Beauty

Beauty does not lie in the proportions. Beauty always in absolute. Beauty is not in the fragrance, petals or colour of the Rose but beauty is in its making. Beauty of the child does not lie in the particular limb, but in its absolute impression. John Keats gives the concept of beauty in these lines :

'Beauty is truth, truth beauty, that is all  
Ye know on earth, and all ye need to know.'

Varis Shah, Hashim Shah, Damodar and other romantic poets they praised outward physical beauty by giving the description of different limbs. Varis Shah praised Heer's beauty—her red lips, apple like chin, white teeth and every part of the body. Varis Shah praised as if she were some doll placed in the show room. Piloo gives the absolute impression of the beauty. True beauty is that which amazes the man. It has always stunning effect.

"Sahiban once went to shop to get oil, shopkeeper was wonder struck. The very presence of Sahiban stunned the shopkeeper. He poured honey instead of oil in her utensil."

ਸਾਹਿਬਾਂ ਗਈ ਤੇਲ ਨੂੰ, ਗਈ ਪਸਾਰੀ ਦੀ ਹੱਟ ।  
ਤੇਲ ਭੁਲਾਵੇ ਬਾਣੀਆਂ ਦਿਤਾ ਸ਼ਹਿਦ ਉਲੱਟ ।

So, this image of beauty is really superior, because beauty is truth and truth is beauty. Beauty is that state where the differentiation of proportions ends.

Piloo like other romantic poets condemns the woman, he thinks that woman is the root cause of all evils in society. When Mirza goes out to abduct Sahiban, Wanjal advises him in these lines :



"Damn with the love of women, who have no wisdom and reasoning. First they make love by shower of smiles and later on they expose everything by weeping.

ਭੱਠ ਰੰਨਾਂ ਦੀ ਦੋਸਤੀ ਖੁਰੀ ਜਿਨ੍ਹਾਂ ਦੀ ਮੱਤ ।  
ਪਹਿਲਾਂ ਹੱਸ ਹੱਸ ਲਾਉਂਦੀਆਂ ਯਾਰੀਆਂ, ਪਿਛੋਂ ਰੋ ਰੋ ਦੇਂਦੀਆਂ ਦੱਸ ।

### Obscenity in the Poetry of Piloo

Some critics feel that Piloo has some sense of vulgarity and indecency in his poetry. Many times his romantic expression becomes nude demonstration of cheap love.

An aged servant 'Kammu' teases Sahiban. He wants to arouse her passions, but his sensuous allurements does not work at all.

### Conclusion

Piloo was the lyricist who recited the songs of ill-fated lovers in the language of people. This saga which was destined to be tragic, moves the hearts of people.

Love crushes the man, Snow a tree,  
Sleep leaves the thief, As hunger lovers to be.

ਇਸ਼ਕ ਲਿਤਾੜੇ ਆਦਮੀ, ਬਰਫ ਲਿਤਾੜੇ ਰੁਖ ।  
ਨੀਂਦ ਨਾ ਆਉਂਦੀ ਚੋਰ ਨੂੰ ਆਸ਼ਕ ਨਾ ਲੱਗੇ ਭੁੱਖ ।

These lines have become the proverbs to be used in the daily life of Punjab. So Hafiz and Ahmed have rightly praised Piloo, who developed the romantic trend to be followed by the writer of repute. These romantic poets revolutionised the old pattern of philosophical religious poetry, and gave birth to love, romance, beauty and aesthetic feelings of man. Generally these romantic ballads end in tragedy.

### Hafiz Barkhurdar

Hafiz Barkhurdar is another known poet of the romantic movement. After Piloo Hafiz Barkhurdar wrote three different *Kissas*: No. 1 *Mirza-Sahiban*, 2. *Yusuf-Zuloikhan*, 3. *Sassi-Punnu*. Besides these a composition of *Barah-Maha* is also attached with

the name of Hafiz Barkhurdar. Style and technique of narration is the same as that of Piloo.<sup>1</sup>

### Sufi Poetry of this Age

*Shah Hussain* (1539-1593)

Shah Hussain is the most popular saint of this age. He was the first pure *sufi* who relieved *sufism* from the fanatic clutches of Islam. Shah Hussain is a link between Sheikh Farid and Bulleh Shah. He developed the plant of *sufism* which was sown by Sheikh Farid. Shah Hussain sang the songs of love, dejection, devotion and separation. Sense of separation in the poetry of Shah Hussain is so deep-rooted that it moves the hearts of readers. Shah Hussain transformed the entire spirit of *sufi* poetry in the Panjabi literature. He broadened its sphere from mere philosophical *sufism* to encompass the whole gamut of man's feelings.

To sacrifice life for the sake of beloved is the real religion, according to Shah Hussain. Without beloved even the night seems to be very long.

ਸਜਣ ਬਿਨ ਰਾਤੀਂ ਹੋਈਆਂ ਵੱਡੀਆਂ ।  
ਮਾਸ ਝਰੇ ਝਰ ਪਿੰਜਰ ਹੋਇਆ ਕਰਕਨ ਲੱਗੀਆਂ ਹੱਡੀਆਂ ।  
ਇਸ਼ਕ ਛੁਪਾਇਆਂ ਛੁਪਦਾ ਨਾਹੀਂ, ਬਿਰਹੋਂ ਤਨਾਵਾਂ ਗੱਡੀਆਂ ।  
ਰਾੜਾ ਜੋਗੀ ਮੈਂ ਜੁਗਿਆਣੀ, ਕਮਲੀ ਕਰ ਕਰ ਛੱਡੀਆਂ ।

Shah Hussain narrates nights are long in lover's separation, body has been reduced to skelton, even bones are cracking. I could not concede my love by all my efforts. Separation has been rooted deep in my nerves. Lover is that Yogi who has made me ascetic, his love has made me so mad.

Shah Hussain is renowned for his sense of separation, no other Panjabi *sufi* poet could compete him in this regard. His sadness is so green and immortal, that tears dwell in the eyes of readers, life itself is a heavy weight on man. Ghalib in his *ghazal* says :

1. Panjabi Sahit Di utpati Te Vikas,



'Ek ek qatre ka mujhe dena para hisab  
Khoon-i-jigr wadiyat-i-mizghan-i-yar tha.'<sup>1</sup>

(Ghalib)

(I had to account for each drop of blood of my heart which I held in trust for the eyelashes of my beloved.)

All the blood in the lover's heart is the property of the beloved which he is holding in trust. He is returning it drop by drop through tears of blood.

Body and mind torn to pieces,  
O ! friend still ye got no sympathy,  
there is no other alternative,  
what a helpless beloved can do ?

(Shah Hussain)

#### Who was Shah Hussain ?

Shah Hussain was a son of a weaver, Sheikh Usman. Early life of Shah Hussain was impressed by Islamic influence. At the age of twenty-six, Shah Hussain converted his faith to sufism. He came to know the secrets of God by self-realisation. So many miracles are attached with his life.<sup>2</sup>

Shah Hussain was an ascetic, who wore red cloak. It is also stated that Shah Hussain loved a boy Madho Lal very much, that is why he is called Madho Lal Shah Hussain.<sup>3</sup>

I find mere an exaggeration in the statement of Dr. Lajwanti. This verdict is not based on any authenticity a *sufi* saint like Shah Hussain, why he should bother to adore an ordinary boy who got no spiritual background. Many irrational miracles have been related with the life of Shah Hussain, which logically seems to be immature and controversial.

Main features of Hussain's poetry (Based on Sufism) :

1. Love (*Ishak*)
2. Sense of Separation.
3. Renunciation (Fear of Death)
4. Annihilation (Salvation).
5. Imagination.

1. K.N. Sud, 'Eternal Flame', p. 65.

2. Dr. Lajwanti, 'Punjabi Sufi Poets', p. 13.

3. Ibid, p. 12.

From language point of view Shah Hussain's poetry can be examined from below mentioned points :

1. Symbolism in the poetry of Hussain.
2. Impression of his poetry.
3. His language.

#### Concept of Love in the Poetry of Shah Hussain

'Unique is the vagary of the Path of Love. When one enters it one finds, learning realises its poverty before it and discrimination feels its beggarliness. As soon as love knocks at the door and with greetings seeks to enter the heart of the seeker. Knowledge and discrimination leave him bidding farewell, and urges renunciation as the high acquisition.'<sup>1</sup>

*Path of Sufism* is called the path of love in Panjabi literature. Mysticism has grown up from the concept of Eternal Love and not from logic or reasoning. B. Russell says, "where the knowledge of science ends the knowledge of mysticism begins".<sup>2</sup>

Bhagati poets like Kabir, Nanak, Gurdas, though they have shown spiritual *path*, yet their approach is analytical and philosophical. Satire, sarcasm and wit play much role in their spiritual theory, even Sheikh Farid is philosophical poet. Shah Hussain was an embodiment of intensity of feelings and burning of passions. In his verse logic and intellect is restricted, that is why, the medieval period is influenced by *sufi* saints particularly by Shah Hussain. He became very popular in his time.

Dr. Lajwanti in her Book '*Punjabi Sufi Poets*' wrote :

"Hussain's poetry, if we may be permitted to say so, is in no way inferior to that of many others found in the body of Granth, nor would a free *Sufi* like Hussain care to have his verses inserted in the book of a sect than not so popular as it was after a few years".<sup>3</sup>

*Sufi* poets believe in the concept of love, but love form whom ? This love is attributed to the eternal beauty of God at the time of birth, soul gets separation from its origin i.e.

1. G.R. Bhai 'Glimpses of Meditation and Thoughts', p. 104.

2. B. Russell, 'Mystic feelings of a man', p. 393.

3. Dr. Lajwanti 'Punjabi Sufi Poets', p. 18.



**Sublime.** Soul consciously or unconsciously goes on longing for God, this unending longing results into love in separation.

*Sufi* sees the God in the formation of eternal beauty. This grace of God is assimilated in nature of Universe. Worldly beauty is merely the reflection of Sublime beauty. There is no clash in the worldly and eternal beauty. *Sufi* believes in divine love and it develops from human love because human love and beauty reminds us of an eternal love and eternal beauty. This love is very difficult, its path is very narrow. Shah Hussain wrote :

ਰਾਹ ਇਸ਼ਕ ਸੂਈ ਦਾ ਨੌਕਾ, ਤਾਗਾ ਹੋਵੇ ਤਾਂ ਜਾਵੇ ।  
ਐੱਖੀ ਘਾਟੀ ਬਿਖੜਾ ਪੈਂਡਾ, ਰਾਹ ਫਕੀਰਾਂ ਦਾ ਲੰਮਾ ।

Devotee loses his identity in his Whole-being. His self merges into Him. Love and separation of *Sufis* are inter-integrated.

ਦਰਦ ਵਿਛੋੜੇ ਦਾ ਹਾਲ, ਨੀਂ ਮੈਂ ਕੈਨੂੰ ਆਖਾਂ ।  
ਸੂਲਾਂ ਮਾਰ ਦੀਵਾਨੀ ਕੀਤੀ, ਬਿਰਹੂੰ ਪਾਇਆ ਸਾਡੇ ਖਿਆਲ,  
ਨੀਂ ਮੈਂ ਕੈਨੂੰ ਆਖਾਂ ।  
ਸੂਲਾਂ ਦੀ ਰੋਟੀ ਦੁਖਾਂ ਦਾ ਲਾਵਣ,  
ਹੱਡਾਂ ਦੀ ਬਾਲਣ ਬਾਲ, ਨੀਂ ਮੈਂ ਕੈਨੂੰ ਆਖਾਂ ।

In the poetry of Shah Hussain, beloved is soul and lover is God. Their love is functioning the work of universe. Chandar Bali Panday explaining sufism says, "Life is riddle without love, love makes, love destroys, love burns. This whole world is the wonder of love. Fire is the heat of love. Air is restlessness of love. Water is momentum of love, similarly night is sleep and day is awake of love."

For *sufis* there is nothing in life and world without love. Love is fire and intellect is smoke, when the fire enlightens, smoke disappear.

Shah Hussain exclaims :

My arm in the hand of my lover,  
Why I should ask him to leave,  
Dark night, cloud and rains,

Without Him it is very hard to live,  
Only the wearer knows, where the shoe pinches,  
Only the lover knows, the wonder of separation.

ਸਜਣ ਦੇ ਹਥਿ ਬਾਂਹ ਅਸਾਡੀ, ਕਿਉਂਕਰ ਆਖਾਂ ਛਡਿ ਵੇ ਅੜਿਆ ॥ਰਹਾਉ ॥  
ਰਾਤਿ ਅੰਧੇਰੀ ਬੱਦਲ ਕਣੀਆਂ, ਬਾਝ ਵਕੀਲਾਂ ਮੁਸ਼ਕਲ ਬਣੀਆਂ ॥  
ਇਸ਼ਕ ਮੁਹੱਬਤ ਸੇਈ ਜਾਣਨਿ, ਪਈ ਜਿਨਾਂ ਦੇ ਹਡਿ ਵੇ ਅੜਿਆ ॥

The thought contained in Shah Hussain's verses is for the passions of Divine love. This love is expressed in a most striking and original manner. For instance in his love-expression he avoided the traditional precedents taken by Sheikh Farid or by his contemporary romantic poets. That is, giving language to the pangs of love by using the metaphor of the lover causing injury to the beloved. Hussain's way of alluding to the injuries caused by the heartlessness of the lover.

ਮਿਤ੍ਰਾਂ ਦੀ ਮਿਜਮਾਨੀ ਖਾਤਰ ਦਿਲ ਦਾ ਲੋਹੂ ਛਾਣੀਦਾ ॥ਰਹਾਉ॥  
ਕਢਿ ਕਲੋਜਾ ਕੀਮਤ ਬੋਰੇ, ਸੌਭੀ ਲਾਇਕ ਨਾਹੀਂ ਤੇਰੇ ॥  
'I got my heart from the body and cut into pieces.  
Placed before you, even that pleases you not.'

### Sense of Separation

As already discussed love and separation can never be separated. Separation comes earlier than love. So, in the poetry of Shah Hussain sense of separation has gone down deep in the depth of its origin. Separation is the phenomenon which intensifies the sentiment of love. Ghalib explaining his views about his separation says, "I am not convinced, if blood flows in the veins that is normal, matter is this that the blood should come out from the eyes of beloved. That is the true love."

Ghalib has symbolised separation as blood,

Ragon mein dorne phirne ke ham nahin kabal,  
Jo aankh se hi na tapke, wo lahu kiya hai.

(Ghalib)

When the sense of separation poet weeps away the life of torture and tribulation.



P.B. Shelley exclaims :

'I could lie down like a tired child,  
And weep away the life of care,  
Which I have borne and yet must bear.'<sup>1</sup>

(P.B. Shelley)

Sense of separation is like an aching joy. Love gets pleasure in the wounds and dejection also.

(Today I am going to my beloved armed with the sword and shroud. What excuse will she now offer for refusing to behead me?)

Aaj wan tegh o kafan bandhe hue jata hum main  
Uzr mere qatl karne man wo ab laenge kya.<sup>2</sup>

ਰਾਤੀਂ ਦਰਦ ਦਿਨੇ ਦਰਮਾਂਦੀ, ਮਰਨ ਅਸਾਡਾ ਵਾਜਬੀ ਵੇ ।  
ਲਿਟਾਂ ਖੋਲ੍ਹ ਗਲੇ ਵਿਚ ਪਾਈਆਂ, ਮੈਂ ਬੈਰਾਗਣ ਆਦਿ ਦੀ ਵੇ ।

Pangs at night and separation in day,  
Loose tresses have come down in grief,  
As if I were in dejection since ages.

In the end I quote B. Russell to clarify the philosophy of mysticism and sufism, which is entirely based on love and separation.

No doubt sense of separation destroys the destiny of life, but it is not less that its flames immortalise the soul.

Shah Hussain believes in the renunciation of worldly pleasure, because these pleasures give birth to passions, excitement and temptation. Death-consciousness is not to create fear but to elevate the feelings and redirection of the human mind from the too much involvement to his ultimate destination. This saves the man from misguidance and malpractices in life.

### Fear of Death

All the *sufi* saints were death-conscious. *Omar Khayyam*, *Mansoor*, *Farid*, *Bulleh Shah*, *Shamas tabreg*, *Mulan Rumi*, they

1. Realm of Beauty, p. 32.

2. Eternal Flame, p. 63.

all believed that this visible world is an allusion. Things are not what they seem to be. Therefore Shah Hussain wants detachment from the worldly involvements :

ਦਗੇ ਬਾਜ਼ ਸੰਸਾਰ ਤੋਂ ਗੋਸ਼ਾ ਪਕੜ ਹੁਸੈਨ ।

Shah Hussain likes to get corner from the illusions of world. This world is like a dream. Shah Hussain himself wrote :

This present world will become,  
A dream for you, one day.

(Shah Hussain)

Shah Hussain wrote that this life is so short that man has got no time to be annoyed with others.

### Annihilation

This is the stage of merger or assimilation through Murshad's thought the path of Eternity is known. This an Eternal reality. How to be in tune with that reality or to see His vision.

In the words of Guru Nanak, "A drop of water when falls into river, looses its identity and assimilates itself in the vastness of river. Similarly the annihilation is the stage when soul absorbs into the system that is Sublime."

A *sufi* sinks into the combination of Universal and Eternal beauty of God. In the words of Shah Hussain, this the stage when the beloved assimilates her existence in the vital formation.

They are not He  
nor they other than He.

(Shah Hussain)

### Imagination in the Poetry of Shah Hussain

"Rhythm is the body of poetry, but imagination is its soul."<sup>1</sup>

Imagination of Shah Hussain is like the unending flight of the bird. Good sense is the body of poetic genius of Shah Hussain, fancy is its drapery, motion its life, and imagination the soul that is everywhere, and in each, and forms all into one graceful and intelligent whole, Shah Hussain imagine in order

1. Lala Hardyal, M.A., Ph.D., Hints for Self-culture, p. 143.



to satisfy his spiritual needs. Imagination is the mode of adaptation which springs from his separation, form his imagination is device for attaining un-attainable goals.

ਹੀਰੇ ਨੂੰ ਇਸ਼ਕ ਚਰੋਕਾ ਆਹਾ, ਜਾ ਆਹੀ ਦੁਖ ਵਾਤੀ ।  
ਵਿਚ ਪੰਘੂੜੇ ਦੇ ਪਈ ਤੜਪੇ ਵੇਦਨ ਰਤੀ ਨਾ ਜਾਤੀ ।

According to sufi saints 'Ishak' is not the game of one life, it inter-links the ages and births together.

Shah Hussain imagines :

Heer was in love with Ranjha since ages,  
when she used to suck milk from her mother's breast;  
pangs of separation tortured her dejected mind,  
in cradle, she knew not the nature of pain.

(Shah Hussain)

So this is the imagination of Shah Hussain to picturise his original idea. Ghalib says :

'Some hearts are already reserved for love.  
Love is the song which can not be sung on every tune.'

So imagination is the faculty of forming images in the mind.

Shah Hussain writes :

Thorn of the lover's separation,  
gone down deep in my flesh,  
some confident can get it out.

Imagination of Shah Hussain is truth only another name for absolute power and clearest in sight, amplitude of his mind, reason in his most exalted mood.

### Symbols used in Poetry of Shah Hussain

"The rise, the progress, the setting of imagery should like the sun come natural to him—shine over him and set soberly, although in magnificence, leaching him in the luxury of twilight."<sup>1</sup>

1. Prof. Ashanand Vohra, Kav-Sirjan-Parkiria, p. 197.

"Image is the primary pigment of poetry, and the poet who uses it is by the very fact differentiated from other men."<sup>1</sup>

Shah Hussain can create images from the worldly objects, because his imaginative response is very strong. *Gharkha* (Spinning Wheel), *Tand* (Thread), *Babal* (Father), *Ranjhan* (God), *Heer* (Soul), *Ghara* (Pot), *Jogan* (devotee), *Saloo* (Duptatta), *Malah* (Guru), *Din duni da Shah* (Master of the Universe), and so many other symbols are used by Shah Hussain. Symbol means reflection of object, image, picture etc. This is the system of mental recreation.

T.E. Hulme says :

"Images in verse are not mere decoration, but the very essence of an intuitive language."<sup>2</sup>

### Symbols used by Shah Hussain

However beautiful images have been used by Shah Hussain but these images do not characterise the real genius of the poet. The original personality of the poet only comes forward when we understand the significance of these symbols.

For instance Shah Hussain wrote :

O ! ignorant maiden learn to spin,  
You are going to be married,  
Threads are cut off, weaving disturbed;  
O ! young girl, you look for spinning wheel.

Ignorant girl is the symbol of a man. Who is carelessly spoiling his valuable human life. Spinning stands for good deeds, man has forgotten his basic responsibility of good deeds. Marriage is the symbol of death, as after marriage young girl goes to her in-laws, similarly after death soul transmigrates. Thread is the symbol of concentration and weaving is the meditation or devotion. Spinning wheel is the human body.

1. Ibid.

(These references have been quoted by Prof. Ashanand Vohra in his book).

2. T.E. Hulme, Speculation, p. 634-35.



These images used by Shah Hussain are original and he has taken from his daily life.

We should always be prepared to judge a poet . . . by the force and originality of his images, because imaging is, in itself the very height and life of the poetry.

#### Language used by Shah Hussain

Language used by Shah Hussain is very simple, sweet and impressive, Persian and Urdu languages have dominant impact over his work.

For example *Gore, Kaji, Yar, Dard, Tula, Tabib, Dargah, Vajab, Taufiq, Kitabat, Haraf, Faqir* and so many other words in the vocabulary of Shah Hussain's language. Persian and Arabic words have been founding their entry in Panjabi language due to prevalent system of Muslim rule in India. These words were adopted in such a way that they merged in the vocabulary of Panjabi language.

#### Sultan Bahu

Another renowned *sufi* saint of this age, who condemned not only fanaticism of religion and its dogmas but even the naked learning, little intellect, abstract logic, shallow reasoning and analytical philosophies. He thought all these unconcrete mental potentialities are only critics. They create hindrances, obstacles and resistances in the way of total surrendering before Murshid or Lord. Sultan Bahu believed in the philosophy of Faith. He says,

'Knowledge of books can make the scholar,  
but without 'love' still there remains darkness.'

ਪ੍ਰੇ ਪੜ੍ਹ ਪੜ੍ਹ ਇਲਮ ਕਿਤਾਬਾਂ, ਆਲਮ ਸਾਰੇ ਹੋਏ ਹੂ ।

ਇਕੋ ਹਰਫ ਇਸ਼ਕ ਨ ਪੜ੍ਹਿਆ, ਭੁਲੇ ਫਿਰਨ ਵਿਚਾਰੇ ਹੂ ।

This love makes the wheel of mysticism revolves, bookish knowledge is mere stagnation, it never leads to spiritual discovery.

#### Who was Sultan Bahu

The famous *Sufi* saint belonged to Jhang (Pakistan). He spent major part of his life in village Shialkot. According to

*Twarikh-e-Sultan Bahu*, he gave the different compositions to Persian and Arabic literature. In Panjabi we find *Si-Harfian* of Sultan Bahu. In the end of every line 'Hu' word comes. This word shows the sense of separation in the heart of poet and it enriches the lyrical values of the composition also. Bahu does not believe in *Sufi* philosophy, rather it seems that *Sufi* philosophy itself sprang from his heart spontaneously.

#### Major Features of Sultan Bahu's Poetry

1. Bahu's concept of love.
2. Bahu's concept of religion.
3. Bahu's concept of Murshid.
4. Bahu's concept of Eternal Bliss.

Sultan Bahu like all other *Sufi* poets emphasises that it is the love that goes deep in the heart of devotee, it purifies the heart. Real *kalama* is the *kalama* of love. Devotion cannot reach the stage where the love carries in the short span of time. *Bahu* says,

Every body reads the *kalama*,  
None reads the *kalama* of heart,  
Only the lovers enchant this *kalama*,<sup>1</sup>  
What these ignorant people do.

#### Bahu's Concept of Religion

Bahu has attained the stage where the worldly difference of religion ends. No Hindu, no Muslim, even the Heaven and Hell are the imagination. Real religion is the merger (one-ness) in Eternal Power.

ਨਾ ਮੈਂ ਹਿੰਦੀ ਨਾ ਮੈਂ ਮੁਸਲਮਾਨ, ਨਾ ਮੈਂ ਮੁਲਾਂ ਕਾਜੀ ਹੂ ।

ਨਾ ਦਿਲ ਦੋਜਖ ਮੇਰਾ, ਨਾ ਸ਼ੈਕ ਬਹਿਸ਼ਤੇ ਰਾਜੀ ਹੂ ।

ਬਾਝ ਵਿਸਾਲ ਰੱਬ ਦੇ ਬਾਹੂ, ਹੋਰ ਝੁਠੀ ਸੱਭ ਬਾਜੀ ਹੂ ।

#### Concept of Murshid

This is the holy spiritual guide, who leads the soul to the path of spiritual realisation. Bahu says,

1. *Kalama* is the prayer of Mohammedans.



Let the whole body be converted into the formation of eyes. So that I may go on looking at the face of Murshid. Guru's grace carry the values of million and billion pilgrimages of holy Mecca.

### Eternal Bliss

This stage does not concern the ultimate goal of Islam. There is no death, no life, no difference of directions. There is no day, no night. That stage is very near to the inner realisation of man, that can only be attained from the exploration.

Sultan Bahu is the fore-runner of Bulleh Shah who gave climax to *Sufi* philosophy in Panjabi literature.

### Language of Sultan Bahu

Language of Sultan Bahu is really very beautiful. Sultan Bahu uses very symbols to suggest the hidden reality. Sultan Bahu is an imaginative writer, who wells up his expression from the depth, which remains covered in the mind of man.

Poet exclaims, O ! Moon spread light,  
Stars speak of thee,  
Diamond Sellers wander,  
Being helpless in the streets;  
O God ! no traveller be,  
without shelter in Thine world.

Here Moon stands for the Lord of Light that is God. Light is the symbol of grace. Diamond sellers are the mystics (Faqirs), who enrich others with the wealth of spiritualism. No body understand their significance. So many times they have to wander from place to place, without shelter, because none understands them. The poet reveals the image of life expressed in its Eternal truth. So Sultan Bahu is an eminent *Sufi* poet of Mughal period, who gave philosophical theory of soul and ethics.

### Shah Sharaf

Another significant *Sufi* saint of this age. Sharaf's wife was rude and blunt, she alleged Sharaf that he has got an illicit

relation with his sister-in-law. He could not tolerate this type of allegation. He left his domestic life and set out for his peace of mind. He got his spiritual education from Sheikh Fazal, Kadri of Lahore. This incident proved a turning point in the life of Sharaf, his inner grief when channelised prove to be an asset for his poetic mind. He used very good metaphors and similies to well up the inner depth of mysticism. In the words of Dr. M. S. Diwana, 'Shah Sharaf's *Kafis* have greater vigour and ornament while the four-lined single rhyme stanzas of Bahu's *Si-Harfi*, if genuine, are more scholarly and instructional'.<sup>1</sup>

Shah Sharaf believes that one has to merge his identity in the One-ness of God for the spiritual attainment. A seed perishes itself, then the plant comes out of it.

'Only they drink the elixir of life,  
who survive after embracing death in world.'

(Shah Sharaf)

So this was the secret of his spiritual mission, mysticism, verse, and philosophy. Sharaf got everything from his bleeding heart. He got wounds in his heart, this source acted as foundation for his literary prosperity. This inward expression becomes beautiful, when it unfolds itself successfully.

### Prose of this Age

Earliest Panjabi prose is available in the form of

1. Janam Sakhies or Legends.
2. Goshti (Conversation of Guru Nanak with Prophets of other sects)
3. Parmaraths (Remarks on the Guru Vani)
4. Interpretation of Classical Hindu Literature.  
(Like Upanishadas of Prehlad, Gita Mahatma of Chhajju Bhagat).
5. Other religious writings.

### Janam Sakhies

1. *Puratan Janam Sakhi* (Macauliffe)
2. *Kaljug* (*Janam Sakhi* of Nanak)

1. Dr. M.S. Diwana, 'History of Panjabi Literature', P. 80.



3. *Bidhi Chand di Janam Sakhi*.
4. *Janam Sakhi* of Bhai Bala.
5. *Janam Sakhi* of Mehar Ban.
6. 30 *Adi Sakhies*.

#### Goshtis

1. *Makke di Goshti*.
2. *Goshti with Janak*.
3. *Goshti with Nirankar*.
4. *Goshti with Buddhan*.
5. *Goshti with Kaljug*.
6. *Goshti with Baba*.
7. *Goshti with Quran*.
8. *Goshti* of Two commentaries of Sidh.
9. Seven more *Goshtis* are also available, in the words of Dr. Diwana these *Sakhies* and *Goshtis* have got the historical worth for the historiographer of the Sikh Religion.

“Of the substance of the *Janam Sakhis*, *Goshtis* and *Parmaraths*, it need only be said that they rope in a whole world of Hindu and Muslim theology and at places illustrate the teachings of Nanak directly reported or garbled, in a most beautiful and convincing manner.”<sup>1</sup>

#### Language of the Prose

Prose of this age is poetic-prose. Language is synthetic. Style is narrative and descriptive. *Lehndi*, *Awadhi*, and *Braji* have got grip over the languages. Dr. Mohan Singh Diwana further states, “As time went on and as theological original works and translations in prose grew in number and popularity, *Lehndi* lost ground quite naturally before *Awadhi* and *Braji* and the compositions about the end of this period are seen to present a queer, idiosyncratic mixture of Hindi and Panjabi verb forms, though the phonetic laws of Panjabi are almost never allowed to abrogate their sway over foreign-loaned words. This important point has been our chief, if not the sole guide in the

1. Dr. M.S. Diwana, ‘History of Panjabi Literature’, P. 86.

selection, and inclusion of a few apparently Hindwi works under Panjabi. The illustrations in the Panjabi Section will amply justify our decision while, at the same time, exemplifying the Persian influences referred to above”.<sup>1</sup>

#### Later Mughal Period

(1701 A.D. to 1800 A D.)

Guru Nanak age ends with the death of Guru Gobind Singh. He was assassinated in October 1708 by two Muslims. Fight between Muslims and Gurus started from the invasion of Babar, when Guru Nanak raised his voice against Babar’s cruelty. Guru Nanak was arrested, though later on Babar released him by great reverence. Then again martyrdom of Guru Arjun Dev and Guru Teg Bahadur were also from the hands of Mughal rulers. Organisation of Khalsa chiefly meant to meet the Mughal oppression. Guru Gobind Singh’s sons were killed fighting the Mughals and remaining two were executed by the order of the Muslim Governor of Sirhind. Guru Nanak never meant the fight against Muslims. He preached universal brotherhood, but time developed the situation and circumstances in such a direction that the gap between the two communities became wider. When Hindu Jats joined Khalsa Force, it intermixed the philosophies and developed regards for Hindu culture. Sikhs came nearer to the Hindus. In the words of Khushwant Singh, “The Sikhs who were gradually becoming a separate community with their own script, scripture, places of worship and traditions became the spearhead of a resistance movement against Mughal tyranny. Large number of Hindu Jats (peasants) joined the militant Khalsa and so drew the Sikhs closer to the Hindus and estranged from the Mussalmans. Although Nanak’s mission to unite the two communities in one common faith was frustrated, the spark of nationalism that he had lit was not extinguished by the storm of religious hate that blew across the Punjab for many years after the death of Guru Gobind Singh”.<sup>2</sup>

1. Dr. M.S. Diwana, ‘History of Panjabi Literature’, P. 86.

2. Khushwant Singh, ‘Ranjit Singh’, P. 17.



### Stern Measures Against the Sikhs

“Khan Bahadur Zakariya Khan took charge of the Punjab in 1726 A.D. He adopted, however, very stern measures against the Sikhs. He organised punitive parties to hunt out the Sikhs from their hilly and jungle hideouts. Prices were fixed for their heads. The Sikhs were tortured in different ways and beheaded in a public place called ‘Nakhas’ or horse market outside the Delhi Gate, Lahore. To make an example of them, their heads were piled up in the form of pyramids. This place is known by the name of Gurdwara Shahidganj”.<sup>1</sup>

So in these circumstances, literary values were crushed under the heavy wheel of chaos and confusion. Still it is quite amazing that the period possesses qualitative rich literature though we do not get much literature in this period from the quantity point of view, yet Nijabat (A famous heroic poet), Bulleh Shah (A great *Sufi* poet) and Varis Shah (King of the romantic poetry) they all belonged to the later Mughal period. Even Bhai Mani Singh and Saint Adan Shah were prominent prose-writers of this age.

### Different Trends of this Age

1. Sufi Poetry
2. Romantic Poetry
3. Heroic Literature
4. Bhagati Poets
5. Miscellaneous
6. Prose of this age

### Sufi Poetry

Bulleh Shah (1680 to 1758): In the words of Dr. Lajwanti, “Bulleh Shah is universally admitted to have been the greatest poet of the Panjabi mystics. No Panjabi mystic poet enjoys a wider ability and a greater reputation. His *Kafis* have gained unique popularity. In truth he is one of the greatest *Sufis* of the

1. Dr. B.S. Nijjar, “Punjab under the later Mughals”.

world and his thought equals that of Jalul-ud-din Rumi and Shamas Tabriz of Persia”.<sup>1</sup>

According to some critics, “Bulleh Shah was born in village Pando Ke, near Kasur District, Lahore (Now in Pakistan). By birth he was a Saiyyad and while young he felt a keen thirst for spiritual things. But he had no chance of quenching this thirst in his own native country; setting to know afterwards of India's Sadhakas he came on foot to the Punjab.”<sup>2</sup>

Actually Bulleh Shah belonged to village Pando Ke. His father Mohammad Darvesh was popular man of this village, still we find a monument of Mohammad Darvesh in the village Pando Ke. Bulleh Shah got his religious education from Shah Anayat. Shah Anayat was Arain (low caste in Muslims). Mohammad Darvesh, father of Bulleh Shah, was proud of his high caste; so he never liked that his son should bow before the man who belongs to low caste. When Mohammad Darvesh advised Bulleh Shah that being a high caste, he should not bow before the Arain of low caste Muslims. Bulleh Shah reacted this unwanted suggestion and wrote :

Who will call me high caste,  
God will punish him in Hell.  
Who will call me Low Caste,  
He will swing in Heaven.

So Bulleh Shah attained enlightenment only by the grace of his Guru Shah Anayat. He wrote :

Listen to the story of Bulleh Shah ;

His disease was diagnosed by Shah Anayat. Shah Anayat Kadri, the Murshid of Bulleh Shah (according to Dr. Lajwanti) was very good writer of Persian. Contribution of Bulleh Shah in the development of Panjabi language and literature is really creditable.

### Different Aspects of Bulleh Shah's Literature

1. Spiritualism of Bulleh Shah : “Bulleh Shah was neither denunciator nor fanatic in his religion. He was *Sufi* from the

1. “Panjabi Sufi Poets”, Dr. Lajwanti Ramakrishna, P. 40.  
2. Bulleh Shah Ank “Panjabi Duniya”.



core of his heart. He was lover of true Islam. The word true Islam, finally adopted by Mohammad as the distinctive name of the faith which he preached, means submitting one self or one's person to God". He spiritualism follows the concept that all the Lights of the prophets proceeded from His Light, By His guidance have all eyes attained to sight.

### IMPORTANT TRAITS OF HIS SPIRITUAL PHILOSOPHY

1. Renunciation of the Islamic fanaticism
2. Bulleh Shah's concept of God
3. Theory of Love
4. Devotion for Murshid
5. Death consciousness
6. Language of Bulleh Shah and Symbolism

#### Renunciation of the Islamic Fanaticism

Dr. Lajwanti pays a great tribute to Bulleh Shah when she writes, "He is universally admitted to have been the greatest of Panjabi mystics. No Panjabi mystic poet enjoys a wider ability and a greater reputation. His *Kafis* have gained unique popularity. In truth he is one of the greatest *Suffis* of the world and his thoughts equal that of Jalal-ud-din Rumi and Shamas Tabriz of Persia."<sup>1</sup>

In Islam, unseen fate or destiny is to be considered the guiding force of man's life. According to Encyclopaedia Britannica :

"In Islam, fate is an absolute power known as Kismet or Nasib which is conceived as inexorable and transcending all physical laws of the Universe."<sup>2</sup>

Thus an oriental may believe that he is fated to die on a particular day, he believes that whatever he does and in spite of all precautions, he may take, nothing can avert the disaster.

Bulleh Shah, Shah Hussain, Sheikh Farid, and Sultan Bahu ; they are the main *Sufi* poets in Panjabi language. Sheikh Farid, Shah Hussain, Sultan Bahu and Bulleh Shah they were not

1. Dr. Lajwanti "Panjabi Sufi Poets".  
2. Encyclopaedia Britannica, Pp. 109-110.

against the Islam. Sheikh Farid never condemned Islamic traditions, extremist *Sufi* poet like Bulleh Shah though condemns fanatic traditions of Islam, yet he was convinced by the religious philosophy of Hazrat Mohammad. Bulleh Shah in his poetry is shown sometimes, pining for the Holy Mohammad. Bulleh Shah wrote :

I need thy grace O' Lord  
for all the times, in all the circumstances,  
Holy Lord Mohammad is my Saviour.

So I mean to say basically *Sufi* saints were mystics, they never revolted against the Islam, rather Bulleh Shah gets his literary vision from the teaching and preaching of Hazrat Mohammad. So it is not exaggerated to say that Bulleh Shah's mysticism is derived from the original concept of Islam, but he awakened the inner silence by his forceful voice. Prof. Puran Singh says :

"Bulleh Shah awakens the eternal silence by his tremendous voice. As he begins, the drums beat, the bugles blow, the cymbals clash, the muezzin joins him and the dancing girl forgets herself. All grow one as Bulleh Shah pours out flood upon flood. He is a poet, a disciple and a man of renunciation in one".<sup>1</sup>

Islam is quite scientific religion but its followers have built the walls around this religion. These walls are made of many ill-logical traditions and misconceptions. This type of attitude more prevalent in the faith of Hinduism also. So Bulleh Shah condemns both :

1. ਫੂਕ ਮਸੱਲਾ ਭੇਨ ਸਿਟ ਲੋਟਾ, ਨਾ ਫੌੜ ਤਸਬੀ ਕਾਸਾ ਸੋਟਾ ॥
2. ਮਸਜਦ ਦੇ ਵਿਚ ਕਾਫਰ ਵਸਦੇ, ਠਾਕਰ ਦੁਆਰੇ ਠੱਗ ॥  
ਵਿਚ ਮਸੀਤ ਕਸੱਤੀਏ ਰਹਿੰਦੀ, ਆਸ਼ਕ ਰਹਿਣ ਅਲੱਗ ॥

So Bulleh Shah openly asserts that spiritual attainment is not to be found by the recitation of holy scriptures like Vedas and Qurans.

1. Prof. Puran Singh, "The Spirit of Oriental Poetry", P. 101.



Bulleh Shah is an exponent of true Islam, when he sees that people bowing before the shrines in mosques and temples, without realising the true religion, it pains him. He says :

ਸਾਵੀ ਦੇ ਕੇ ਲਏ ਸਵਾਈ, ਡਿਉਡਿਆਂ ਉਤੇ ਬਾਜੀ ਲਾਈ ।  
ਇਹ ਮੁਸਲਮਾਨੀ ਕਿਥੋਂ ਪਾਈ, ਜਿਸਦਾ ਇਹ ਕਿਰਦਾਰ ।

Ideas of Islamic mysticism echoes in the *Sufi* literature popular in the Punjab. The religion of the lover of God is nothing but 'love'. So, Bulleh Shah's philosophy of spiritualism is the reconciliation of faith derived from orthodoxy and love the essence of true devotion. In the words of J.S. Grewal, "It has been observed recently that in India, because of the challenge the risk of disintegration into Hindu mysticism, Sufism took special care to resolve its differences with orthodoxy. In Islamic religious history the tension between the religious assertion of the transcendence of God and the mystical aspiration for His immanence was perhaps nowhere more thoroughly resolved to a middle of the road position than in India."<sup>1</sup>

Total submission to get is the true spirit of love for Him. Qutbuddin Bakhtyar was so much affected by the *Sufi* philosophy of submission, that he died on the recitation of the verse.

Those who are killed by the sword of submission  
(to God),  
Receive every moment a new life from Him.

A Sufi has nothing to teach of religion except the understanding of true love and they realise God in terms of Love. The attitude of the *Sufis* towards the non-Muslims was generally marked by tolerance. To make the intensity of feelings in love of God, some of the *Sufis* have been using some intoxicants. Shah Hussain, Shah Anayat, Jalalu-din Rumi, Mansoor and Umar-Khayyam they have been mentioned to drink wine. Some of the *Sufis* as Yunis (quoted by J.S. Grewal) used to drink on the road side all alone and to recite the sermons of God. J.S. Grewal mentions, "The *Sufi* does not

1. J.S. Grewal, "Guru Nanak in History", P. 99.

become pure until he quaffs the goblet ; it is a long way indeed from rawness to ripeness"<sup>1</sup>.

Bulleh Shah like all the other Sufi poets used to sing in the streets. Many a time he was seen in the intoxicated position also. His intoxication was only to enrich the spiritual delight.

### Bulleh Shahs Concept of God

Like all other *Sufi* mystics, Bulleh Shah believed in the omnipresence of God. The conception of God as the One in All, 'the All in All' or 'All is He' was familiar to almost every *Sufi*. So was the tradition about God as 'the hidden treasure'. "It is true that the *Sufis* occasionally used expressions suggestive of their belief in predestination or at least in the omnipotence of God. It is said in fact that a person was fortunate or wretched already in the mother's womb. However the idea of predestination did not restrain the Sufi in acting 'as though he believed in free will'. It was generally believed in fact that it was for a man to strive and for God to give"<sup>2</sup>.

*Sufis* they believe in the trinity of love, Lover and Beloved. This trinity is most obviously linked with the mystical experience of unification. This link is only a little less apparent in the theosophical structures based on the Divine Attribute of Light. Bulleh Shah exclaims :

Muslims, they go to Makka for pilgrimage,  
My Makka is the dwelling place of my Lover.

(Bulleh Shah)

These material eyes are not meant for looking at the Lord. That grace of God can only be seen with the inward eyes. Utterance of al-Hallaj justifies the *Sufis* philosophy of Love :

I saw my Lord with the Eye of the Heart.  
I said, 'Who art Thou ?' He answered 'Thou'.

According to Bulleh Shah, Remembrance of God is the greatest thing in life without doubt. Seek help with patient

1. Quoted from J.S. Grewal "Guru Nanak in History", P. 86, 95.

2. Ibid.



perseverance and prayer, for god is with those who patiently persevere. Bulleh Shah exclaims :

I am He whom I love and He whom I love is I,  
We are two spirits dwelling in one body,  
If thou seest me, thou seest Him,  
And If thou seest Him thou seest us both.

ਰਾਂਝਾ ਰਾਂਝਾ ਕਰਦੀ ਨੀ ਮੈਂ ਆਪੇ ਰਾਂਝਾ ਹੋਈ ।  
ਆਖੋ ਨੀ ਮੈਨੂੰ ਧੀਦੋ ਰਾਂਝਾ, ਹੀਰ ਨਾ ਆਖੋ ਕੋਈ ।

Perhaps the most important feature of Bulleh Shah's poetry is music. Bulleh Shah sings and dances filled with the poetic frenzy of his inner-passion.

ਬਹੁੜੀ ਵੇ ਤਬੀਬਾ ਮੇਰੀ ਜਿੰਦ ਗਈਆ ।  
ਤੇਰੇ ਇਸ਼ਕ ਨਚਾਇਆ ਕਰ ਬਈਆ ਬਈਆ ।

Love and thought are the mystic realm, for *Sufis*. Love is the preception of beauty. The basis and causes all love is Beauty that is the beauty of God. Bulleh Shah says that God is all Beautiful and His reflection makes the worldly things beautiful.

ਇਸ ਜੋਗੀ ਦੀ ਕੀ ਨਿਸ਼ਾਨੀ, ਕੰਨ ਵਿਚ ਮੁੰਦਰਾਂ ਗਲ ਵਿਚ ਗਾਨੀ ।  
ਸੂਰਤ ਉਸਦੀ ਯੂਸਫ ਸਾਨੀ ।

In the words of A.J. Arberry, "Rukh (face, cheek); the revelation of Divine Beauty in Attributes of grace, Sharab (wine), ecstatic experience due to the revelation of the True Beloved."<sup>1</sup>

Writer further says :

"The marriage of romance to mysticism took place early in the history of the *Sufi*-movement; the language of human love was used freely to describe the relations between the mystic and his Divine Beloved."<sup>2</sup>

1: A.J. Arberry.

2. Ibid.

### Bulleh Shah's Love for Murshid

All the *Sufis* believe that truth is recognised by the guideline of Murshid. Murshid is the ladder, he is the boat through Murshid, it is only possible to attain the realm of God's grace. None can know God without Guru. He gives the blessing and shows the path for the spiritual realisation. The Guru alone reveals that without the Name the attainment of God is not possible. Bulleh Shah's love for Murshid was a stormy emotionalism which compels Hazrat Bulleh Shah to dance and sing in the streets in bazaars. He can not tolerate the separation from his Murshid. He exclaims :

ਬਹੁੜੀ ਵੇ ਤਬੀਬੀ, ਮੇਰੀ ਜਿੰਦ ਗਈਆ ।  
ਤੇਰੇ ਇਸ਼ਕ ਨਚਾਇਆ ਕਰ ਬਈਆ ਬਈਆ ।  
ਬੁਲ੍ਹੇ ਸ਼ਾਹ ਵੇ ਨੀਚ ਕਮੀਨੀ, ਸ਼ਾਹ ਅਨਾਇਤ ਤਾਰੀ ।

### Language of Bulleh Shah

"Bulleh Shah has left his sayings in such perfect Panjabi that one can hardly detect his foreign origin from his language. Probably this was owing to the fact that he came to the Punjab while very young."<sup>1</sup>

Actually Bulleh Shah never belong to any foreign land, he originally belong to the rural background of the Punjab. We find in his poetry the true spirit of Panjabi culture and convention. Bulleh Shah understands the deep spirit of Panjabi language. We find a storm of emotions and feelings in his poetry. His language is not bound to any particular style or pattern. It is spontaneous flow of his unending hidden fire. The concrete and artistic expression of Bulleh Shah's mind is in emotional and rhythmical language. In the words of Mill, "All deep and sustained feelings hastened to express itself in rhythmical language and the deeper the feeling, the more characteristic & decided the rhythm."<sup>2</sup>

Poetry of Bulleh Shah can be compared with the dancing

1. Kshiti Mohan Sain, Bulleh Shah Ank.

2. Mill (Thoughts on Poetry & its varieties) P. 111.



feet of a beautiful girl, who attracts the attentions of all minds. Bulleh Shah's poetry is music in words and words in music.

"If poetry comes not as naturally as the leaves to a tree it had better not come at all."<sup>1</sup>

In the case of Bulleh Shah his ideas moves faster than words and he becomes helpless to control the stirring movement. He is concerned with the truth carried alive into the heart by passion.

Bulleh Shah is the painter of soul. He expresses very subtle, synthetic and spiritual synopsis in a simple, straight forward, and symbolic language. Bulleh Shah is the poet who loves, feels truths and tells them.

"In Croce's philosophy art is nothing but intuition, or the expression (within the mind) of impression."<sup>2</sup>

ਇਕ ਵਿਛੋੜਾ ਸਈਆਂ ਦਾ, ਜਿਉਂ ਡਾਰੋਂ ਕੁੰਜ ਵਿਛੁੰਨੀ ।  
ਮਾਪਿਆਂ ਮੈਨੂੰ ਇਹੋ ਕੁਝ ਦਿਤਾ, ਇਕ ਚੋਲੀ, ਇਕ ਚੁੰਨੀ ।

The intuition becomes art when the spirit persists in its intent only upon the activity of perfect expression.

Language of Bulleh Shah gives the thunder of shower, roar of clouds, music of melody and outlet of deep hidden feelings.

Language of Bulleh Shah has undoubtedly adopted so many outward linguistic impacts like that of Persian, *Arabic* and *Hindwi* etc.

Bulleh Shah acted as the bridge between Islamic mysticism and Hindu religion. So, naturally we see vastness of the language in the poetry of Bulleh Shah.

### Symbols in His Language

"The Universe is but one vast symbol of God, nay, if thou wilt have it, what is man himself but a symbol of God."<sup>3</sup>

In the words of Arthur Symons, "Symbolism began with first word uttered by the first man, as he named every living

1. Letters of John Keats, edited by M.B. Forman, P. 117.

2. The Making of Literature, P. 323.

3. Carlyle, Sartor Resartus, London, 1888, P. 198, Book III.

thing, or before them in heaven when God named the world into being."<sup>1</sup>

We see the exhibition of symbolism in the poetry of Bulleh Shah. Symbolism had become almost a style in the poetry of *Sufi* and spiritual saints. Bulleh Shah's verse runs in two different meanings outward and inward. This outward is apparent (evident), the inward is real (natural).

Poetry means the distant echo of the primitive words behind our veil of words. Bulleh Shah signifies uncommon imaginations in the variety of words. Dugals Steward says, "an uncommon degree of imagination constitutes poetical genius".

So Bulleh Shah is the master of poetical words. His poetic act in language words are the only true reality in his hands. These words depict the musical nature of Hazrat Bulleh Shah, the symbol in which his imaginative mind seeks self-expression and wells up the real gems from the depths.

So, this was the Bulleh Shah with whose poetry *Sufi* philosophy in Punjab touches its climax.

### Ali Haider (1690—1751)

Another significant *Sufi* saint of the later Mughal period. He wrote five *Si-Harfis* in Panjabi language. Like other *Sufis*, burning passions, sense of separation and political-consciousness are the main features of Haider's verse. Singing and dancing has been the part of '*Sufis*' routine in ancient period. Music in accompaniment gives an intoxicating effect of the *Sufis*. Ali Haider though, not known popularly as writer, yet as saint his aid of audition to the spiritual stage is undeniable. *Si-Harfis* of Haider can be recited with *Tabla* and other musical instruments. By the group of *Sufi* mystics the *Si-Harfis* of Ali-Haider used to be sung in the medieval period. Lyricism of Ali Haider is less poetic and more musical.

ਮੀਮ ਯਾਰ ਵੇ ਢੋਲੀ ਢੋਲ ਵੇਖਾਂ ਕੋਈ ਇਸ਼ਕ ਦਾ ਤ੍ਰਿਖਤਾ ਤਾਲ ਵਲੇ ।  
ਕਰ ਧੋਂ ਧੋਂ ਧਾਣਾ, ਇਸ਼ਕ ਅਵੱਲਤਾ, ਪੂੰ ਪੂੰ ਕੀਤੋਸ ਬਾਲ ਵਲੇ ।  
ਮੈਂ ਤਾਂ ਸੋਹਣੀਆਂ ਖੇਡਾਂ ਖੇਡੀਆਂ, ਵਤ ਖੇਡਾਂ ਇਸ਼ਕ ਧਮਾਲ ਵਲੇ ।

1. Arthur Symons, The Symbolist Movement in Literature, Introduction.



ਮੈਂ ਯਾਰ ਦੇ ਵੇਹੜੇ ਝਾਤ ਪਏਸਾਂ, ਟੱਪ ਟੱਪ ਉਚੀ ਛਾਲ ਵਲੇ ।  
ਮੈਂ ਵੱਤ ਡੰਗੀਆਂ ਨਾਗ ਇਆਣੇ, ਹਾਲ ਵੇ ਲੋਕਾਂ ਹਾਲ ਵੇ ।

Love of God has so absorbed in the minds of Ali Haider that neither love nor hate of any thing remains in his heart.

#### Other Features of Ali Haider's Poetry

Ali Haider raised his voice against injustice and oppression. J.S. Grewal discussing *Sufism* in India says, "The *Sufis* preached personal humility and a deep concern for the brothers in faith. They denounced oppression and injustice".<sup>1</sup>

We find the word of great revolution against injustice, in the poetry of Haider. Indians have accepted the yoke of slavery under Persia and Khurasan. Haider does not hesitate to satire who were ruling in India. Poet writes, "Don't they get poison? Why don't they die? These Indians do not feel ashamed. Even the kings have lost their honour, these Turks have become shameless. Some of the traitors are offering plenty of wealth to the foreign invaders from Persia and Khurasan.

ਬੇ, ਬਿਖ ਜ਼ਹਿਰ ਨਹੀਂ, ਜੋ ਖਾ ਮਰਨ, ਕੁਝ ਸ਼ਰਮ ਨਾ ਹਿੰਦੁਸਤਾਨੀਆਂ ਨੂੰ ।  
ਕਿਹਾ ਹਯਾ ਇਹਨਾਂ ਰਾਜਿਆਂ ਨੂੰ, ਕੁਝ ਲਜ ਨਹੀਂ ਤੁਰਾਨੀਆਂ ਨੂੰ ।  
ਭੈੜੇ ਭਰ ਭਰ ਦੇਵਨ ਖਜਾਨੇ, ਫਾਰਸੀਆਂ ਖੁਰਾਸਾਨੀਆਂ ਨੂੰ ।  
ਛੁਣੀਆਂ ਪਾਣੀ ਨਕ ਡੋਬਣ, ਜੋ ਲੁਹਿਣ ਨਾ ਵਡਿਆਂ ਪਾਣੀਆਂ ਨੂੰ ।

Literature of Ali Haider can not be compared with Farid, Hussain or Bulleh Shah. Principal Sant Singh Seikhon remarks about the composition of Ali Haider that his language gives the look as if it were crossing the wild stage. Means adopted by Haider in his poetic tendency does not justify the end.

#### Farad Faqir (1720-1790)

Another *Sufi* poet of later Nanak age. History of literature does not know much about this poet, we simply know that Farad Faqir belonged to the eighteenth century. According to Bawa Budh Singh, "Farad Faqir was the saint who raised his voice against injustice of the contemporary rulers".

1. J.S. Grewal, "Guru Nanak in History", P. 103.

#### Composition of Farad Faqir

1. Si-harfi
2. Kasb Nama
3. Bashindgan
4. Roshan Dil
5. Barah Mah

Farad Faqir condemns false concept of worship. He believes that devotion should not be an exhibition. God accepts the silent prayer. Some people wear the garments of *Sufi* but they deceive others, because actually they are wolves in sheeps clothing.

Like other *Sufi* saints Farad Faqir also condemns the contemporary rulers.

ਹਾਕਮ ਹੋ ਕੇ ਬਹਿਣ ਗਲੀਚੇ, ਬਹੁਤਾ ਜੁਲਮ ਕਮਾਂਦੇ ।  
ਮੋਹਨਤੀਆਂ ਨੂੰ ਕੰਮੀ ਆਖਣ, ਖੂਨ ਉਹਨਾਂ ਦਾ ਖਾਂਦੇ ।

#### Wajid

Wajid's verse contains lot of humour, satire and irony. God is the Creator, the Maker, the Sustainer and the Hailer. Functioning of births and deaths is in his hand. No body can refuse the God. People sing of His greatness. He is the master who can plant seed of faith in man. His creation is puppet in His hand, He is the wire-puller. This disparity is not only man-made, even from Heaven there is a vast difference between man and man. Wajid says, "some people have got all the luxuries in their lives and some go without food at night".

Wajid does not blame the society for this disparity and discrimination. He simply believes that this is the will of God.

ਇਕਨਾ ਨੂੰ ਘਿਉ, ਖੰਡ, ਨ ਮੈਦਾ ਭਾਵਈ ।  
ਬਹੁਤੀ ਬਹੁਤੀ ਮਾਇਆ ਚਲੀ ਆਵਈ ।  
ਇਕਨਾ ਨੂੰ ਨਹੀਂ ਸਾਗ ਅਲੂਣਾ ਪੇਟ ਭਰ ।  
ਵਜ਼ੀਦਾ ਕੌਣ ਆਖੇ ਸਾਹਿਬ ਨੂੰ ਇੰਜ ਨਹੀਂ ਇੰਜ ਕਰ ।

Dhana Bhagat is said to be another *Sufi* poet of this age. He imitated the poetic pattern of Wajid.



### Bhagat Poets of this Age

Garib Das, Sahib Jai Singh, Bhagat Gawal, Budh Singh, Kesar Singh, Sewa Singh and Gopal Singh, they are the Bhagat poets of this age. Their writings are influenced by the different concepts of the religion.

Gulab Singh was Nirmala saint and follower of Man Singh. His poetry contains the wisdom of Vedanta and Bhagti. "Kesar Singh and Sewa Singh, father and son, Mohials or Chhibbars by caste, residents of Gujarat, have left us a considerable quantity of first-rate pastoral lyric and balladic verse, instinct with emotive imagery and fresh idiom redolent of the shifting odours of the changing seasons. Sewa Singh's *Sassi Punnu* conjures up for us that pair of classical lovers, radiant in their agonies. Kesar Singh deriving his inspiration direct from his own love-smitten heart during a journey through the Jammu State territory, sings away his pain and pleasure very effectively in the tradition all poetic moulds of a Barah Maha, a Satvara".

These Bhagat poets give the touch of worldly love for the Divine assimilation. While quoting the references from the verse of Budh Singh we can well analyse the inner depth of this poetic value.

ਕੇਸੂ ਫੁਲੇ ਰੰਗ ਗੁਲਾਈ, ਜਾਣ ਕੇ ਅਗ ਬਿਰਹੋਂ ਨੇ ਬਾਲੀ ।  
ਕੋਇਲ ਕੂਕੇ ਅੰਬ ਸੁ ਡਾਲੀ, ਭੋਰੇ ਗੂੰਜਣ ਲੈਣ ਭਵਾਲੀ ।

### Romantic Poetry of this Age

#### *Mukbil*

Mukbil Shah Jahan was the first romantic poet of this age. He was prominent blind poet of the Panjabi literature. Mukbil can be compared with Milton of England, Homer of Greek and Surdas of India. They were all blind poets, who have influenced the generations of their respective cultures.

For the ages it has been the belief that Mukbil is the first romantic writer of the Heer-Literature. Though Damodar, Ahmed and Chirag were his predecessors yet Mukbil dominated the scene for a long time. So much so the Varis Shah, the King of Panjabi romantic poetry gets lot of inspiration from Mukbil's composition.

Varis was the disciple of league which was started by Mukbil. We find much similarity in many of the couplets composed by Mukbil and Varis. System, Rhyme scheme, setting of the couplets and command over the language is really marvellous in the poetry of Mukbil. He completes composition of Heer-Ranjha exactly in 433 couplets. Every couplet consists four lines and every line comprises 32 words. Where this is not possible in the composition of Varis Shah. His system is uncontrollable and unplanned. Brevity and clarity are the vivid quality found in the verse of Mukbil. Story in the Mukbil's Heer ends in comedy. Heer and Ranjha they leave for Makka after marriage and Mukbil completes his composition by the following lines :

From there, they set out for Makka,  
For the rest, I know not.

ਦੋਵੇਂ ਉਠ ਕੇ ਮੱਕੇ ਦੇ ਰਾਹ ਪੈ ਗਏ, ਸਾਨੂੰ ਫੇਰ ਦੀ ਖਬਰ ਨ ਕਾਈ ਮੀਆਂ ।

Similes and Metaphors used by Mukbil are original and suggestive. Poet exclaims :

Lover's bead comprises.  
The pearls of tears,  
Grief is the thread,  
which unites them all.

ਤਸਬੀ ਆਸ਼ਕਾਂ ਦੀ ਮੋਤੀ ਹੰਝੂਆਂ ਦੇ ।  
ਧਾਗੇ ਆਹੀ ਦੇ ਨਾਲ ਪਰੋਵਦੀ ਏ ।

Mukbil being a blind poet, creates wonder in the composition of his lyricism. His productive imagination, aesthetic expression and original approach translates his aesthetic fact into physical phenomenon.

Mukbil weaves environmental background of his contemporary society and its traditions. At the time of Heer's marriage Mukbil gives the picture of conventional society.

### The Concept of Woman

Mukbil gives his own views about woman in his verse, "woman is like a snake, who bites in the grab of confidence.



Snake can not root out her poisonous nature, similarly sincerity can not change the nerve of insincerity in woman. This is the blood in the veins of every woman. Ranjha, a character produced by Mukbil says, "There is no use of friendship with woman, no one can convince her. Woman directs the right man on the wrong path of life. Her instinct is like that of a snake who deceives in the garb of confidence.

ਰਾਂਝਾ ਆਖਦਾ ਰੰਨਾਂ ਦੀ ਨਫਾ ਨਾਹੀ, ਰੰਨਾਂ ਨਾਲ ਨਾ ਦੋਸਤੀ ਲਾਈਏ ਜੀ ।  
 ਰੰਨਾਂ ਸਚਿਆਂ ਨੂੰ ਚਾ ਕਰਨ ਝੂਠਾ, ਵਾਰੇ ਰੰਨਾਂ ਦੇ ਨਾ ਮੂਲ ਜਾਈਏ ਜੀ ।  
 ਸੱਪ ਮਾਰਨੋਂ ਡੰਗ ਨਾ ਰਹੇ ਮੂਲੋਂ, ਸਾਰੀ ਉਮਰ ਜੇ ਦੁੱਧ ਪਿਲਾਈਏ ਜੀ ।

Some of the lines used by Mukbil in his composition have become proverbs. Prof. Parminder Singh and Prof. Kirpal Singh Kasel, they write in their book 'Panjabi Sahit-di-Utpati Te-Vikas' on page 329.

Mukbil ends his composition in tragedy and his descendants followed this tradition, but it is not a fact. Mukbil completed his *Kissa* in comedy. Heer and Ranjha in the end they were married and they set out for the pilgrimage of Makka.

### Varis Shah

A unique poet, ever produced by Panjabi literature. He has attracted the generation of Punjab since ages. When ever the singing of Heer-Varis passes through the ear of any Punjabi he is so much fascinated that he suspends all his works and concentrates over the immortal lines composed by Varis. This book is so popularly read all over the Punjab, breaking through the man-made barriers of divided Punjab. This is the historic gem which shines with full of its glory over the crown of undivided Punjab. These frontiers, these walls can never disintegrate the culture and literature of Punjab. This literature has sprung from the blood which flows in the veins of all Punjabis. Modern Panjabi poet Vidhata Singh '*Tir*' rightly says that Varis is the Master of Panjabi language. Varis has given life to the characterisation of Heer and the Heer has immortalised him.

ਮੇਰੀ ਬੋਲੀ ਦਿਆ ਵਾਰਸਾ ਸੱਚ ਮੰਨੀ, ਮੰਨਾਂ ਮੈਂ ਪੰਜਾਬੀ ਦਾ ਪੀਰ ਤੈਨੂੰ ।  
 ਦਿਤੀ ਜਾਨ ਤੂੰ ਹੀਰ ਸਲੋਟੜੀ ਨੂੰ, ਦੇ ਗਈ ਸਦਾ ਦੀ ਜ਼ਿੰਦਗੀ ਹੀਰ ਤੈਨੂੰ ।

Varis wept in the sobs of Heer. This ballad has been composed by many but no one could catch the spirit of dejected beloved's inner feelings. Amrita Pritam calls Varis "a Solace for the Sufferers, a Balm for the Bruised Hearts." When Punjab was being divided, Amrita burst into tears and she wrote :

O' wake, thou the saviour of sufferers,  
 See the condition of thy Punjab.  
 In the forest, dead bodies are lying,  
 river Chenab is flowing full of blood.

ਵੇ ਉਠ ਦਰਦਮੰਦਾਂ ਦਿਆ ਦਰਦੀਆ, ਉਠ ਤਕ ਆਪਣਾ ਪੰਜਾਬ ।  
 ਅਜ ਬੋਲੇ ਲਾਸ਼ਾਂ ਵਿਛੀਆਂ, ਤੇ ਲਹੂ ਦੀ ਭਰੀ ਚਨਾਬ ।

George Grerson, Usborn, Richard Temple, all appreciated Varis for his supreme command and rich vocabulary of Panjabi language. Usborn says that this is the best book for the students of Panjabi language. Rabinder Nath Tagore once said, "The language which has been the medium of expression for Nanak and Varis that language can never be poor".

So this is a great tribute paid to Guru Nanak and Varis Shah. *Mohammad Bakhsh*, a great critic of his time refuses to criticise the work of Varis. He wrote, "Varis Shah is the master of poetry, who can criticise him? Even I am not worthy of pointing out a single word of Varis's composition.

Varis Shah was born in 1735 A.D. at Jandiala Sher Khan, District Sheikhpura (Pakistan). His father was Mian Gulsher Shah who belonged to Sayyad, a priestly caste of Muslims. Varis got his early education from Ustad Makhdam. Composition of Varis Shah reflects that he was much learned man.

In Jandiala Sher Khan there was a girl named Bhag Bhari, she was very beautiful Brahman girl. Bhag Bhari's eyes and smiling face captivated Varis. Varis fell in love with Bhag Bhari. This composition is outburst of his subjective approach. Krishna Chaitanya writes, "The poet must be aware of singing his pains in the midst of pain. He must write from the milder and more distancing memory, never from present emotion".



When we speak of poet as inspired, we mean that he is more at home than other men in his artistic world of fantasy. Varis Shah possesses in a high degree the faculty of penetrating beneath the surface to the essence of things and expressing what he perceives in images. Varis Shah goes deep in the depth of his characterisation. Heer, Ranjha, Kaido, Sehti and Choochak they are all real characters. Varis's Heer is the true representation of Punjabi girl. He has got the same limitations, which the Punjabi girl faces during her love. Nature of Ranjha sketched by Varis is the true replica of Punjabi young man. Prof. Puran Singh calls Punjabi young men as the brothers of Ranjha, because they resemble Ranjha in nature and behaviour. Choochak is a helpless father involved in an unwanted episode, where Kaido is a true villain. He is expert in intrigues and back bitings. He can be compared with Iago (The main villain in the Drama of Shakespeare (Othello)).

Poets all who love, they feel great truths and express them in their subjective approach. The poetry of Shelley, Byron, Keats, Mahadevi Verma and Shiv Kumar Batalvi bears the same pangs of separation.

Words hang around poet's mind. Poet only expresses, what the words tell him. So, Heer-Varis has got its historic and monumental values. Varis Shah was a versatile personality. His composition bears the impression of various literary aspects.

#### Literary Criticism of Varis Shah's Work

From critical analysis the poetry of Varis Shah can be examined through below mentioned different visions :

1. Varis Shah is the poet of separation.
2. Poet of beauty.
3. Poet of nature.
4. An immortal poet. (poetic truth in his work)
5. Language used by Varis.

#### Varis Shah is the Poet of Separation

In the words of Dr. Harnam Singh Shan, "Whenever I read the composition of Varis Shah, tears dwelled in my eyes. This

verse is overwhelming with grief and sadness. The saga of two ill-fated lovers, which resulted into tragedy is portrayed by Varis Shah in such a moving manner that no reader can control the intense feelings except melting into tears. Specially when the Heer is married some where else and her separated lover Ranjha meets her in the guise of Yogi. Yogi reads her future and tells her that she must achieve her lover then at once Heer replies.

ਹੀਰ ਆਖਦੀ ਜੋਗੀਆ ਝੂਠ ਬੋਲੇ,  
ਕੌਣ ਵਿਛੜੇ ਯਾਰ ਮਿਲਾਂਵਦਾ ਏ।  
ਅਜਿਹਾ ਕੋਈ ਨਾ ਮਿਲਿਆ ਮੈਂ ਢੂੰਢ ਥਕੀ,  
ਜਿਹੜਾ ਗਿਆ ਨੂੰ ਮੌੜ ਲਿਆਂਵਦਾ ਏ।

Heer exclaims O ! Yogi, thou speak not truth  
Who can bring back the lost lover.

I am tired after searching, none can recall the lost lover.  
When the sister-in-law of Heer goes out in a village and sees the most handsome Yogi, at once she tells to Heer.

"Sister-in-law comes home and recalls,  
She hath seen a strange Yogi,  
He is wearing wonderful ear-rings,  
and a garland around his neck.  
He searches the palaces with the vigilant eyes, as he has lost something precious,  
O ! Heer he appears to be royal blood."

His beauty is more captivating than that of yours." At once it strikes in the mind of Heer that he might not be Ranjha.

She says, O ! God if it may not be false,  
That Yogi wandering, may be my Ranjha.

ਰਬ ਝੂਠ ਨਾ ਹੋਵੇ ਜੇ ਕਰੇ ਰਾਂਝਾ,  
ਤਾਂ ਮੈਂ ਚੌੜ ਹੋਈ, ਮੈਨੂੰ ਪੱਟਿਆ ਸੁ।

Inner depth of the Varis's poetry sways human feelings and sentiments. Intensity of thought leads the human mind to the provocation where all the emotions melt. Many a time it is



found that melodious sad tune sung from the verse of Heer-Varis touches the musical tune of human mind and man is led away by its overwhelming miracle.

### Poet of Beauty

Varis Shah stands supreme in the descriptions of beauty among the Panjabi poet. Varis Shah's heroine Heer can be recognised among millions. Varis Shah writes :

Heer seems to be the sister of queen fairy and she can be recognised among millions.

ਸ਼ਾਹ ਪਰੀ ਦੀ ਭੈਣ ਪੰਜ ਫੂਲ ਰਾਣੀ,  
ਗੁੱਝੀ ਰਹੇ ਨਾ ਹੀਰ ਹਜ਼ਾਰ ਵਿਚੋਂ ।

Varis Shah praises every limb of Heer's body as lips, teeth, chin, ears, eyes, fingers, and he goes up to explaining even the restricted parts of her body. Beauty does not lie in proportions, beauty always in absolute. So, Varis's heroine Heer is over all beautiful. John Keats gives his poetic thought that things of beauty is joy for ever. So Varis has given a prominent role to the beauty. His hero Ranjha has become the symbol of handsomeness and beauty. If we say 'Ranjha' in India particularly in Punjab that means handsome personality.

### Poet of Nature

Varis Shah gives the philosophical theory of nature. For him, the whole of universe is the vast symbol of nature. He portrays the functioning of universe as the phenomenon of nature.

ਚਿੜੀ ਚੂਕਦੀ ਨਾਲ ਜਾ ਤੁਰੇ ਪਾਂਧੀ, ਪਈਆਂ ਦੁੱਧ ਦੇ ਵਿਚ ਮਧਾਣੀਆਂ ਨੀ ।  
ਇਕ ਉਠ ਕੇ ਹਲੀ ਤਿਆਰ ਹੋਏ, ਇਕ ਫੂਢਦੇ ਫਿਰਨ ਪਰਾਣੀਆਂ ਨੀ ।  
ਇਕਨਾਂ ਉਠ ਕੇ ਰੋੜਕਾ ਪਾ ਦਿਤਾ, ਇਕ ਧੌਂਦੀਆਂ ਫਿਰਨ ਮਧਾਣੀਆਂ ਨੀ ।

When the dawn comes, sparrow chirps. A traveller leads for the destination. Ladies in Punjab early in the morning began to churn milk, its sweet and soothing musical voice gives a pleasing effect to the ears of listeners. Some farmers they have

got ready to plough field some are still in search of sticks to carry the oxes to plough the field. This is the true picture of the dawn drawn by Varis by the help of words. When the dawn sheds light in the villages of Punjab.

This scene has been picturised by the artistic bent of mind. Not only the description of daily routine of the farmers, Varis has given detail of the different natural phenomenons. Different types of snakes, fruits, trees and natural remedies are also mentioned by Varis in his verse. It will not be exaggeration if I say that the composition of Varis Shah is a rare ocean of the vast nature. Reader can get the few drops while jumping into the unending and measureless depth of Varis's poetry.

### Immortal Poet

Varis Shah can be called an immortal poet the popularity which Varis Shah got is found very rare, rather unique. Varis not only stands supreme among the Panjabi poets but also his composition has captivated the minds of million since ages. Many of his quotations have become phrases and these are spoken in the daily life of Punjab. The poetic truth in these quotations survives the longevity of his work. For example :

1. Varis Shah sayeth habits once formed, never goes vanish.
2. The remains, if thrown in the Ganga those can never return in the same formation.
3. The people, who sit in the company of flower-seller they automatically get fragrant.

Now the first quotation reveals the truth of habit. Great psychologist Ross writes the scientific truth about the habit. He is of the opinion that habit can never be eradicated absolutely. Second phrase is also popularly known in European countries. It is believed that time once lost is lost for ever. Third quotation about the environmental effect or company. It is said that man is known by the company he keeps.

So, all these immortal lines reflects the Varis's psychological approach in literature. Some renowned writers of Persia has compared Varis with Shakespeare. Vitality and vastness in



the poetry of Varis Shah gives an idea of his broad based social, literary and psychological interpretations. His superb command over the Panjabi language is marvellous. He has created hundreds new words. George Grierson gives his contention that without Varis's contribution Panjabi dictionary remains incomplete. Varis goes deep in the analysis of his characterisation. Only Varis can understand the feelings of Heer, who is forcibly being parted from her lover, parting from the parents at the time of marriage, genuinely very difficult for every girl. But, for Heer it was quite fatal because she was going to be married with a man whom she hates.

Words presented at the time of Heer's marriage are really heart melting. At the time of the marriage Heer feels, as if she has lost everything in life. Varis's identification with his characters makes his work more authentic, more impressive and more attractive.

Varis Shah's poetry if truly evaluated reveals that he has not left any sphere of the life untouched. And this is the reason that Vidhata Singh 'Tir' calls him the master of language and feelings. It is a fact, that Varis has got inevitable influence over the coming romantic poets of Panjabi literature. Age cannot mar the marvellous glory of Varis's lyricism, His teacher rightly remarked that all the chosen words of Varis are pearls, which will remain shining for ages together.

### Heroic Literature of the Age

1. Najabat Di Var. (Kavi Najabat)
2. Chathian Di Var. (Mian Pir Mohammad)
3. Hakikat Rai Di Var. (Agra Singh)
4. Lav-Kush Di Var. (Jashoda Nandan and Devi Dass)
5. Jangnama Mukbil. (Description of Hassan and Hussain and their martyrdom.) By Mukbil.

#### 1. Najabat

Najabat was Haral Rajput and originally he belonged to Matilan Harlan, District Shahpur. About his birth, education and parents no authentic proof is available. First time, the Governor of Punjab Sir Edward Macmen collected some parts

of Najabat's composition. And later on, Pandit Hari Kishan Kaul systematised the stuff. Pandit Hari Kishan Kaul published this collected material in journal of the Punjab.

Name historical society Vo. XVI No. 1 by the title ballad on Nadar Shah. Pandit Hari Kishan Kaul gave his view in the introduction of this ballad that some people believed that the composition had been written by Sayyad Charag, (who laid the foundation of Ravalpindi, city). Najabat was the disciple of Sayyad Charag. This ballad was popularised by Najabat, originally written by Sayyad Charag. This version of Hari Kishan Kaul is unbelievable because Sayyad Charag was so fanatic and communal in his faith of Islam that he could have never used the symbol of Hindu philosophy as Najabat has used. So, all the people unanimously admit that the composition has been written by Najabat and not by Charag.

### Literary Value of this Ballad

This Var describes the violence committed during Nadar Shah's invasion on India. Undoubtedly poet's sympathy goes with the victimised people, who were crushed by the cruelty of tyrant Nadar Shah. Innocent people were mercilessly slaughtered. Najabat has got great hatred for the cruel army of Nadar Shad. He not only condemned them but ridiculed also.

### Example

ਉਨਾਂ ਦੇ ਨੱਕ ਫੀਨੇ, ਸਿਰ ਤਾਵੜੇ, ਢਿਡ ਵਾਂਗ ਢਮੱਕੇ ।  
ਉਹ ਹਿਕਾ ਨਾਰ ਵਸਾਉਂਦੇ, ਦਾਹ ਭਾਈ ਸੱਕੇ ।

Najabat has selected suitable words according to the atmosphere of battlefield.

ਉਹ ਜੁਟ ਪਏ ਦੋਵੇਂ ਸੁਰਮੇ, ਰਣ ਅਗੇ ਹਾਰੇ ।  
ਉਹ ਮਾਰਣ ਸੱਟ ਵਦਾਣ ਵਾਂਗ, ਹੋ ਪਥਾਂ ਭਾਰੇ ।  
ਕਰ ਝਰ ਕੜਕ ਕੜਕ ਝੜਕ ਢਾਲੀ ਬਾਲਖਾਰੇ ।  
ਹਥੀ ਰਹੀਆਂ ਗੱਡੀਆਂ ਉਡ ਪਏ ਕਿਨਾਰੇ ।

According to Prof. Parminder Singh and Kirpal Singh Ksel, poet Najabat has aroused the feelings of patriotism in his.



poetry. He backs the fighting force of India that they should run away from the battlefield if they retreated the Indian will never excuse them.

ਏਥੋਂ ਭੱਜਾਂ ਕੰਡ ਦੇ, ਜੱਗ ਲਾਹਨਤ ਪਾਏ ।  
ਪਰ ਸਿਰ ਦੇਣਾ ਮਨਜ਼ੂਰ ਹੈ, ਜੇ ਹਿੰਦੀ ਨਾ ਜਾਏ ।

Poet calls Nadar Shah a tyrant, a traitor and a coward administrator. Poet says that the cruel attack on Indians will be blotted in the pages of History.

ਬੁਰਜ ਬਾਜ਼ੀ ਸ਼ਤਰੰਜ ਦੀ ਮਾਰ ਰੁਖ ਉਡਾਏ ।  
ਪਰ ਧਰੋਹੀ ਨਾਦਰ ਸ਼ਾਹ ਨੂੰ ਹਿੰਦੀ ਸਾਰੀ ਪਾਏ ।

Actually Nadar Shah was expert in picturing the atmosphere of battlefield, perhaps he himself had been the soldier in some army. His vigorous words arouse the enthusiasm and even a coward man is filled up with great zeal and zest, to sacrifice for the cause of native land.

Language of Najabat so simple and lucid that Chandi di Var composed by Guru Gobind Singh, from linguistic point of view can not compete Najabat di Var.

### Chathian Di Var

This var was composed by Mian Pir Mohammad, a Muslim writer of Medieval period. Dr. Harnam Singh Shan has edited Chathian di Var and in the preface of his book, he writes, "The name of book should be Maha Singh di Var and not Chathian di Var. Writer Mian Pir Mohammad has presented wrong picture due to his communal favouritism to the Chatha community".

Mian Pir Mohammad has presented Chatha community as the hero of script and for him Maha Singh is villain, who is ruthlessly attacking the community. Characterisation of Maha Singh is shown in a very contradictory way. On one side he is labelled as unprincipled and undependable king and on the other side he is shown as an ideal hero, fearless fighter and courageous commander.

ਕੁਝ ਉਦਾਹਰਣਾਂ :

1. ਜੁਆਨ ਹੋਇਆਂ ਮਹਾਂ ਸਿੰਘ ਨੇ, ਜਦ ਸੁਰਤ ਪਛਾਣੀ,  
ਸਾਰੀ ਮਾਂ ਉਸ ਮਾਰ ਕੇ ਗਲ ਕਰਲੀ ਇੰਝਾਣੀ ।
2. ਘੱਲੇ ਮਹਾਂ ਸਿੰਘ ਨੇ ਕੁਝ ਨੌਕਰ ਖਾਸੇ ।  
ਜਾਓ ਤੁਸੀਂ ਸ਼ਿਤਾਬ ਹੀ ਗਲਾਮੋ ਪਾਸੇ ।  
ਮੰਗੋ ਟਕੇ ਉਸ ਬੀ ਕਿਸੇ ਨਾਲ ਕਿਆਸੇ ।  
ਜਾਂ ਬੰਨ੍ਹ ਲਿਆਓ ਉਸ ਨੂੰ ਕਿਸੇ ਨਾਲ ਦਿਲਾਸੇ ।
3. ਗੱਜਣ ਮਹਾਂ ਸਿੰਘ ਦੇ ਮੈਦਾਨੀ ਘੋੜੇ ।  
ਲਸਕਰ ਤੋਪਾਂ ਉਸਨੇ ਸੰਜੋਹਾਂ ਜੋੜੇ ।  
ਜਿਹਾ ਕੋਈ ਨਾ ਜੰਮਿਆਂ, ਮੂੰਹ ਉਸਦਾ ਮੋੜੇ ।  
ਪਰ ਧੰਨ ਚੱਠਾ ਜੰਮਣ ਹਾਰੀਏ, ਮਾਂ ਜੰਮੇ ਥੋੜੇ ।  
ਉਸਦੇ ਜਿਹੇ ਆਦਮੀ ਘੱਟ ਲੱਭਸਣ ਲੋਹੜੇ ।

Above mentioned quotations from Chathian di Var give clear picture that the writer wants to expose the mean mentality of Maha Singh. He admits that Maha Singh was a great fighter but at the same time, he labelled him as mischief monger, war-monger and a coward. Being Muslim by origin and due to his communal approach poet describes Gulam Mohammad Chatha as a dauntless warrior and not less than Maha Singh at all. wherever poet praises Maha Singh it is only to magnify the bravery of Chatha Chiefs. He says that the man like Chatha Chiefs are found very rare.

He compares Chatha Chiefs with the Rustam and mentions that Chatha was born as the second Rustam, he was ready to meet any kind of challenge from the oppressor. Chatha stands as defence wall against the cruelty and low intrigues of Maha Singh when Pir Mohammad Chatha sets out for journey the writer praises him :

Pir Mohammad, sets out for journey,  
As if second Rustam has been born.

ਪੀਰ ਮੁਹੰਮਦ ਚਲਿਆ ਕਰ ਸਫਰ ਤਿਆਰੀ ।  
ਰੁਸਤਮ ਮਾਂ ਨੇ ਜੰਮਿਆ ਜਿਨ ਦੁਜੀ ਵਾਰੀ ।



Var is written in a *Pauri* couplet usually used for the heroic poetry in the Panjabi literature. Language of the Var carries the impression of Persian and Lehnda dialect. Some Panjabi idioms and phrases in very effective and impressive manner.

### Poetic Truth

Some of the quotations from the verse of Chathian di Var have capability to become the proverbs. Some truths are presented in such a nice manner that the ballad looks like a diamonds studded necklace. So, in the end we can say that this ballad has got unique place in the Panjabi heroic poetry. Language is very simple, clear and idiomatic. Natural adaptation of the Persian words in the language of Chathian di Var has made the composition more impressive.

### Var Hakikat Rai

This Var shows the height of injustice during the political period of last Mughals, Jakarian Khan and Mir Mannu then the Governor.

Under their tyrannous governorship, the non-Muslims of the Punjab heavily suffered financially, economically and religiously. This was the time when Bhai Mani Singh, Tara Singh Vaints, Mehtab Singh of Mirankot, Buta Singh Sandhu and Bhai Taru Singh were martyred. Hakikat Rai also became victim of this communal frenzy. Agra Singh wrote the Var on the brave death of Hakikat Rai.

### Who was Hakikat Rai ?

Hakikat Rai was the fifteen years old son of Bhagh Mal Puri, a Khatri of Sialkot, and was married to Sikh girl, the daughter of Kishan Singh of Batala. He was put in a Muslim school where the Muslim boys spoke a few insulting words against Hindu Goddess Chandi. This was resented by Hakikat Rai and in retaliation passed a few remarks against the Muslim Prophet and Bibi Fatima. Under this charge he was arrested and sent to Lahore for trial. On this the whole non-Muslim community of the Punjab were shocked. Some of the Hindu approached Zakariya Khan for pardon, but Zakariya was

adamant to execute the young lad. He was awarded a death punishment, who was later on chained to a pillar and caned till the innocent boy profusely bled. Thereafter he was beheaded in 1734 A.D. The whole non-Muslim population wept over the martyrdom of Hakikat Rai. However, the Khalsa wreck the vengeance on the tyrants when all the involved persons were later mercilessly butchered by the Sikhs.<sup>1</sup>

Many races in the world have wielded the sword and produced large number of martyrs and heroes whose supreme sacrifices do not find any parallel.

According to Agra Singh in his Var Hakikat Rai, the boy was lured to beg him a pardon if he embraces Islam but Hakikat Rai totally refused. He was not ready to bow before the injustice. The martyrdom of Hakikat Rai was the challenge for the entire Hindu-Sikh community for the survival, and they struggled hard for their existence with more vigour and vitality, consequently the mightiest tree of Mughal Empire fell down bald and leafless.

### Lav-Kush Di Var

Both Jashoda Nandan and Devi Dass they wrote Lav-Kush Di Var. Lav and Kush were the sons of Lord Ram Chandra. They were brought up in the forest by their mother Goddess Sita. At very tender age they defeated the powerful force of Rama. Their victory became the source of reconciliation between Lord Rama and his wife Si'a. This Var reveals that the difficulties Sita faced during her exile.

### Jangnama Mukbil

Mukbil has been already discussed as romantic poet. This ballad narrates the story of tragic end of Hajrat Hassan. His wife Zenab by mistake poisons her husband but when she comes to know the reality she weeps and wails for her dead husband. She repents for the whole of her life in the separation of her husband.

1. Dr. B.S. Nijjar, "Panjab under the later Mughals", P. 112



### PROSE OF THIS AGE

“Bhai Mani Singh is one of our greatest prosewriters and scholarists as much for the quality as the quantity of his work. His was a typically medieval encyclopaedic mind and culture.”<sup>1</sup>

#### Style of the Prose

According to Dr. M.S. Diwana, “An intermediate style was also struck which has finally given us our modern Panjabi prose style, purged of any Hindi or Urdu verb-form, plural-formations, prepositions like.”

Prose style in this period was no more synthetic, of course Panjabi prose was very much near to the poetry. More considerable prose writers and works of this period are being mentioned below. Dr. M.S. Diwana has given the list of twenty one different works on Panjabi prose in his book.

1. Bhai Mani Singh (d. 1737), Gian Ratnavali or Janam Sakhi of Nanak, published, and Bhagat Ratnavali.
2. Aprojshatubhau, translation of Shankaracharya's Aprojshatubhava, P.U.L. MS. No. 527.
3. Bhagavat, 10th Chapter, P.U.L. MS. No. 6464, copied out in 1772 A.D.
4. Bhagavat Gita by Nihal Chand alias Krishan Darshan, P.U.L. MS. No. 4609, (Urdu Script), copied out by Ram Sahae, son of Dilaram of Bhera, in 1166 A.H.
5. A translation of Bhagavad Gita, and its Mahatam, illustrated, P.U.L.M.S. No. 182.
6. Bibek, P.U.L.M.S.No. 6016
7. The stories of Raja Bikram, Bharthari and Mainanvati, P.U.L.M.S. No. 4683.
8. Biographies of the Prophet of Islam (50 Maslas or episodes of Kabir and of Ravidas, P.U.L.M.S. No. 193.
9. Gita Mahatam (first eleven chapter) P.U.L.M.S.No.432.
10. Lav-Kush Samvad or a dialogue between Lav and Kush, sons of Ram Chandra, P.U.L.M.S. No. 4688.

1. Dr. Mohan Singh Diwana, “A History of Panjabi Literature”, P. 110.

11. Pakki Roti, Published at the Sultani Press, Lahore, 1870.
12. Prem Sumarag, prose attributed to Guru Gobind Singh, P.U.L.M.S. No. 198.
13. Sakhian by Addan, published.
14. Sakhian or Parchian, P.U.L.M.S. Nos. 821, 1963 and 6463. The first MS. was copied out in 1801 A.D.
15. Sakhis from the collections by Sukha Singh, Gurbaksh Singh, Baba Kirpa Dial Singh P.U.L.M.S. Nos. 23 and 237
16. The (Arth) Commentary of Siddh Goshti, P.U.L.M.S. No. 4248 copied out in 1787 A.D.
17. Singhasan Batisi or Batis Putlian, P.U.L.M.S. No. 432.
18. A few Upanishads (Narain, Maitre Jagvalak, etc.,) P.U.L.M.S. No. 1355, 1383 and 932.
19. Bishanu Puran, Vedant Prakaran, Prasar-Maitre Sambad P.U.L.M.S. No. 6667 copied out in 1801 A.D. ; also No. 822.
20. Stories from Yog Vashisht, Nirban Prakaran, P.U.L.M.S. No. 4246.
21. Yog Vashisht, Nirban Prakaran, P.U.L.M.S. No. 909, copied out in 1772.<sup>1</sup>

### MAHARAJA RANJIT SINGH PERIOD

“Then came the man of destiny, Ranjit Singh, to establish a military monarchy on the ruins of feudalism. His environment shaped his handiwork—the country—on the line of invasion, the people—a race matured in storm.”<sup>2</sup>

In the words of Cunningham, “Ranjit Singh laboured with more or less of intelligent design to give unity and coherence to diverse atoms and scattered elements, to mould the increasing Sikh nation into a well ordered State or Commonwealth, as Guru Gobind Singh had developed a sect into a people, and had given application and purpose to the general institution of Guru Nanak”.<sup>3</sup>

1. A History of Panjabi Literature by Dr. M.S. Diwana, P. 110-11.  
 2. N.K. Sinha, Ranjit Singh, P. 9.  
 3. Cunningham—History of the Sikhs, P. 156.



As after storm calmness prevails same was the situation of Maharaja Ranjit Singh period. Maharaja established his regime consequently social, political, religious and cultural environment of the country became more solid and more subtle. Educational environment was created. Though due to some political motivation Maharaja Ranjit Singh adopted Persian as his Court language, Panjabi was given second place in his official work, yet Panjabi language got big chance to develop its faculties. Hashim Shah was the court poet of Maharaja Ranjit Singh. Major compositions of Hashim are available in Panjabi language. There was free and frank correspondence in the Panjabi language, suppression of the later Mughal period was rooted out.

#### Education and Literature of this Period

“Seek knowledge from the cradle to the grave  
Acquire knowledge even if it be in China  
The seeker of knowledge will be greeted in  
Heaven with a welcome from the angels.”

(Muhammad)<sup>1</sup>

Great stress has been laid upon education by Maharaja Ranjit Singh. He who leaveth his home in search of knowledge, walketh in the path of God.

#### Different Trends of this Age

1. Romantic Poetry
2. Sufi Poetry
3. Heroic Poetry
4. Religious Poetry
5. Prose.

#### Romantic Poetry

*Author*  
Abdul Hakim  
Mian Latif Ali

*Work*  
Yusuf Zulaikhan  
Saiful Malook

1. Dr. B.S. Nijjar, Punjab under the Mughals, P. 293.

These two poets were contemporary, in their languages Urdu vocabulary has been loaded on the Panjabi language. Maulvi Noor Mohamad, he wrote one romantic ballad on the love of Chander Badan, and then comes the stalwart of this age that is Hashim Shah. Maharaja Ranjit Singh period can be named as Hashim Shah period because he is the leading literary figure in this age.

#### Hashim Shah (1753-1822)

Hashim Shah son of Haji Mohamad Sharif was born in Aillage Jagdev Kalan, district Amritsar. Hashim Shah was basically son of a carpenter but by virtue of his literary activities he became the court poet of Maharaja Ranjit Singh. Name of Hashim Shah shines in this period as that of Varis Shah in later Mughal period. Hashim was multi-purpose personality we find the touch of Sufism in the poetry of Hashim Shah. Some of the romantic ballads written by Hashim Shah have attracted the attention of many people. Total number of composition by Hashim are being mentioned below :

1. Kissa Sassi-Punnu.
2. Kissa Sohni-Mahiwal.
3. Kissa Shiri Faryad.
4. Kissa Heer-Ranjah.
5. Dohras Hashim.
6. Kafian Hashim.
7. Deron Hashim.

And except all these, it is said that Hashim wrote some books on the naturopathy treatment in Persian also. Out of all his works Kissa Sassi-Punnu brought him much name and fame. He became popular over night like Lord Byron from his childhood.

Sir Richard Temple translated the romantic ballad (Kissa Sassi-Punnu) into English. Bawa Budh Singh, while criticising Kissa Sassi-Punnu writes, “Composition of Sassi-Punnu by Hashim Shah lit the fire of separation in every home, this was the flame of love, which illuminated the whole desert of Sassi”.



How the Hashim Shah picturises the saga of two ill-fated lovers.

ਰਾਤ ਪਈ ਬਹਿ ਪਾਸ ਪੁੰਨੂ ਦੇ ਜੀਭ ਮਿਠੀ ਦਿਲ ਕਾਲੇ ।  
ਰੋਤ ਪੁੰਨੂ ਨੂੰ ਮੌਤ ਸੱਜੀ ਦੇ ਭਰ ਭਰ ਦੇਣ ਪਿਆਲੇ ।

P.B Shelley rightly remarks that "Our sweetest songs are those which tells the sadest of thought." Sassi wandering in the burning desert of fire, in search of her lost lover.

Poet has picturised the whole scene of the desert which claimed the life of Sassi for her love. "Cries which came from the heart of Sassi melted the hard stone."

Kissa Sassi-Punnu is the leading masterpiece of his composition.

Mian Muhamad Bakhsh, author of Saiful-Malook writes about the language of Hashim Shah.

"Couplet full of beauty and aesthetic sense are such as the flowers in a garland."

Hashim wrote many other romantic compositions but the beauty of Kissa Sassi-Punnu shines above all.

### TOUCH OF SUFISM

#### Hashim Shah and Other Sufi Saints

1. Glimpses from the Kissa Shiri Faryad.
2. Kafian Hashim.
3. Dohras Hashim.
4. Deoran Hashim.

Sufi poets believe that worldly love is the first stage of Divine love. Hashim writes that both the love spring from the same natural phenomenon of mind, same plant, same taste, same leaves and the same identification, both are the fruits of the same tree.

ਇਕੋ ਬੂਟਾ ਇਕ ਲੱਜਤ, ਇਕੋ ਪਤਾ ਨਿਸ਼ਾਨੀ ।  
ਉਸੇ ਬੂਟਿਉਂ ਫਲ ਮਜਾਜੀ, ਮੇਵਾ ਇਸਕ ਕਹਾਣੀ ।

Kavi Hashim was of opinion that love is not child's play. Lovers they suck their own blood for the survival of their existence.

"This is the stage when worldly love transmigrates into Divine love.

This was called '*Ruhaniat*' or '*Maraft*' by the spiritual discoverers. Maharaja Ranjit Singh was very much fond of listening such types of spiritual annotations. Dohras and Deoran of the poet Hashim became much popular in the court of Maharaja Ranjit Singh. We find two different facial-expressions of Hashim Shah. One as a romantic personality and second as Sufi saint. Dr. Surinder Singh Kohli says, "As were as the Dohras and Deoran of Hashim concerns by their style, Hashim looks like an aged Sufi saint, whose main object is love of God."<sup>1</sup>

By comparative study Hashim Shah distinguishes himself from his contemporary romantic and Sufi poets. His language is metaphorical, symbolic and suggestive, sweetness in the language fascinates the attraction of mind. Brevity and clarity are the main objects of Hashim Shah's language.

In the words of Mian Maula Baksh 'Kushta', Hashim Shah surpasses Varis Shah in many aspects of poetry. Varis stretches the things and incidents, their descriptions unnecessarily, Hashim Shah is very much particular about the goal of his destination. As far as the case of separation, agony, dejection and love formation concerns Hashim is in no way less than Varis Shah. When Sassi dies in the deserts the poet touches the height of describing the sadness and sorrows in the heart of Sassi which was burning like the sand in the desert. Even the cloud felt ashamed of this tragic end of Sassi. So, Hashim Shah is undoubtedly unique poet of this age. Sweetness in the language of his verse captivates the minds of readers.

Sachal and Khuldi were other sufi poets of Maharaja Ranjit Singh period, but not so popular as Hashim Shah. Their writings are full of mysticism. Sachal was worshipper of his predecessor Sufi Bulleh Shah. He writes about Bulleh Shah.

1. Dr. Surinder Singh Kohli, "Panjabi Sahit", P. 44.



I have been bewitched by Hazrat Bulleh Shah who had been the dweller of Kasur. (Sachal)

#### More Romantic Poets of this Age

1. Ahmad Yar.
2. Mohamad Baksh.
3. Kadar Yar.
4. Fazal Shah.
5. Amam Baksh.
6. Shah Mohamad.

#### Ahmad Yar (1768—1848)

Ahmad Yar, a romantic stalwart, a critic and literary figure of Maharaja Ranjit Singh's age. Bawa Budh Singh in his famous book *Bambih-Bol* states, "Ahmad Yar was born at Islamgarh and later on Jalalgarh. Ahmad Yar gave more than fifty romantic ballads to Panjabi literature. Famous compositions which claim our consideration are given below :

1. Heer-Ranjha, Sassi-Punnu, Laila-Majnu, Sohni-Mahiwal, Kamroop, Yusuf Zulaikhan, Chander-Badan, Raj-Bibi, Saifulmaluk, Kissa Tittar, Jang Ohud-Jang Badar, Vafat Nama.

Ahmad Yar himself writes that he has spent more than fifty or sixty years of his age in writings and Varis Shah has written only one Kissa of Heer-Ranjha. The ballads and books I have composed are so much in numbers that I cannot collect their names properly.

ਮੈਂ ਕਿੱਸੇ ਲਿਖਦਿਆਂ ਵਰ੍ਹੇ ਪੰਜਾਹ ਸੱਠ ਆਪਣੀ ਉਮਰ ਲੰਘਾਈ ।  
 ਤੇ ਉਸ ਕਿੱਸਿਆਂ ਵਿਚੋਂ ਇਕੋ ਇਕੋ ਹੀਰ ਬਣਾਈ ।  
 ਜਿਤਨੇ ਕਿੱਸੇ ਅਤੇ ਕਿਤਾਬਾਂ ਉਮਰ ਸਾਰੀ ਮੈਂ ਜੋੜੇ ।  
 ਗਿਣਨ ਲਗਾ ਸਾਂ ਯਾਦ ਨਾ ਆਵਣੇ ਜੋ ਦਸਾਂ ਸੌ ਥੋੜੇ ।

Mohamad Baksh author of Saifulmaluk pays his tribute to Ahmad Yar in the words, "Then Ahmad Yar got the command of Panjabi verse. He got his throne with the beating of drum and ruled over the Panjabi language".<sup>1</sup>

1. Dr. Surinder Singh Kohli, "Panjabi Sahit", P. 79.

Ahmad Yar ranks high among the critics of medieval period. He has given the criticism of his predecessors and contemporary poets. We can very well read the criticism about poet Hafiz, Bhagat Piloo, Varis Shah, Mukbil, Hamid and Hashim. Hafiz Barkhurdar can also be assessed from the criticism of Ahmad Yar. Ahmad Yar says that he is the scale of true judgement of his predecessors and contemporary poets. Ahmad Yar was bit sore about Varis and Hashim and once he challenged to excell the composition of Varis, but in the end of his composition, he confessed his defeat, he himself writes, "He is not equally competent and the style which Varis Shah has got for his expression that is not known to me". This prove the real critic in the characterisation of Ahmad Yar. The frame work and the subject in the poetry of Ahmad Yar is missing, which we find in the single poetic composition of Varis Shah. Maula Baksh 'Kushta' praises Ahmad Yar. He says, "We find stirring movement, energetic expression, flight of imagination and beauty of language, in the poetry of Ahmad Yar. Some time spiritual gleanings also reflect in the verse of Ahmad Yar".<sup>1</sup>

#### Mohamad Baksh

Mohamad Baksh was another critic of this time. He gave thoughtful critical appreciation from Sheikh Farid upto his contemporary writers. As an author he wrote one big composition 'Saiful Maluk' in his Kissa we find the sense of super naturalism like that of S.T. Coleridge in 'Ancient Mariner' and 'Kubla Khan'. Saiful Maluk can be considered the blend of beauty, chivalry, adventure and super naturalism all these above mentioned traits glorifies the spirit of romanticism in the medieval age of Maharaja Ranjit Singh.

#### Assessment as a Critic

Mohamad Baksh is generally quoted to estimate the work of writers. He says, "while reading the 'kafi' of Bulleh Shah, tension and depression of the mind is gone, man seems to be swimming in the river of spiritualism." He has given the true criticism of Bulleh Shah.

1. Quoted from Kissa Yusuf Zulaikhan.



Mohamad Baksh gives the criticism of Varis Shah he comments over his work and appreciates him in these words, "Varis Shah is the master of Panjabi poetry. No body can dare to criticise him. None has ability to finger out his single word even."

While criticising Sheeri-Faryad of Hashim Shah, poet doubts that this is not the same style of Hashim in which he has composed the kissa Sassi-Punnu. Mohamad Baksh writes, "Hazrat Khusro and Sheikh Nizami they have mentioned some other theme of kissa Sassi-Punnu in their books, but Hashim Shah gives another description. So, the composition cannot be considered concrete from the critical point of view" mainly the criticism of Mohamad Baksh is inserted in the last pages of his masterpiece Saiful-Malook.

#### **Kadar Yar (1803-1892)**

Kadar Yar is the glittering gem of Maharaja Ranjit Singh's period. He entirely changed the wave of romantic trend in kissa-theme. Before Kadar Yar love-episode was the main theme for the poets to recite. Kadar Yar converted the traditional love description in social tragedy. Kadar, he became famous far and wide due to his kissa Puran Bhagat. This ballad is based on a social tragedy, and its theme reveals the psychological analysis of different character in kissa Raja Salwan, Rani Luna, Puran Bhagat and Rani Achhran these characters are properly visualised by the Kadar's lyrical interpretations. Vision of judgement differs from man to man and time to time. Shiv Kumar Batalvi has given different observations for the interpretations of the above mentioned characters. Kadar Yar basically belong to village Machhi-ke, District Gujran Wala and later on he went to Shekhupura to settle there. Kadar Yar was Sandhu Jat by caste. He converted his religion and embraced Islam under the influence of some Muslim saints. Kadar Yar, he got big award from Maharaja Ranjit Singh for his immortal composition Puran Bhagat. He himself writes,

"The composition of Puran Bhagat,  
brought him award of well from Ranjit Singh."

Kadar has sketched the maternal love in such a manner that it moves the heart of every reader. Rani Achhran the real mother of Puran becomes blind due to the separation of her departed son. Suddenly she hears from someone after a long time that some saint has come in the garden of Puran, and the garden once again has bloomed in its full swing. Saint blesses everybody with the Divine remedy she atonce exclaims,

Puran has left no hope for me,  
No source of consolation,  
I too should bring the  
Divine remedy for my blind eyes.

Puran was punished by his father for no fault of his, but when the king Salwan comes to know the real happening he tries to kill his queen Luna. She has spoiled the whole game, he thinks. Luna by whom he was instigated to murder his innocent son, king Salwan comes to know that the saint who has come in the royal garden is no one else except Puran. When king in the rage of fury tries to kill his queen Luna the saint Puran handles his hands.

He exclaims,

O ! King it is not her fault,  
We are just toys in the hands of our destiny,  
We do not know what to do and what not to do.

Puran after some time leaves the garden and at the time of his departure he says to Luna his step-mother, "She will be blessed with the brave son but ultimately she will meet the same fate as my mother has met."

In his second ballad 'Raja Rasalu', Kadar Yar writes that Raja Rasalu was the son of Luna (Puran's step-mother).

Raja Rasalu was born with the blessing of Puran Bhagat. He was very brave and courageous king. He became the successor of king Salwan. Raja Rasalu died in the prime of his life while fighting in the battlefield. His mother queen Luna felt the same dejection for her son as queen Achhran already had. So the saying of Puran Bhagat came true.



Like John Keats, Kadar Yar is the poet of beauty also. Queen Luna and Queen Sundran both were bewitched by the miraculous handsomeness of prince Puran. Sundran forgets everything and she was led away by the attractive magnetism of Puran. So Kadar Yar writes,

Puran carried Sundran, by the finger of beauty.

#### Total Compositions of Kadar Yar

1. Kissa Puran Bhagat.
2. Kissa Raja Rasalu.
3. Kissa Sohni-Mahiwal.
4. Var Hari Singh Nalwa.
5. Mehrajnama.
6. Rajnama.

Out of all his compositions 'Puran Bhagat' is exceeding one. Kadar Yar is mainly known as the creator of Puran Bhagat. His another famous ballad is Kissa Sohni-Mahiwal. This ballad of course cannot compete Varis Shah and Hashim Shah, but originality of thought and the formation of subject is quite impressive. When Sohni leaves to meet her lover Mahiwal on the doom's day, the violent nature, dead dark night, thundering clouds and the stormy climate which has been presented by Kadar Yar is worthy of appreciation. Kadar like Hashim and Mukbil is very much brief and clear in his version. Kadar like his contemporary poets condemns women and he suggests :

"Let not the women be made so dear,  
that she may prove headache afterwards.

First they kill their lovers and later on weep for them.

#### Fazal Shah

In the words of Dr. Mohan Singh Diwana, "Fazal Shah was born at Navankot in the district of Lahore in 1244 A.H. wrote his Sohni in verse at the age of 20 and followed it up after 20 years with his poetical version of Hir; also did Laila Majnu (1288 A.H.) and Zulaikhan (1331 A.H.) and Tuhfatul Zulal."<sup>1</sup>

1. Dr. Mohan Singh Diwana, "History of Panjabi Literature", P. 206,

Prominent ballad of Fazal Shah is Kissa Sohni-Mahiwal in this ballad the language of the poet is so lucid, simple, sweet and penetrating that Fazal Shah ranks himself in the comparison of Bulleh Shah, Varis Shah and Hashim. Especially when Fazal Shah creates the environment at the time of Sohni's death. This description makes Kadar very much popular among his rank and file and the readers.

#### Scene Created at Sohni's Death

By the painting of words the poet has created heart melting scene. Death was calling Sohni to grasp her in the fatal lap. When Sohni leave to meet her lover that night is shown quite terrible, full of horror and terror, even the trees and plants look like witches, ghosts and super natural giants, but true love is always tested at the critical juncture. So poet exclaims :

Not to talk of going back,  
Even a single step cannot be retreated.  
If I think of it even, at the,  
Time of judgement, I shall be defeated.  
If my name identify the beauty,  
I should do something of beauty,  
Otherwise like an ugly woman,  
I shall be always treated.

When Sohni for a while thinks of going back the above mentioned couplet strikes her mind and she at once drop the idea of going back. She becomes ready to face the challenge of death. Because she knows that the death cannot end her love.

Conclusion of the romantic ballad is so much impressive that the tragedy at the time of Sohni's death stands very much vivid before the eyes of readers.

#### Imam Baksh

Another romantic poet of this age, he has given six compositions of romance and one composition of adventure and chivalry. List is mentioned below :

1. Shah Behram.
2. Laila Majnu.



3. Gul Snober.
4. Chander Badan.
5. Muna jat-Mian-Wadha.
6. Gul Badan.
7. Badi-al-Jamal (Creation of adventure and chivalry).

Imam Baksh's is best creation as considered Shah Behram. Imam Baksh also narrates the strange story of super naturalism. He describes the shape of a big giant. This giant carries Shah Behram to some other planet, where the love story of Shah Behram with Hussan Bano starts. We find nothing new in the compositions of Imam Baksh. He bears the traditional and conventional impact of Persian in his poetry.

#### Shah Mohammad (1784-1862)

Shah Mohammad wrote *Kissa Sassi-Punnu* in the couplets of *Baint*. Basically Shah Mohammad is the poet of heroic literature. He has composed memorable monument about the decisive battle between the English and Sikhs.

#### Gulam Rasool (1813-1874)

He wrote *Kissa Sassi-Punnu* in Maharaja Ranjit Singh's period.

#### Heroic Poetry of this Age

<i>Work</i>	<i>Author</i>
1. Jangnama Sardar Hari Singh	by Bhai Dial Singh
2. Var Hari Singh	by Kavi Sahai Singh
3. Vari Hari Singh Nalwa	by Kadar Yar
4. Jangnama Singhan Te Frangian	by Shah Mohamad
5. Jangnama Singhan Te Frangian	by Kavi Matak.

Out of all these compositions, Var Hari Singh Nalwa by Kadar Yar and Jangnama Singhan Te Frangian by Shah Mohamad is considerable for the literary value. Particularly Shah Mohamad can be named for authenticity and historical

value of his composition. From literary point of view the composition of Shah Mohamad still stands supreme among poets of his time.

#### Shah Mohamad (1784-1862)

Shah Mohamad is a prominent poet of heroic literature in this age. He is the landmark between the history and literature. Many historians have recognised the authenticity of his ballad and some of the historians have quoted Shah Mohamad for the historical facts also. Shah Mohamad was born in village Veeram Vadala district Amritsar in year 1784 A.D.

He belongs to Qureshi dynasty of the Muslims. Shah Mohamad has composed his ballads in the later Ranjit Singh period and his historical ballad captivated the mind of millions. All the Vars written in this period bow before the composition of Shah Mohamad for its supremacy. This composition of Shah Mohamad is known by different names :

1. Var Shah Mohamad.
2. Kissa Shah Mohamad.
3. Jangnama Singhan Te Frangian.
4. Shah Mohamad De Baint.

Shah Mohamad has been immortal by his hilarious forceful heroic ballad. Incidents narrated in the composition are very much near to the reality. Dr. Ganda Singh rightly states that Shah Mohamad can be considered the national poet of India.

Shah Mohamad surpasses all the creations of his contemporary poets. Shah Mohamad witnessed the glory and glamour of Maharaja Ranjit Singh's regime. Poet has seen with his own eyes the dominant personality of Maharaja and his stern military equipment. Later on, poet also heard about the intrigues of Dogra Chiefs with consultation of Maharani Jindan. Maharani Jindan and his counsellors were responsible for the downfall of this mighty empire. Poet could not tolerate the unjustified intrigues and betrayal on the part of Dogra whom Maharaja earnestly believed.

ਮੁਠ ਮਿਟੀ ਸੀ ਇਸ ਪੰਜਾਬ ਦੀ ਜੀ, ਇਨ੍ਹਾਂ ਖੋਲ੍ਹ ਦਿਤਾ ਅਜ ਪਾਜ ਯਾਰੋ ।  
ਸ਼ਾਹ ਮੁਹੰਮਦਾ ਮਾਰ ਕੇ ਮਰੇ ਏਥੇ, ਕਦੀ ਰਾਜ ਨਾ ਹੋਇ ਮੁਹਤਾਜ ਯਾਰੋ ।



Poet thinks that without Maharaja, Punjabi forces have been orphaned. He wrote :

ਸ਼ਾਹ ਮੁਹੰਮਦਾ ਇਕ ਸਰਕਾਰ ਬਾਝੋ, ਫੌਜਾਂ ਜਿੱਤ ਕੇ ਅੰਤ ਨੂੰ ਹਾਰੀਆਂ ਨੇ ।

As a poet Shah Mohamad has presented his impartial version about the fate of battle between two forces. Where he has praised the bravery of Sikh forces, there he has also appreciated the military planning of the English power.

When we see that the Muslim poet mourns the defeat of Sikh forces it reveals the cultural coordination between two communities of that age.

He wrote : "If God favoured, the Sikhs will win ultimately, there is a big coordination and co-existence between two communities and with the English no body is concerned."

ਰੱਬ ਚਾਹੇਗਾ ਤਾਂ ਕਰੇਗਾ ਮਿਹਰਬਾਨੀ,  
ਹੋਇਆ ਸਿੰਘਾਂ ਦਾ ਕੰਮ ਅਰਾਸਤਾ ਜੀ ।  
ਵੱਡੀ ਸਾਂਝ ਹੈ ਹਿੰਦੂਆਂ ਮੁਸਲਮਾਨਾਂ,  
ਉਹਦੇ ਨਾਲ ਨਾ ਕਿਸੇ ਦਾ ਵਸਤਾ ਈ ।

#### Literary Value of this Composition

Mian Maula Baksh 'Kushta' in his book 'Panjabi Shayarian Da Tajkra', "Shah Mohamad narrates about the episode of Sikhs' defeat. His expression is full of feelings and sentiments. Similes and metaphors used by poet are quite suitable according to the situation. Language is simple, sweet and impressive."

Giving references to the battlefield Shah Mohamad writes, "It was the year of 1902 Bikrami, when the fight between Sikhs and the Britishers started, it seemed as if the earth was thirsty of human blood. Sky was overcast with the dust and smoke. Brave warriors were not retreating themselves from the battlefield."

Shah Mohamad says that Rani Jindan was responsible for the dire consequences which led to the bloodshed and slaughter of the million in Punjab. So, the poet concludes that the deception and faithlessness is the root in the nature of woman. So, he condemns woman community. Poet says that woman has been the reason behind the downfall of every

action in the history. Ravana was led down due to the reason of woman. The fight between Kaurav and Pandav which claimed many lives was due to insanity of woman. So Maharani Jindan was responsible for the defeat of the Sikh regime.

ਹੋਦੇ ਆਏ ਨੀ ਰੰਨਾਂ ਦੇ ਧੁਰੋਂ ਕਾਰੇ,  
ਰਾਵਣ ਲੰਕਾ ਦੇ ਵਿਚ ਕੁਹਾਇ ਦਿਤਾ ।  
ਕੈਰੋਂ ਪਾਂਡਵਾਂ ਨਾਲ ਕੀ ਭਲਾ ਕੀਤਾ,  
ਠਾਰਾਂ ਖੂਹਣੀਆਂ ਕਟਕ ਮੁਕਾਇ ਦਿਤਾ ।

ਸ਼ਾਹ ਮੁਹੰਮਦਾ ਇਸ ਰਾਣੀ ਜਿੰਦ ਕੋਰਾਂ,  
ਸਾਰੇ ਦੇਸ਼ ਦਾ ਫਰਸ਼ ਉਠਾਇ ਦਿਤਾ ।

Sham Singh Attariwala is the composition of Shah Mohamad who will remain source of inspiration for the coming generations. He is the symbol of confidence, courage, bravery and selflessness. Kavi Matik contemporary poet of Shah Mohamad also praises Sham Singh Attariwala. So, Shah Mohamad considers Sham Singh Attari as the unique warrior who fought with great vigour to save the honour of Sikh forces.

Shah Mohammad remains the central pivot in the heroic poetry of this age. Matik is not so clear. Kadar Yar and the other heroic poet like Dial Singh and Sahai Singh they need only the reference in the history of Panjabi Var literature.

#### Religious Poetry of this Age

Author	Works
1. Kavi Mool Singh	Barah Mah (Lord Krishna)
2. Kavi Mansa Ram	Barah Mah (Lord Shiva)
3. Kavi Gurdas Singh	Barah Mah (Lord Rama)
4. Kavi Gian Singh	Barah Mah (Goddess)

Ram Singh, Sukha Singh, Budh Singh, Mansif Mehni, Sahib Singh Margind, Gulam Hussain, Keso, Mool Singh, Mohamad Mussa and Bhaya Ram, most of them have written Barah Mah.

Barah Mah is the verse which reveals the sense of separation. Beloved pines for her lover. Hindus, Muslims and Sikhs all have written this type of traditional poetry. This shows the cultural closeness and cross-breedings of the different



communities on the same sentiment. Sain Dass, Shah Murad, Sobha Singh, Ram Singh, Bhai Santokh Singh are told to be some other religious poets of this age.

Gulab Das, Garib Das, Khwaja Farad Faqir, Gulam Mohu-i-o-deen, Maulvi Noor Mohammad, Mohammad Baksh Ala. They were gleemen and bards who sang the Divine songs on the name of God.

Santokh Singh has written Amar Kosh, Guru Nanak Parkash, Atam Puran etc. About other writers Mohan Singh Diwana gives his views, "Partap Singh walks wearily and jauntily and only adds to our literary difficulties. The annotations of Suraj Prakash, Sahaskriti and Sukhmani need a bare mention.,,1

#### Prose of this Period

Dr. Mohan Singh Diwana comments about the prose of this period, that, "The staple literature of the age is the prose of these painstaking, studious men who with all their mannerisms a renever dull in original composition or in translations of the classics."2 So, the list according to Dr. Mohan Singh Diwana is being mentioned below :

Author	Works
1. Kishor Dass	Bhagvad Gita with Mahatani.
2. Noor Hussain	Bhagvat Gita.
3. Partap Singh	Radha-Gobind Sangeet.
4. Santokh Singh	Nanak Parkash, Sar Suraj Parkash
Anonymous	Akbar Nama and Adl-i-Akbari Bible (1815), New Testament.
Anonymous	Chronicles and Diaries. Mahabharat. Prayayi of the Adi Granth. Priya of Suraj Parkash. Salok Sanskriti annotated. Sarang Dhar. Sukhmani annotated.

1. Dr. M.S. Diwana, "A History of Panjabi Literature", P. 128.  
2. Ibid., P. 121.

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