CHAPTER VII

LANGUAGE OF GARIB DAS

Garib Das was a native of Haryana. We naturally expect his native language to form the back-bone of his writings. The language of Haryana has for centuries developed under the influence of its neighbouring languages, Punjabi, Western Hindi and Rajasthani. The influence of Persian on it has been to the same extent as we find in Punjabi and Western Hindi.

Both the language and culture of this region has been neglected for centuries. "The language spoken by the people of these tracts is with almost imperceptible modifications from village to village one and the same. It is known as Bangru, Hariani or Jatu and in Haryana as Daswati or Dasari. In Rohtak it is generally called Jatu while in Delhi it sometimes takes the name of Chamara from the Chamars who speak it. The Chamars however speak it ungrammatically, making for example mistakes in gender. The language is a dialect of Western Hindi modified on the one hand by the disturbing influences of Punjabi in the north and on the other by the Ahirwati dialect of Gurgaon in the South, which is classed by Grierson as a form of the Mewati dialect of Rajasthan."

Except for an considerable amount of folk literature, the poets of this area have not produced any distinct literature which may be called purely Haryanvi literature. They accepted the influences of many other neighbouring languages and the Scribes who copies them in Punjabi Script (Gurmukhi), gave it Punjabi phonetical colouring and spellings, while those who wrote in Hindi Script (Devnagari), made it look like pure Hindi. The same is true of Garib Das' poetry. We find the influence and usage of the following languages in the poetry of Garib Das (1) Sanskrit

The influence of Sanskrit: Sanskrit language has been as, "Dr. Suniti Kumar Chatterjee puts it, "a symbol of Indian Culture - as it was completed, so to say, by the Aryanisation throughout the greater part of Northern India of non-Aryan elements in life- in religion and philosophy, in historical tradition, in myth and legend- and their incorporation within the body of a composite Hindu Culture."

Even though Sanskrit was replaced as literary language by Prakrit, Apabhramsha and the present provincial languages the religious and philosophical terminology has been retained throughout history either in their original Sanskrit form or it has undergone extremely minor changes. Many Sanskrit words which were easy to be followed and spoken have also been retained in either in their original form or with slight phonetical variations.

Garib Das was not a Sanskrit scholar, but according to Kellogg, Western Hindi and the neighbouring languages possessed so many Sanskrit words that it forms nine tenths of the language. This statement may be a little exaggerated but we find that Sanskrit words were used mainly to form category of ideas. Even though there are some verses in the Poetry of Garib Das in which Sanskrit has been profusely used, yet they cannot be called Sanskrit verses as the conjunctions and verbs are not in pure Sanskrit form. The following verses are outstanding examples:

sankh kalap yug yug atal ajar amar Siva sambhu
Om Om Om trimal mulam, nirvan soi aho mul maya mana
Shiva Stotra R.3 36

2. Suniti Kumar Chatterji: Indo Aryan and Hindi p 65
3. Grammar of the Hindi Language by Kellogg p 41
Two types of Sanskrit words can be traced in the writings of Gariib Das Tatsam and Tadbhava. "The word Tatsama, meaning the same as that," appropriately denotes all purely Sanskrit words, i.e., all such as have entered Hindi (or Punjabi) with no alteration save the loss of the ancient affixes of the declension. The word Tadbhava, 'of the nature of that,' denotes, on the other hand, all corrupt Sanskrit words, which, by the addition, loss, or change of certain letters, have come to appear in Hindi (or Punjabi), in a form more or less modified and often greatly disguised." Kellog adds, "Tatsama words, as is evident from the above definition appear in every dialect under one and the same form. But inasmuch as pure Sanskrit words in Hindi, like most words Latin and Greek origin in English, are especially appropriated to the expression of higher or scientific thought, it is evident, that the proportion of these Tatsama actually found in various dialects, must needs very greatly in proportion to their literary cultivation."

Tatsam Sanskrit words are used mostly where they have been permanently retained by our religious literature and spoken languages. Sanskrit words are more often used (1) as names or attributes of God (2) or for the body and mind (3) or for theological and mysticcal terms. (4) or for miscellaneous other purposes.

1. Sanskrit terms used as attributes of God

nirakar, nirlep, niranjan, atit, deva
nirakar, nirlep, niranjan, gunatit, tihun deva

Arti R. S. 278

nirgun, nirlembha
nirgun nirlembh jaye hai toh.

Arinasa 56 R. S. 175

4. Grammar of Hindi Language by Kellog p 42
pitamber, pat, sukham, arūp
pitamber pat mai hai sukham samarūp

ibid.

Brahmā, Vishnu, Brahmaevāni, anādi, sādh, nāth, Nārad, akhāū, Markanda.

Sho brahmiyāni anādi anādām,
Katain kot kumāl jepai sent sādām
Tuhīn Brahmā Vishnu tūhin Markande
Tūhin nāth Nārad tūhin hein akhandam

R.S. 164

Jagannāth, karunēmai, kripāśindāhu, kamalnain.
Jagannathum, katen dukh dvand phandnam
karunēmai, kamalnain, kripāśindā

R.S. 162

śvīgati, Rāj, śvināsī, Indra, anānta,
śvīgati Rājā Rām hein, cakvai śvināsī
Brahmā Vishnu vasīr hein, Shiv karat khavasī
dera Koti anānt hai jake pratibhārā

R.S. Reg Bīlawal p 363

nīcal, acal, agādh, nibkāri, pūran, param, akāl, gurū.
nīcal acal agādh tu nirguṇ nebkāri
pūran Brahma param gurū akle śvināsī.

R.S. p 346

2. Sanskrit terms about body and mind

śī
gerī śī tuhāray jaegā, kēn setgūr kū dān

R.S. bintī ka ang p 28
kaya
is kaya mai ghat hai, mal mutra sabh dohe

can, kundal, mukat
kano kundal mukat manohar, gher pitembar saj

rasan
binhi rasne sabh gun gevei

mukh
mukh je ka set suhe ciamme gulab ruhe

pind pren
jin eh pind pren sirje hai so din dayal

pah
Garib peindā panth nā pah dheran kaise kar jain?

man
Garib man ki nayē mār hai man jīta jagjīt, manhi mukta ho gayē mëhi paddā bhit.

cit
cit candañ chirkañt malēgar beg ghaisi

surti, nirti
surti nirt man peun khambhē, kemal hindol jhulilai

budhē
Sanskrit terms of Indian theology and mysticism

Mayā, ras
Garib māya kē ras piya kar gey khat del garet gor
gagan mendal, par sunya, hams,
Garib gagan mendal gadā jahan pārbraham astaṁ
sunya sikher ke mahal me hams kare bīrām.  
R.S. 7

sil, santot, vivek
sil santot vivek vicāro  
G.G.S. 561

kām krodh, lohb, dukh
kām krodh mad loṭhak
dukh dund bhaganya  
G.G.5 557

Bhakta, mukta, svān, samādhi
Garib gyan jog ar bhakti leh sil santosh samādhi.  
R.S. 47

tej prakāś, iyotī ashad na
-tej puṇy prakāś iyotī jhal ashad maṇd gunjār  
G.G.S. p 505

sunya, sabad
Garib sunya be sunya svānā saṁ agam hai pind brahmand se naṁr.
sabad samānā sabad mei abigat hāṁ na pār,  
R.S. p 9

gayatri dhun, dhvān
Garib guṇ gayatri nām hai bin raṁa dhun dhvān  
G.G.S p 17

divya drītā
divya drītā deva dyal satgur saṁt siyan  
R.S. 26

rāg, dves
Garib rāg dves rāgī bāgā  
R.S. p 30

amrit
amrit ki bhāthī bherei kal bi kū jeraī
satya, sakrit, ur
Garib satya sakrit ar baṅdī, ja ur gyan bibek.
Tadbhava words

The word Tadbhava, "of the nature of that" denotes all corrupt Sanskrit words which by addition, or loss, or change of certain letters have come to appear in Punjabi and allied languages in a form more or less modified and often greatly disguised, just as kehema becomes chima, lavan become long or lun. Skt. 'Ghotak' becomes ghoda. Innumerable Sanskrit words have been used with slight change in vowels and consonants. These are all Tadbhava words;
Sanskrit was followed," says Dr. Suniti Kumar Chatterjee, "by what may without being unscientific be described its younger forms, the old Prakrits and the modern Bhassas. Inspite of dialects which are as links in the chain, Indian speech was looked upon as one by most foreigners in old times, Sanskrit being the central pendant. In the Chinese lexicons, a good many vernacular Prakritic words are given as Sanskrit. They were Indian words related to Sanskrit, in fact its later development and they had therefore their natural place in the train of Sanskrit. This was the feeling of the Indian people also. Prakrit and Sanskrit could never be disassociated from each other—neither of them could be conceived of as having independent existence; they were very much inter-dependent."

In 300 A.D Bharata confused Appabhramsha with the language of the nomadic people and called it a barbaric dialect spoken by those who rear sheep, cattle, horses and camels, though he distinguished it from Dravidi." Three centuries later Appabhramsha attained the status of a literary dialect. Thus Bhamaha regards Appabhramsha as the name of dialect of poetry and that too of a particular form of literature. Dandin thinks that poetic compositions in the dialect of Abhiras is Appabhramsha. This literary status of Appabhramsha is confirmed by the pride in the ability of composing in Appabhramsha found in the copper plates of Dharasena (600 A.D)"

5. Dr. Suniti Kumar Chatterjee: Indo Aryan and Hindi p 77
6. Historical Grammar of Appabhramas by G.V. Tagre p 2
Later writers like Hemchandre the great grammarien unanimously agree in regarding Appabhramah as a literary dialect equal in status to Sanskrit and Prakrit. By the term Appabhramah these writers seem to understand spoken language or "provincial language." Linguistically Appabhransah is the name of a stage in the development of Indo Aryan branch of the Indo Iranian group of the Indo European family of languages."

The whole bulk of Prakrit and Appabhransha have become so deeply absorbed in provincial languages that we find them to be part and parcel of provincial languages e.g.

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<th>Skt.</th>
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<td>ghrīt</td>
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**Prakrit and Appabhransha**

Garib kūṇḍī kashab alal kūṇ kin samjha, gyan
śādā paddā hai nahi birde anter dhyan

R.S.P p 37

Garib dithi andithi kerain jinksi hun mai sath,
bhagat parātam dai tu pīḍa legai na gat

ibid p 51

**sudhī** budh bibak haloc
**bāndi** hamrē bānā

ibid p 88

7. ibid p 3
Such Prakrit and Apparthramsha words are found in all the Punjabi and Hindi writings of Garib Das. They form the backbone of these provincial languages.

**Punjabi in Garib Das’ poetry** There is an overwhelming use of Punjabi language in Garib Das’ poetry. There are verses of pure Punjabi and his vocabulary of Punjabi appear to be as complete as that of the Punjabi Sufi poets. We will analyse a few examples and further give a list of pure Punjabi words used by him.

mat deñi bēlasā behre mū,
sansāri di gal mū cīneh, nahi bujhe sabed ju gehre mū
murdion setī prît legēvai, nahi jānai satgur mehre mū
ući thalian khetī bovai, bhūl gae nij dehre mū,
eh sensar samajbda nahi, kehanda syam dupehre nu,
set chatar sir mukat biraje, dekhat na us cehre nu
Garib Das eh vakat jet hai, rovoge is pehre nu.

G.G S. P 656

Punjabi Nouns: balem, sansari, sabad, satgur,
thalian, kheti, prit
Punjabi Adjectives: behre, ghare, mahre, shyam
Post-positions: mu, di, ju, seti
Punjabi verbs: deni, buhe, lagavai, janai, biraje, rovoge
Adverbs: dupahre, ispehre,
Pronouns: nij, eh, is.

The Kafis are written mainly in Punjabi. The Punjabi is mostly
of the Lahore area with a mixture of popular words from other
areas. The following Kafi is another example of pure Punjabi
language with a mixture of Lehndi words.

dam da nahi bhrosa vo, ab tu kar calne da sul,
mue purus sang sati jeraat hai, pari bharam ki jhul
pith munakka dekh ledi hai, karha khat bembul
meid bakh bagh bagicai, rehsa dal na mul,
jind purus acal abinasi, bin piid asthul,
naino agei jhuk jhuk avai ratan emolii phul
Garib Das eh alil dhyan hai, surt hindole jhul.

R.S. 365

Such words as rehsa, vo, karhu shows a slender mixture of Lehndi.
Post-positions like de, de, seti are pure Punjabi. Apart from

a few words which are common to Hindi and Punjabi all the rest
are Punjabi viz: dam, blarose, calne, sul, mue, dakh, munakka,
hindol, jhul, mul bagice, bembul

Such words like teh, teh diuch dhar, behande, prassande, badbara
are used in the following verses:
ghanghror nadi jake thah na theh hai, mudh nara dhundh dhar bahande,
patri phuhdi, chuhdi cit hai, dekhe asheh lavah pariande. G.G.S 412

mati de, tømæhæ, lõhæ, tambæ, rûpæ sonæ- sauæi, paissi.
dì, mûl khoæa, misri mæva, yæro
mætïdæ ajæb tømæhæ ve yæro,
mæ.ïdæ ajæb tømæsa hai,
mætïdæ lõhæ mætïda tømæba
mætïdæ pîtal kænsæ hai,
mætïdæ rûpæ mætï dæwsonæ
mætî de cændi hænsæ hai
mætî di cæssi, mætïdi paissi
mætïdæ mûl mûl khoæa hai.
mætî dî-mævæ mætî di misri
mætî de kænd pætæsæ hai.

G.G.S p 511

Garib Das even uses the word Gurmukhi in his writings:
yoh Gurmukhî gyæn bazær boohær hai
satguru binæ nahi sindhm melæ.

G.G.A p 421

It is used as an adjective from the word Gurmukh which is also
found in the writings of Kabir. It is doubtful whether here the
poet uses it for Punjabi alphabet.

The following are a few more examples of the use of pure
Punjabi:

pyalæ, pîtæ.
prem pyalæ pîta hai. G.G.S p 332
kægæi, chækva
jam ka kægæj chækva hai.
dil mages, andar, mahal, tu, sain, ve

dil mages andar mahal hai, tu semajh le ya sain ve,

G.G.S. p 455

pankherā, salei, painde, chad, deh

sai painde uth mamua, chad tan yah deh ve

G.G.S. p 456

khāsa pāras, khojī derveni

khāsa šeres bhed purus ka khojī dil derveni

kas, bista, indarani

inder de rēj kēg di bistā, nē bhoge indarani nū.

R.S. 374

A few more verses of Pure Punjabi language are given below.

Unfortunately the ignorant copyists have changed many Punjabi words into Hindi while writing them in Hindi Script. The phonetics of many words can be conveyed only through Punjabi script.

Throughout the Granth of Garib Des we note that Hariyanvi and Punjabi words have been sanskritised and changed into Eastern Hindi. Even the khadi boli words of Western Hindi and Braj have suffered such a change.

mat dendi bālem suna nū,
ja bālem dī hal bal īśan,
dhīn læsnavi unse nū,
chadhā mūl phūl kye toresin,
dūdh sau dē bechāi bitālvā
kahan cādhiwē ohnāhe nū,
ya tan dehi bines jāt hai,
hāmyr anivō bāmna nū
ye tan dehi hāth nā avai
kahan kāre gā runnā nū,
nadh narayan bhūl rehyā hai
kehan parkhail moti munga nu
Garib Das yog sakha suka
buj na boro jungshe nu.

G.G.S. p 656

apnà lâl sembhâl kudiâî kye kardi hai,
rate semoli nazar na âvâ, pâhan se airmân
yeh pâhan parmesvar nahi
sir sion bohâ dâr,
jap jap karm kai nâ âvâ
bin simrin sirianhâr,
karmkând kelpeter bitai
nahek tan men jhekr.

ath satî tireth hein tan mâhi
gân sahamâ sukhâhâr
Brahma Bhûnî Nâbesvar assâ
ejâ jana rarekâr
anât kot jahan naubat bâlâ
sal phael darbâr
arkhâ aâb ranîlâ vu,
sohan jhanârât hei têr,
kûnta khelak khûb benae
piûda hei giîzar,
seth tîn sai leî pûkarîvâ
shûdyâ purus kertâr,
patajî piûda ranâk bermanâ
kabhe phûl hezâr,
jatki jatnî khûb sadhâî
tiyan dakh bahâr-
prem parbâtî citî karmak
sût katai cantâr,
तत् के तेकुवेि उि शमोवि,
मोकेि केि मिि मःः,
हाथली बूि जो ग्येन ध्वरनी,
कोि कसाइ कातनेिरः
अिि सुििन बःिन बैिः,
पूिःूि आडःे आििरः,
लांिि तेि गःििन मुििा खःििा,
सो पाूिि दीिेाः,
महमुििि खःिा सुििन लीिेाः,
पह्रैि लेंिःिेरः.
गौिि देस वैि बहूर ना ऑिि ऊिि श्रुिििाल पेर
g.g.s. 659

dेंिा नाहि धुििःिा व्,
अब तुि केि चलिे दः गुःः,
pिघ दमुिःिेिा दःिि लःििेिा हेिि,
केििा खःिा बःििे बःििुिेः,
महमुििि मौिििर बाहिि बाजःिाः,
रोिि दःि ने फःिुि
लिइि मुििा एसूिि अिंिििाः,
बिि पिंििैि असििुि,
नाइिे अगिि इःिुि इःिुि एविि,
रातिि एमूििि फःिुि,
गौिि देस योि एििि द्यििन हेिि,
सुििि हिििले इःिुि.

g .g.s. p 660-1

मानििि लिइिििसःि वो जःििािे जःििन हेिि दिन डोे,
जःिि केिि योि मःििि बनयःिाः, तेकःि केिि ने तैिः,
मिि माइिि मक्कःि दिल बिगः कःिेि, मेहजःे कःिे जःि,
मसःिेक जःिि माििि मििेिे कििुिि बःिि मुििि,
The Persian and Arabic influence on Gerib Das' poetry is tremendous. Gerib Das does not believe in the lasting purity of any language. During his time, Persianised Urdu had become an important influence in the court and general literature. This influence decreases as we go eastwards to Bengal and increases as we go westward to Punjab and Kashmir. To Gerib Das this influence seems to have come from the close proximity of his place to Delhi and from his association with Sufi Saints and literature.

Gerib Das mentions the study of Persian, Arabic and Hindwani (which at that time was deemed to be Punjabi and not Hindi) Gerib Arbi Turki Persi, Hindwani pad yar

G.G.S. p 92/98

This shows he was quite conscious of the study and influence of these languages. He refers to Sufi poets of Persia like Mansur.
It is quite possible that their thoughts and writings also influenced. We get no evidence from either the Granth of Garib or from any outside source that he was a scholar of Persian or Arabic. But he has used Persian and Arabic words of common usage in far greater abundance than the literary traditions of the time permitted. Very few of the Persian and Arabic words are used in their pure and original form. Most of them have been corrupted by the common usages and speech. The Indian way of pronouncing and writing Persians and Arabic is almost the same throughout Northern India. Some of them have become part and parcel of Punjabi and Hindi languages. The following are outstanding examples of Persian words used by Garib Das.

bende, shahib, pider, mader, kader, aras, malik, maullah,
Karim khudai, khubi, paii ghulam, ab, khak, atas, jini, Amman
bende jen shahib sar ve,
pider mader ap kader, nahi kul periner ve,
ab khak nathi atas, na jimin aman ve
aras uper mahal malik, dar jhlimila nur ve
sanad
masi ghulam Garib tera, dekhte mukh cain ve.

R.S. p 262-3

darikhane, dam, dulia, aasam, khas, kayam kulf, pir, tabib, kabir
darikhane dem dulia aasam kar dem khas ve,
kayam kulf kunai lagi kholhe set pir ve

R.S. 266

fasal, talab, isak, gelib, nemzi, daeshabazi, dur, kabah
ara kura, derd, mard, magan, bezal, bali, kair, tehbi.
hak, goot, sin

fasal talib isak gelib, birhe bang biyog ve,
nemzi nemzi daeshabazi, dur kar yoh sog ve,
kabah ara tin kura hai, bogi derd dilbang ve
मक्का में सैन बेगल हुए, पहचाने तब तक कोई मर्द नहीं, 
मेरे हाजी होते हुए, जहां नहीं काफी करने थे, 
तत्व तसब फरीद, जहाँ सफ सीने नये हुये। 
जितने ही मरे मुल्लाने नम नांकागर थे, 
कहाँ खसालम पिरात हुए, किसी जहां किताब थे, 
किते गुनह गामिन तैन एब जाब करी कि सबनित थे। 
गुदै गहलम खेत हुए, वे केटे जीब अल्म थे। 
कते जीब अल्म कर्दम, सारे बदले दिन थे 
गरीब दस हाक हाजी, ताजागोश्त थिन थे। 

R.S. 267

दिये, बर्दिद, जिस, गलतन, कर्बन, गर्क
दिये बर्दिद यूटित प्रतीक हुए हाजी
नैन के नैड़ में गर्क हाजी
एजप गलतन कर्बन एक तैत हाजी
साब्द नैसी कु परेक्ह लोँ

R.S. p 216

मेहबूब, मानसुर, गुलसफा, नफा
गुलसफा की गली में नफास का गोद ओ, 
मेरे तितारस तिर तुक्का,
सिस के केट के हेथ मेहबूब ले
अक के चढ़ के कहान लुक्या,
मानसुर के देख मासूक युन हुजीन।

R.S. 234

कफीर
वे कफीर जो एंडा फोर, कफीर सुर गेय को तोरे।

R.S. p 213

नबी, रह, अरिकात, दिन, दोजे, बहिस, खजाना, खरे, जमाद जमाद। 
मोहम्मद नबी की ने पेया हाजी रहे। 
सारे पांथ बंका हुए सेमी साग। 
सारे की अरिकात ताज्या हुए ने दिन।
ulte eputhe parya hai zamin
dozakh bhist ka ju dekhye hai anānt
ys bic jamrāe tode hai dant
sāta jin sahār kā same jomīt jemāl
dekhai temāsā sabh kudrat kamēl

R.S. p 73

Sadhu Bhāshā or Sant Bhāshā: The Saints of India broke provincial barriers and tried to write in simple language which could be understood all over North India. They avoided the use of difficult words and patronised the words of prakrit origin, which with slight variations had pervaded all north Indian languages. It also came to be known as Hindusthani on a secular level. But as a lot of religious literature has been produced in this language it is generally called Sant Bhāshā, or Sadhu Bhāshā. It is distinguished from provincial languages by its simplicity, universality. It avoids the words of dialects which are not properly understood beyond their region. We give below examples of some verses which are completely written in sadhu Bhāshā.

rama samir, rama simir, rama simir hamsa,
bhakti jān gyan dhyan, chādo kul bansa,
makti lok pes mokh, nām jo usāre,
surti sindhū kōt send, jhalke pal mehī.
kōt bhēn sāc mān rām rām pekhyā
emritis saṁ kīr, khurdāñi khusyali
pyālā mustak pāk, lelen sir lelī.

R.S. 323

bissi halchāl kheē jagat sābh dīūte ho
jīon khādi kē sang, sikari kuta ho,
kauss tājanā bīth, hams kaisī hoi ho,
endh gūrū kē cela, khel sābẖ khoī ho,
beitha manjh manjh, maste khai ho
beher kia anacer, bud paññitaí ho.

R.S. p 307

aj hemere se sant sujan,
ten man dhan varun gi pran,
caran kamal raj deruñ sis,
meno ap mile jagdis,
santon ki mahma kehi na jae,
ath sathe tirath cerno pas,
santon ki mahma aprei par,
puran braham mile karter.
santon ki mahma agam agedh
Nered sein udnrei prahlad,
dhru bhete nered nirben
ameri puri mai recay biman
santon ki mahma agam agah,
budenta rakhe gaj greh,
santon ki mahma nhoal thir,
durpad sute ke bad gec cir,
santon ki mahma adhik sumer,
Bilni ke jutha rae ber.
Santon ki mahma nhoal ank
Belmik ke bajiya sankh
santon ki mahma aman aman
dekhi ganika cedhi biban
santon ki mahma pañ gergap
Tirlochan ke partiya ap,
punder pur Nāme nirben
deval phar chiva dei chen
Kāshīpur Kebīr Kẹmāl
ghaibī bālād al risāl.
dī bhandārā Jan Raīdās,
kakāk jenāū pād pārkās
santoṅ ī melā mēhā kehī nē jēa,
ī ṭiṅ kūd pārē daryē,
dās Garīb saṃtan kī sēv
caurāsī mit gai sāhī āṭey.

R.S. P 197-88 Hāg dhun
yeh kya mīhī kya notī re,
ner jēnā sabhī kī khotī re,
yeh man mēyā ī jālī re,
yeh nirgun sargun tālī re,
cal sukh sēgar lē jēun re,
man sēghē dēs dikheun re,
kēr sukh sēgar asmēnā re
cal dēkho dēs divānē re,
cal dēkho dēs kāmārē re
jēhēn kōt padēm ujyārē re,
cal dēkho dēs kāmārē re
jēhēn tē sēbed jharkērē re,
cal dēkho dēs kāmārē re
jēhēn anat phūl gulzērē re,
cal dēkho dēs kāmārē re
jēhēn bhēthī cēvāi kālērē re
jēhēn bējēi sahēd tūrē re,
cal dēkho ajēb jahūrē re,
cal sīndhē sīndhā nīlaun re,
bhūvāsēgār bahūr nē sun re.

G.G.S.// 86-7
vēh vēh khud khelak mehbub milan ku āyā hai,
pars mandi sang purkh ki āyā hai,
man/jen man/jen mōhāl re,
man/jar pada nahi koe,
toran kaise phul here,
darsat nirgun loc,
sukh sāgar ename gher re,
akal purkh nirāhōr
nirākar nīj nirnāle re,
sobhā edālik aprēr.
purkh bīnāī purkh le re
nirgun sargun sev,
bhag bīnā kion pāīī re
pyārbrāh mā dev
sarkh kalap jūg ho gē re
khan pēn nahi kīn,
sānāī hai ast bīn re
tej punj ke sin.
ten ajūd nahi tē kui re
ned bīnā nahi deh
Garib Des pīndē mūr ke re
Sahib purkh bīdeh.

R.S.P. 189

aisī ārtī aprē aprē,
thake brāhma bēd uciē,
manēt kot jēkē sambhū dhyānē
brāhma sēnē bēd pēdēh bēnē
Inder manēt megh mēla,
sabad ātī brīdh nahi bēlē.
Western Hindi: The influence of Hindi on the writings is fairly extensive. As Garib Das stayed close to Delhi and was well versed in the religious Hindi literature of the period, we find that the influence of Hindi on his poetry is tremendous. The compilers and copyists of his writings have all been biased in favour of Hindi and while copying and compiling they have taken full liberty of turning Punjabi and Haryanavi words into words of high Hindi. We note that Garib Das shows a strong preference for Western Hindi to Eastern Hindi. Western Hindi included Braj, Kansauji and Khari boli while Eastern Hindi includes Avadhi, Pehlavi, Maghdi and Maithli.

The post-positions used by Garib Das are mostly of Western Hindi such as kau, ko, kum, na. So also are the personal pronouns: tu, tai, tune, tere, tere, tuhe se etc. We give below two examples of Western Hindi which have an overwhelming number of Braji words.

mūl caker kū drid kar bērdho, rekt karen rāng lego,
citer prakūhê di basi geśe, kilyan sabad bihegoi,
sved caker brahme kā base esant prakūhê melan
Oh jēp jēpē nibēsar, gyan budhi ka khelā.
kēl caker svēt dēm hōrē nāhi gyan prakēśē.
trikūti kanvēl tau do dal barnou persān hēmē pervēnē.

R.S. 145

aisē mūl gyeś gēmb reu, ēdi ēnt ko bēhd lakhrān
darsēd parsāi hil mił khelāi, ap tārēi saurē kū bēlēi,
bikēt panth ab suno kāmera, do parbat ke mačhi hāi dheṛē.
til prēvan jēhān lēūī kibērī balke jāhī sudhen amverī.
It has been strongly influenced by Punjabi from the West, by Braj or Western Hindi from the east and by Rajasthani from the south. It is as a matter of fact a crude synthesis of all. Different scholars have different views about it. We will sum up the views of all and then give some examples of Haryanvi language from the works of Garib Das.

The language of Haryana is a mixture of many languages. It has been strongly influenced by Punjabi from the West, by Braj or Western Hindi from the east and by Rajasthani from the south. It is as a matter of fact a crude synthesis of all. Different scholars have different views about it. We will sum up the views of all and then give some examples of Haryanvi language from the works of Garib Das.

The language is a dialect of western Hindi modified on the one hand by the disturbing influence of Punjabi in the north and on the other by Ahirwati dialect of Gurgeon in the south which is classed by Grierson as a form of Mewati dialect of Rajasthan. South of Jhajjar the dialect rapidly passes into Ahirmati, the distinguishing note of which is the substitution of $ for final $.

If the Ahir wishes to say he has had good crop of bajra he will say, "baho saheho bajro huo." "The Jattu" says the same author, is a difficult language to understand and acquire. It is spoken very broad and with a drawl. Good is not merely saheba but asheba. The oblique plurals of nouns end in an' and not with 'on'; the verb substantive is sun not hun, the past participle is mariva and not mara and the future marve and not marnewala. Ne or nai is at once the sign of the agent case and of the dative accusative ko being an imported termination, while te or tai is the proper form for the ablative $a$. The demonstrative pronoun have a distinctive feminine. While Grierson considers the language of the whole of Haryana region as Bangru or Jattu, Dr. Nanak Chand

SHERMA in his thesis "Origin and Evolution of Hariyanvi language divides Hariyanvi into three dialects: Bangru to the north, Kaimdri Hariyanvi in the Rohtak District, and Ahirvati in the south in Mehendragarh district.

Grierson says that position of the tract which consists of the east of the district of Hissar and the country immediately adjoining it is known to natives as Hariana. The rest is known as Bangar or Khadir. Then again he says, "To return to Hariani the north eastern portion of the Dadri Nizamat of Jind State and the adjoining portions of the state of Dujana are also parts of Hariana and the Bangru spoken here is called Hariani in the Jind Nizamat of Jind, although this is certainly true Bangar country, the local form of speech is also known as Hariyanvi. Natives profess to distinguish between Hariani and Bangru and say that the former and not Bangru is heard in the Jat villages of Karna.

Dr. Nanak Chand Sharma in his thesis and Dr. Sharker Lal Yadav in his "Hariyana pradesh ke lok sahitya have given the identity of Hariyanvi with Punjabi, and Braj Bhasa as well as their distinguishing features. As Dr. Sharker Lal's book was written earlier and has been accepted by Dr. Nanak Chand in his thesis we are quoting some opinions from his book. Dr. Sharker Lal admits that Hariani has accepted the greatest amount of Punjabi influence, and below we give the distinguishing features of Hariani as compared to Punjabi and Western Hindi.

1. In both Hariani and Punjabi the masculine 'a' becomes 'i'
such as chor becomes chori, ghoda becomes ghodi, when changed into feminine gender

2. The adjective also changes according to the gender kala ghoda, becomes kali ghodi.

3. The dh dvani of Hindi is not found in Punjabi and Harianvi.

4. the 'v' of Sanskrit and Hindi becomes 'b' in Harianvi.

    such as bair, birodh, bat, bari, barga, beena, birla etc.

5. The 'y' of Sanskrit and Hindi becomes 'j' as it does in Punjabi.

    juch, jatre, jamraj

6. 's' of Sanskrit and Hindi becomes Ch. we say in Harianvi
tulshi for tulsi; chudema for Sudema, Chama for Kahama.

7. 'v' of Hindi becomes 'm' in Harianvi

    ravan becomes raman

    shavno becomes shamen

8. 'n' changes into n

    Kehna becomes kehna
    gabna becomes gebna
    rani becomes rani
    jivan becomes jivan

9. In Braj we say mo or mohe, but in Hariani we say mujhe or manna;

10. In Braj we say to, thut in Hariani we say tain, te

11. In Braj we say torn or tumharo in Hariani we say tere or thera.

12. In Braj we say kerat, parat, jat khat.

    In Hariani we say karta, khata, jata etc.

13. haun, mo of Braj becomes mo, mero in Harieni

    hamaro becomes mharo in Hariani

14. marto and bota of Hindi becomes marda and honda.

15. hun and han of Hindi becomes sun and san.

Below are given some more examples

Harianvi language as found in Garib Das' poetry

Garib aisa satgur hem milve hai,

jinda jagdish sun bidesi milve

R.S.P. P 3

Garib jam laura jassin derain dharm rei dhar dhir,
eise setgur ekti hai adiv edal Kabir,

ibid p 5

Garib sis tumhare jaega
kai setgur kun dan

ibid p 7

chucham rup sarup hai bahu reng binani,
Garib Des ke muket mai bazar perveni.

ibid p 250

Garib lai lagi tab jenaisa lai ki lagei dukan,
bhakt padhai sauda karei kothai dura yon
Garib mehnaz saata dekhe sauda kare sahukar,
une tine asugna sauda kare asmos

ibid 43

Garib didhi seidhi karain jin ki lium naidad
sang aajin kade na bichran hardam nam aradh.

ibid p 51

nhoehi saaj sau jivai nhoe becha cunbeal
des dasanta bhagti gei hai phir kaun leval bhungai.

ibid 58

euka chod par sia sadhava min mukh nahi koe,
bai baiar mile disambhar eise nisea hoo.

ibid p 58

pitamber nahan taskei saha vaatir saal,
ek karn sau nau lekh gopi bbangle me birahe.

ibid p 207
kirya saı̂n karaj nahi sarta, bhagat bhav saı̂n dukha,
ghīy basāndar de de pānda hom bahut se phuke.
hom hanoj kis niśbāsar jīv hita bahu dagde
ūt bhūt ki pūja khāi, mojan bahu bidh bugde
devī ke tum ās kahāvo masāni man mēlā,
Candī ka tum cāv rakhat ho it hosi muh kēlā.
sāt sitolā gadhā mane yah kaun avidya pānde
āe ki to āge hosi it āi jam kū dānde

ajab tamāsā santo dithā, satgur drīṣt ughari
khetarpūl kal hoe śagya bhūt bhar brāhmaṇārī
yoh brāhmaṇārī ke aryāi murde upar khanāhi
tera mīka tār na kadhya karaj jīmān tahi
ja din hamsā kare pyānā kaun dham kū jāi
jis kāyā me rehtā hamsā so to phok jaraī
dphok jaraī cẖār udāī kis ki mukt karoī
kaun bhārmaṇā bhūle pānda kāke pīnd bhāroga

kad barham kuṇ chāpe ānā duarā mātinārāsa
kadh pathar kuṇ pūn khāve jātā bādhe-kẖā
ses ganeṣ gong kad nhae kad jāyātre lāpī
dhūmī gẖal diṅ kad dhāme pīth kaun dintāpī
tad Nārād Muni nad bājāyā sankha jhāle pīṭī
dhom acār kaun din kīne cendār cārcya ghīti.

G.G.S. 355/42-44.
ban saı̂n mānī me ban hai, kaho kāhā derā lijāi
ajrāvār ghar karo pyānā yāha to chinchin colī chijāi
ja din bind abīnd nā vidyā tā din kā khaṇ havaḷān
ja din kahāṇ pathar ki pūjā kaun baḷāvāi tālām

अथिन का टो अधिष्ठात धर्म राज ध्यान
पंचनं कुवक चद्धाँ रुँ अर्चन पेट पद्मावति
धिन के दादाँ भुजु र उसकी रखबाबा।
त्यो के तू सुनि दांगा, जम के मह के हाल
पंचनं के टो पात पद्मावति पाँच होरोधुं।
ए राम सब दाई साहाउ नाहन रामत सोधुं।
सतों के टो सामप मुंडुं ग्यारह गंग न्यवाली।
बरह के टो बिरा दांगा, तेरह तांत समान।
संदह के टो दादर क्षोभ, पांढेर के पारवा।
थारान के टो रहक लगान उन सारे धड़व।
बिशं के टो जनाज कमुंगा पुंजी रक्ष तव।
मिसा के अक के पद्मावति ए साहु कुंब बलि।
टेरा के टो तौन सुनां नाकढ़ रामत खालू।
G.C.S. P 338/121

यह मन्यान के रुप मनाई है धर्म राज ध्यान।
मन हि अवाज़ जै मनाई भूगै हाँ नाहन खानी।
मनाई रिंग पर पांच मनाई में खाने तैया है।
मन्ही दुतर भरत मनाई में जग जीग है।
G.C.S. P: 372/28-29

चौरसी के काल या में सेट सून ले।
कोरी जारी करत है जा के मोहन्दे कहें।
काम क्रोध माल लोह लत चुती रहा बिकर।
करोध कसाई उल्लेख वासा कुसाई चुरा गहर गह।
G.C.S 379/6-8

यह दुनिया संसार सारिक जोही।
निसा बिसार बिस जूरान कहाँ गी।
सों बात पार ना पुरा पयार।
देखो अंध गवर कहाँ देखै।
पहान सईं नाग पहर खुसी फिया खिरा।
इसे आगे आर कहाँ होगा बुरा।
क्षोया लाल रतन जहान जया नाही
सत्गुर अर्थ बिचार सबद माया नाही
कोत पेश एस ऑट जगत साग साज हाय
क्षाल रह्या खलिल लागिया क्या हाथ हाय
दान नाही जड़ क्षिर दिया था खान कु
रक्षिया जाथ्र रह मुत्रे प्राण कुन
मेल मिर ताई बिसाम्भर रक्षिया
असी जाथ्र रह हआम भा गा किया
जुनि सांकत काद जु मांद चुताया
आया जाग काद माह सुपिर पुजाया
बाज राह बिह बिल गुलाल गव्हिन
नाच वाण ओदेल धानी नाही ध्याविह
निहो नु महुर धानी की दारः हाय
यो भालक बिल्कां त सामाज खुच भरां त हाय।

G.G.S P. 445/1-53-7

यो भाद भाद करो परभात राय
तान मान रतन आमूल बात सत्थ राय
बिचार जहांगे ज़ित माला सुन तिजाई
बाहुर न माला हो क़हो क्या तिजाई
एल सांतोक्ह बिबेक दाया का धाम हाय
ग्यान रातन गुलार संगति रान हाय
धर्म ध्याद चक्रान्त फहर होइ रोक राय
सेल बनजवा उध खुंड गाद चाद राय
हरिहान मेहबुब केता दास गरीब लागाई जम दंडरे

G.G.S. P. 449/1-5

सामान नाइ कांड ब्राह्मण पुजे काद सिओं चाई सया
रान्का बांका काद रान मांडा, सिन्हा निर्गुन देवा
मोढवाज काद मूद्रा पेंचा, हरि कांड हात उगाही
अंगड नाक आगम तिनहा, तिथ बार बेखालो
कपिल मुनि काद माला फेरी, रामानंद रान जजहें
Durbasa kad khāṣa pehsya, panco indri lujhai.
Tulsi Das lahai kad bandhi Pārd na pharsi ghalī
Tilen kis din tal bajai ghar bhar bhogan khāṣ
Varib Das kad ras mandal kar, jag mai dinī phari

Ye to bat kehan suman ki nahi
Kar padna ki hai
Yoh man maya ka jal bichā hai
karam cavīna hams cuge hain
pārdhī sar sandhe khāḍā hai
teri par kut hain
jēi tun phandya to iha ki rahēn gā
yugan yugan karm cavīna cābāie gā
ek ek dāne kā lekha hai
jētā dāna tun cābega
ek ek dāna cākyā tha
so ajhun nahi ohute.

is kaya mai nijhar jhartā andhai darya kump
śīśī sankh pīrā sur pivai pyāle ajab anūp
is kaya mai ras mandal hai bajai anhad tūr
Soham hāsa sindh nilai haiṇ jhil milnūr jahūr
apa mete bhāṭ sahib sīōn bahurnā avan hoi