CHAPTER 5

CONCLUSION

“Happiness presents itself before man wearing the crown of sorrow on its head. He who welcomes it must also welcome sorrow.” (Swami Vivekanand in Swami Vivakanda’s wisdom for daily Inspiration, 419.)

The foregoing research, based on a comparative study of the poetry of the three great Punjabi poets – Mohan Singh, Amrita Pritam and Shiv Kumar Batalvi, therefore, focuses on the romantic concept of pain, wherein, pain has a chiseling effect on the psyche of the suffering individual. Henceforth, pain comes to be pleasurable. This transition is the offshoot of immediate acceptance of the necessity to realize the factum of living pain, howsoever, excruciating it may be. This realization transforms and alters the thinking of the suffering individual whereof he is propelled to identify himself with the many likes of him. Pain, thus, acts as a magic wand, enlightens his mind and thinking to such an extent that rather than pit his life on remorse or a sense of sufferance or failure, he begins to flow in the flow of events and experiences the possibility of the all encompassing phenomenon of universal love, harmony, tranquility, coexistence and spiritual enchantment.

The modern era is highly loaded with rationality- where the humanistic values are pushed to the background by materialism. Since the western models of pain, border on the transient, therefore, are steeped in charm i.e. lutf (delight), therefore, it has resulted in the shifting of the focus from universal harmony, brotherhood and camaraderie to selfishness. These values are lost in modern society that is why conflicts and wars are the dominant creeds in the modern world much against the oft proclaimed eternal faith in the universally professed first religion – Humanism by every individual.

It is against this backdrop of the ensuing tragedy of ethics behind materialism, that the three poets, under study, vouch for a consciousness that explores the possibilities of a new cosmic order of oneness and sameness through the stated human values, with this as their common objective and goal, is, to realize the Supreme Consciousness - the Formless through pain, they, thus, endeavor to realize the infinite
in the finite as the essence of Indian philosophy is based on *sat chit Anand* (ecstasy) through the pangs of *Birha* – Separation.

The pangs of separation are not only the unifying and connecting paths to the universal humanistic values to realize oneness and sameness of mankind, but also lead to the eventual merger of the soul with the Over soul in this very life. To revitalize this faith of mankind in God Mohan Singh, Amrita Pritam and Shiv Kumar Batalvi try to rout the spiritual vacuity of man by realizing the pangs of *birha* in their poetry.

Without pain man is like a seed upon earth- which unless localized will not germinate. It is universal pain that connects man to this earth and develops his connection with the other world. Mohan Singh says “kavita yatra hai nij ton par teek, visha jisda hai saari hi khudai” (Poetry is a voyage from personal to impersonal, its subject is whole universe). Amrita Pritam says this pain inhaling and reformatory like breath. Shiv Kumar Batalvi declares “maithon mera birha wadda main uchchi kook reha, meri jholi khali isdi jhol atha” (the separation is grand than me, it has its hand full of pain, I have nothing). This cosmopolitan pain is cherished mostly in Indian poetry. These poets are like Tennyson’s Ulysses who wishes to ‘drink life to the lees’. The word “lees” originally referred to the sediment accumulated at the bottom of a bottle of wine; to “drink life to the lees’ means to drink to the very last drop. Therefore the poetry of three poets is by implication, poetry of liberation. They converted their poetry into a humanistic discourse meant for metaphoric reflection on the nature of life.

These aforesaid poets abrogate the self of the self in pain to be one with Almighty as Thomas Stearns Eliot says: “Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.”(wwwbartleby.com).The quest is to know inner being through pain. Pain leads to the purification of the self, and leads to the ultimate point of realization in life - I am like Him. This realization to pervade all, to connect with all is an inner quest to cater to the creativity of the Creator, therefore, enables an individual to realize the Divine present in the mortal frame through undergoing the pangs of separation and pain, and thus be a part of the Invisible - The *Vishav Viraat Swaroop* (grand contour) of things i.e. grand shape.
This *anand* is *sehaj*. In fact “when a pitcher is being filled (by immersion), it gurgles, but when full, it is noiseless” *(363, Swami Vivekanand)*. In Indian literature pain leads to liberation. Devotee sees the Divine light of God in the lap of pain. The essential nature of Ananda is depicted by Coomaraswamy in *The Dance of Shiva* as “the ultimate purpose of Hindu social discipline is that men should unify their individuality with a wider and deeper life……..distinguish the timeless from its shifting forms and escape the all two narrow person of “I and mine.”(57).

This is an experience of a great release, a state of being where the individual comes to be selfless. It signals the liberation of the mind from all manacles, where pain and pleasure merge to experience the hither to unknown sense of eternal Delight and ecstasy - ‘main mast hoon’ (I am in bliss). This final stage of happiness - better understood as Ananda, thereafter, is devoted to universal welfare i.e.’dil wo dil hai jo oron ko apni dhadkan deta hai’ ( Heart is perfect when it devotes its heartbeat to others).It is the final stage of realization, which *Srimad Bhagvad Gita* refers to as the Turiya Pad, where the individual comes to be ‘Sehaj’, with pain assuming divine attributes instead of its usually (mis)understood draconian and demagogical proportions.

This New Cosmic Consciousness, enables an individual both perceives, sees and experiences himself and the things around on a different plane in the context of the Divine Design. It ushers in changes the narrow outlook into an expansiveness of pale into ecstatic joy and the ‘today view’ turns to ‘perennial view’. It is the inner stability, the quietude of the inner self that enables man to accept in totality the cosmic flow of change. It is a stage where mind is ready to live in ‘raza’ or ‘bhana’ of Almighty.

As a mentor, pain, therefore, has both the illuminating and shining effects on the lives of its followers. It delivers its devotees from darkness to light. This attribute of pain is better understood as ‘spiritual consciousness’ that leads man on a road to realization through the referred twin concepts of immediate acceptance and obedience.

Hence, this voyage is essentially experiential. It is a voyage-within-a-voyage through pain. There is no ending to this aesthetic journey as the body, the mind and the soul are finely attuned to stillness and patience. Silence comes to be the boulder
for communicating with the Invisible, and the unheard melodies, till now hidden in deep meditative silent module, henceforth, ignite the flame of Parmananda - eternal joy as enriches the inner light of the soul, where inner battle –The Mahabharta, the omnipresent tug of war, ‘To be or not to be’ perishes in the lap of sweet pain. This is based on devotion, perseverance, loyalty, honesty and harmony towards life where life becomes a flower and its fragrance is for all. It, no more, makes any distinctions and does not distinguish human beings from color, class and creed any more. The realm of pain, thus, always comes to be pleasurable and its growth is immense through the qualities of universal love and compassion. And the resultant dissolution leads to the ultimate realization that every individual a jot (light) of Almighty. This jot enlightens through speech (bani) and a compassionate heart that propagates and promotes universal welfare. The first Sikh Guru Nanak defines it so, ‘Nanak nam chardi kala, tere bhane sarbat da bhala’ Man becomes seer in this condition.

This research convincingly surmises that Birha, is a supreme panacea, which purifies the mind and the body, through the said quest of man for liberation. It, being soul stirring, is essentially spiritual in pursuit, and transcends caste, creed and narrow boundaries as it is experiential in nature. Only the human beings have to sensitise themselves through their latent sixth sense – Extra Sensory Perception (ESP).

As has been rightly put by Shiv Kumar Batalvi in Loona that there’s nothing right or wrong in any action, likewise no research or project can ever have the ‘last word’ for it would only show the ‘narrowness’ of the mind. Since the journey to know and experience The Invisible –The Supreme Master is only plausible through the realm of complete acceptance of the events that dot the life of the individual, unmindful of the accompanying pain, which only needs to be experienced in its fullness, it is only in pursuance of the required devotion and perseverance as that of Ulysses ‘to strive, to seek, to find, and not to yield’ This continuous continual conviction has always been in a continuum and so would be the doors open to further research only if the twin objectives of merging with and emerging from the Over Soul are to be accomplished. Only the modes would vary in this direction as there are many pathways to God, Birha is just one these, with Walt Whitman showing yet another ‘the celebration of oneself’ when he says:

I celebrate myself, and sing myself,
And what I assume you shall assume.

For every atom belonging to me as

Good belongs to you. (www.english.illinois.edu/).

It is aastha (devotion) towards things that leads to metamorphosis. The dispossessing the self of the self leads to highest stage where a drop like pain becomes as big as Almighty to merge in it and this truth liberates:

The drop doesn’t have to become the ocean. It already is the ocean, it just has to know it: what is, however it is….to know it as it is, is truth. And truth liberates. (Osho in A dewdrop in the ocean, 58).