CHAPTER V
POETIC FORMS AND TECHNIQUES OF THE AUTHORS

A profound study of the works of the poets under study, shows various similarities and dissimilarities in the poetic forms they used in their works. So far as the Bhatt verses are concerned, they have used *the classical non-raga-measure-swayya* and its related forms such as *Radd* and *Jhulna Chhands*. Undoubtedly, they were well informed in classical music still they used ‘swayya’ to eulogize the Sikh Gurus.

Bhai Gurdas, the first Sikh scholar too has used the *kabitts* and *swayas* to propagate and illustrate the thoughts of Gurbani. He also remained successful in using *var* as a poetic form which he borrowed from the Panjabi folklore prevalent during his times. He was also well versed in using other poetic forms such as *sortha, dohra*, and *chhant*.

Unlike, the above referred poets Bhai Nand Lal being a poet of Persian language used *ghazal, mathnavi, rubaayee* and *baint* which he undertook from the medieval Persian literature. He tried to present local subjects in Persian poetic forms.

All the poets mentioned above have been great scholars and extremely popular among the Sikh congregations. Their verses are highly adorned and respected and devotionally sung in Sikh congregations along with the holy verses of Sri Guru Granth Sahib in Sikh Gurdwaras with musical instruments allowed for *Gurmat Sangeet*.

History of poetics affirms that, the different forms of literature evolved according to the need of societies. It is difficult to calculate which form of poetry emerged when and who founded it, but literature itself evinces that each form emerged and developed with a long passage of time. The art of poetry is found in all ages ancient, medieval as well as modern. The poetic forms emerged in each civilization and like the discipline of language they passed through different stages and got their existence in present phenomenon. The poetic specimens changed with passage of time due to their relativity and concerns with society. The forms which were felt unnecessary by the changing orders perished and those which fulfilled the requirements
of society remained alive. But the poetical forms are found in literature in each language and in each civilization.

 Literary forms did exist even when there was no tradition of written literature. I mean to say, when there was nothing to read and write. Some poetic forms did exist even then only in spoken language as being oral literature and they transferred from one generation to another. In India, classical literature emerged from the Aryan cult but it is not confirmed whether, the native people of the country of Punjab had concept of literature or not, or had they knowledge of this art or not, or they could not secure their literary specimens.

 So far as we think about the Indian classical literature, it was basically founded on the footprints of Vedas composed in Devnagri script in Sanskrit language. The referred Vedas were composed in spondees called slokas. The form of sloka (spondee) was borrowed by the Hindi poets and it became popular with Ram Charitarmanas of Tulsidas and Balmiki the author of Utrakhand Ramayana. Chand Bardai the author of Prithavi Raj Raso also used this metre. Gorakh and other nath yogis (700 AD to 1200 AD) too used this form in the nineth century A.D., while the Indian saints of the Bhakati Movement undertook this form to propagate their ideologies even before the advent of Guru Nanak Sahib. Thus the form spondee (sloka) which was generally used in narrative poetry got noteable place in the devotional poetry.

Kahan Singh Bhai defines “Sloka” as under:

 The word sloka is borrowed from Sanskrit. It contains two lines. Each line has two pauses after eight characters. A complete sloka contains 32 letters.¹

 The great epics like Ramayana and Mahabhart of Vyas are the decent examples evincing that the Indian poets were adroit to versify their thoughts in this form of poetry. A few centuries earlier in panjab people in general had no knowledge of script. Those who had its knowledge were generally respected in public. Moreover, the political monarchical infrastructure of the country allowed respectable status to the homosapiens and patronized them. Hindu kings and Mughal emperors had followed this tradition and helped them to develop their arts.
Sri Dasam Granth related with Guru Gobind Singh evinces that upto its compilation age the Sanskrit and Hindi poets had developed this art to the extreme. They had invented more metres and forms or poetry like chhandas like Chhapai Chhand, Bhujang Prayat Chhand, Chachri Chhand, Charpat Chhand, Rual Chhand, Madhubhar Chhand, Bhagvati Chhand, Rasaval Chhand, tomar Chhand, Laghu Naraj Chhand, Totak Chhand, Naraj Chhand, Ruamal Chhand, Diragh Tribhangi Chhand, Manohar Chhand, Bije Chhand, Ek Achhari Chhand, Bridh Naraj Chhand, Mritgat Chhand, Bridh Naraj Chhand, Mritgat Chhand, Anke Chhand, Apurab Chhand, Anaka Chhand, Trigata Chhand, Apurab Chhand, Mohani Chhand, Mandolari Chhand, Utangan Chhand, Sukhda Chhand, Bahara Chhand, Sangeet Bahara Chhand, Hoha Chhand.

Besides, the undermentioned poetic forms were also in vogue – Kabit, Swayye, Dohra, Chaupaee, Sortha, Phunha, etc.

Sri Guru Granth Sahib also evinces that Dupde, Chaupaade, Apsphatpade, vars etc. were popular forms of poetry in Punjab and northern India which were prevalent in public and the literary society. The baint chhand of Heer and dawyya and dohras of Hashim Shah provided the authors an eternal life. Similarly, in the case of Shah Namah, a limited number of people know about Firdausi Tusi but the characters revealed in his verse will always be remembered and studied in the history. This Maha Kav is written in behar ramal which further influenced many poets. The Sikh literature especially of the Guru Sahibian borrowed one more form of poetry from naths and jogis which had similar form of shabad infrastructures with a pause (rahaao). There is no evidence whether the jogis used to compose shabadi in ragas (metres) but the shabads composed by the Sikh Gurus were found in different ragas of Guru Arjan while editing the Bani of his previous Gurus placed Gurbani in different ragas (metres of musical system). The aforesaid Guru also noted down instructions with specific Bani to sing in specific ragas.

The form of kafi is less found in Guru Granth Sahib. It was borrowed from the Muslim Sufi Panjabi literature. Baba Farid has used this poetic form in his Bani. The Gurus did not take interest in it and preferred to compose in the forms of Indian classical literature. The Bani compiled by the Sikh Gurus was provided the terminology
of Dhur Ki Bani i.e. message sent by the Almighty. The Gurus did not claim that it was sent by means of a messenger of God or angle like Gabriel. It was result of intuition. The Indian classical poets while verifying some subject used to under take rāgas (meters) with their specific order of syllables, pauses and tones. They had also invented more poetical metres on the base of the subject of literature and their needs. Similarly, they had acquired the significance of short and long vowels. The Indian literature of Hindi and Prakrit languages had numerous specimens of these forms in Upnishadas and Puranas. The tradition of the chhand system remained popular among Indian scholars and they had taste to compose and read in it. For the general public spondees (*slokas*) proved useful.

The general public was ignorant from script to write and read so they transferred the teachings of the Indian scholars from mouth to mouth. Spondee was easy to learn by heart since it had no intricate scheme. *Spondees* attracted the listeners and the narratives undertaken in this form had long life in memories. Due to the same reason *slokas* of Kabir and Tulsi got deep place in the hearts of people. *Hanuman Chalisa, Durga Stotras* all are found in this form. In the Indian classical tradition some forms of poetry got specific name according to the subject, *Bishanpade* composed in the glory of *Bishnu*, a specific metre *raga* gained the enonym of *Gauri* in which glories of Gauri, the goddess were generally composed. Similarly, a few more forms got their eponyms based on distiches or stitches like ashatpadi, (8 line) dupade (2 lines) chaupathe (4 lines). Since in Hindi *pada* means a poetic sentence.

Bhai Kahan Singh in explanation to the referred metre chhand has propounded its 34 forms in details on the basis of numbers of distiches, phases, vowels and rhymes. Even the long and short vowels in the end of the distiches also have been considered in the categorization. Thus the referred scholar has defined *swayya* and indicated the forms of *swayya* as under:

**Swayya:-**

He has categorized its each form: A *swayya* is a popular metre consisting four lines with numerous names and is mainly of two types i.e. Matrik and Varnik. The best form is matrik *swayya* where all the four lines alliterate.

(a) The Bhatt -Bani

The Bhatt Bani is based upon the Indian classical poetry. They were well versed in classical music. They have used the non-raga-measure ‘Swayya’ as the medium to expressing their devotional thoughts in praise of Sikh Gurus (the first five Gurus). They were the outcome of the Hindu society and deeply concerned with its culture and literature. So they followed the poetical form swayya and its related forms as radd and jhulna chhands.

The bards used the objectives of great puranic kings and saints for the Sikh Gurus. They, in their similes have recalled Rama, Krishana, Ugarsen, Kans, Sukhdeo, Parichhat, Janak etc. Similarly, they have used the adjectives them perfect devotes of the Almighty-of Trilochan, Namdev Kabir, Jaidev, Sanak. Udho, Skrur, Jamdagani Bidar. The bards called the Sikh Gurus even superior and advanced to the referred characters. They also denoted that the Hindu deities like Shiva (Mahadev), Bramah and Vishnu praise the glories of Guru Nanak. In praise of Sri Guru Ram Das Ji, Bhatt Null used radd and Jhulna.

Radd:- Kahan Singh Bhai denoting the definition and characteristics of Radd writes:

A radd is a chhand having four clauses (charans). The first charan has 41 syllables (matras), three pauses at 15-11-15 matras. The second clause (charan) has 26 syllables (matras). Two pauses at 11-15 matras. In the end there are two charans with doha. This is an uneven chhand. 3

\[
\begin{align*}
\text{ijsih DwirHa Driq Aru ivaumu,} & \quad 15 \\
\text{Air pvxu qy nIr sir,} & \quad 11 \\
\text{Avr Anl Anwid kIaau]} & \quad 15
\end{align*}
\]
The earth and skies (air, water and pools) the sun, the truth seekers, days and nights trees with flowers and fruits, deities and men, seven oceans and the under world all recite the name of the Absolute God. Guru Amar Dass got the favour of the name of the same Absolute and emerged in the Universe.

**Jhulna:-** A *chhand*, having four *charan* each ‘charan’ with eight *yagan*. It is the form of *mandhar swayya*.4
Translitterating:

Guru gur guru gur, guru jap paraanioh
shabad har har japai, naam navnidih apai,
Rasan ahni rasai, sat kar jaanioh.
Fun Prem rang paayeai, gurmukhai dhiayeah,
ann marag tajoh, bhajoh har gaanioh
Bachan gur rid dharoh, panch bhoo bas karoh,
Janam kul udhroh, dwaar har maanioh
Jaut sabh sookh et ut tum banchhavoh,
Guru gur Guru gur, Guru gur Guru jap paraanioh

The bard advisers his fellow beings to recite the name of the Guru. The recitation of the Guru’s name is the recitation of God’s name. In this way they would get nine stores of riches, and there would be all pleasures day and night. The bard again advises them to leave all other ways of reaching God. Recitation is the only way to control the five vices. The words of the Guru should be kept in mind. In this way their life would be purified and they would be recognized at the threshold of the almighty God, where there is eternal ecstasy.

The above chhand actually has four clauses (charans). The first one is only the base the ‘refrain’ or ‘burden’ of the verse.

The analysis of the referred two swayyas evince that the bards preferred to propound applaudable subjects and did not bothered about the minor discrepancies in the structure. Their swayyas though are not accurate and do not fulfil the infrastructural conditions strictly but put forth a decent specimen on the subject. The bards have also used other form of swayya called radd and Jhulna Chhand that too bears the same merits.

Rattan Singh Jaggi writes about their use of Swayya as a poetic form as under:

No doubt, in their swayyas the bhattas have used radd, jhulna as well as sortha. But in the poetic forms the technical features of swayya are not perfectly correct. Features of radd and jhulna are used and completed with difficulty. Actually, sortha is not a form of swayya.⁵
(b) Bhai Gurdas-Varan and Kabitt-Swayye

Bhai Gurdas has been well-versed in using the metre var in his eulogies and narratives. The word var has been borrowed from ‘Wahar’ (the old Punjabi word) i.e. attack of one clan on the other. When the Aryan people used to live in tribes and a pastoral life they used to attack the other clans and extort their riches, ladies, animals. The cultivators used to take away the possession of lands by force. This tradition still prevails in the form of grouped men who burn the crops, kill the rival land holders and try to capture the fields of others on gun points. Even law can not help easily the poor cultivators who loose their hold, “Kabza” by the hands of grouped rivals perfect and adroit professionally.

In the past centuries the root cause of such tribal battles were considered ladies and the animal property including the golden and silver ornaments, and the acquisition of lands.

The var peoms were generally composed by bards and mirasis of Panjab who were patronized by the rulers and rich farmers. In the medieval Panjab Mughals, even Maharaja Ranjit Singh due to their monarchical administration had ensued fiefs and cultivable lands to rich farmers along with some official duties. Thus, the referred chief enjoyed high status in the society. They were also avaricious and had personal enmity with each other. Their internal battles were recorded by mirasis. Moreover, var had been the local prominent form of poetry in Panjab.

This form of poetry was popular during 13th and 14th centuries A.D. Guru Nanak and his successors also followed the same tunes of vars like, Lall Bahlima di var, Ibrahim Sikandar di Var, Musa di Var etc. During the later Mughal rule some more vars, Chathian di Var, Najabat di Var, etc. were composed in Panjabi.

During the twentieth century A.D. some Panjabi poets wrote vars in Bait Chhand-Ram Narayan Singh Dardi, Harsa Singh Chattar, Vidhaat Singh Teer earned good fame in this art.

During the medieval age of Panjab the var writing phenomenon had the under mentioned aspects:
The mirasis (a low caste people) used to compose var to earn their livelihood by pleasing their patrons. So they versified their bravery and degraded their rivals. The pleased patrons used to pay them rewards in the shape of commodities. Their vars were in local shape.

The vars proved a good source of oral history record that transferred information from mouth though we cannot believe that all the facts versified in them are factually correct or not.

Being a popular form of poetry the vars proved good source to carry on the cultural, tribal and regional traditions.

In the modern context of criticism their text propounds various aspects in the field of social, literary and religious studies. This form of poetry was so popular in Panjab that the Sikh Gurus considered it fit to propagate their ideologies in public by means of this literary form. The Sikh Gurus changed its mode, subject and objectives. They created a new form of var which became popular with the name of Adhiatamak varan or spiritual varan (the spiritual vars).

Technically, a var needs two characters rival to each other who combat and compete using various strategies. The Sikh Gurus took the tunes of popular vars and in place of characters put human virtues and evils rival to each other. They also composed narratives and theological bani on the referred tunes. For example Asa di Var of Guru Nanak puts forth and socio-religious traditions prevalent during the time of Guru Nanak. The Gurus wrote vars in ragas (metres) i.e. Majh di Var etc. Var, since has its strong relation with music, generally these are sung by mirasis and dhadhis with dhad and sarangi.

Bhai Gurdas wrote spiritual Vars but not in specific ragas. He chose a single metre with six to eight line (pauree) stanzas with a half stitch in the end evolving the whole theme of the stanza. Moreover, he selected rival characters such as Guru-oriented-man (gurmukh) and self-oriented-man (manmukh), rival virtues as truth and falsehood etc. as subjects various concepts of Sikh theology have been undertaken in his vars, such as the holy congregation, relation of the Name of God, the importance of Guru, the daily routine of a Guru’s disciple (gursikh) and so on.
Bhai Gurdas has written his *vars* in stanzas called *paurees* in regional language. He also propounded different parabols to clarify his themes. He has put more emphasis on the last stitch of each shanza and most of his stitches earned the status of proverbs in Panjabi language i.e.

<p>| | |</p>
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| (i) | Gidarh daakh na upjai aakhe thooh kauri-
*The grapes are sour* |
|     | 34/6-1 |
| (ii) | Chareh soor mit jae andhera.
*The darkness vanishes when the Sun rises* |
|     | 1/17-7 |
| (iii) | Nekee badee na lukai lukaee.
The goodness and evil cannot be concealed |
|     | 8/16-7 |
| (iv) | *Jag ayeaa sabh koe marsi*  
Everybody who takes birth will die one day. |
|     | 25/17-7 |
| (v) | Sach sacha koor koor vikhoaa  
Truth is always truth, falsehood is always falsehood. |
|     | 30/11-7 |
| (vi) | *Beejai vish na khave choori*  
Evil begets evil |
|     | 30/19-8 |
| (vii) | *Jo beejai soee phal khaae.*  
What you sow, so shall you reap. |
|     | 30/20-7 and 31/15-6 |
| (viii) | *Moorakh naal changerree chupaa.*  
Avoid the company of foolish people. |
|     | 32/20-7 |
| (ix) | *Kutta raj bahaliiai phir chukkee chattai*  
Badmen cannot leave their had habits. |
|     | 35/1-1 |
| (x) | *Ausar chukka hath na aavai.*  
Time once gone cannot be recalled. |
|     | 1/15-8 and 5/18-7 |
| (xi) | *Anna aagoo saath muhae.* |
|     | 37/28-8 |

An unwise leader destroys the future of his companions.
Bhai Gurdas, generally, has narrated the gist of the pauree in the last stitch. The study concludes that:

(1) Bhai Gurdas eulogising the Sikh Gurus recalled their glorious deeds and teachings. He did not use exaggeration to highlight the Gurus nor he picturised them in he context of puranic characters.

(2) He portrayed the Gurus endowed by the Almighty and representatives of truthfulness and the true religion. He emphasized that they were benefitted with superpowers by which Guru Nanak could turn the doors of Kaba. He could produce the sweet dish received from the court of the Almighty.

(3) According to Bhai Gurdas Guru Nanak Dev Ji had a great influential and convincing power. He could realize the people diverted from truthfulness, showing them the right path of religion and guided them accordingly. He could make the sidhas realize that they were not on the right path.

(4) The poet has used exaggerations in revealing the word ‘Waheguru’ in which he has recalled the incarnations of Vishnu i.e. ‘V’ (v) Vasudev, Vishnu ‘H’ (ה) Hari, ‘G’ (ג) Gobind, and ‘R’ (ר) Ram. Ya Allah, Vah Allah (Waheguru).

In the Sikh theology the human intuition which motivates man to do good deeds has been given more importance and is also called teacher i.e. guide of a man. In Persian and Arabic the same concept is called ‘Zameer’ and in English the Holy Spirit. It is an enchanting element which resides in each man and is antagonized by the bad spirit called ‘Satan’ in Islamic & Christian phenomenon. In Sikh theology, when we call Waheguru, we remind the holy spirit lying in our mind.

So, Waheguru strikes the meaning of the enchanted holy sprit but Bhai Gurdas since was an outcome of Hindu theology so he has called the names of Vishnu incarnations while explaining the meaning of ‘Waheguru’.

(5) The ‘vars’ composed by Bhai Gurdas are decent specimens of the spiritual vars and propagated the tradition forward.
As in his vars, Bhai Gurdas has taken the same subjects in his *Kabitts* and *Swayyas*. In this work he has made a perfect use of *Swayya, Kabitt, Sortha, Dohra* and *Chhand*. We can quote here various examples of his poetic art:

In the following swayya Bhai Gurdas has elaborated the traditional concept of eighty four *lakhs* of species in which the human being carries on moving for epochs. All the efforts to get salvation go in vain. Nobody can break this cycle of birth and death till he surrenders himself to the refuge of the True Guru.

> ^g imRg mIn pqMg crwcru,  
> join Anyk ibKY BRim AwieE]  
> suin suin pwie rswql BU-q1,  
> dyvpurI pRiq lau bhu DwieE]  
> jog hU Bog duKwie suKwidk,  
> Drm ADrm sukrm kmwieE][  
> hwir pirE srnwgg Awie,  
> gurU muK dyiK guru suK pwieE][

(Swayya No. 422)

**Transliteration:**

Khag mrig meen patang chrachar,  
jon anek bikai bhram aio.  
Sun sun paae rasaatal bhootal,  
devpuree preet lau bhu dhaio.  
Jog hoo bhog dukhaae Sukhaadik,  
daram adaram sukaram kamaaio.  
Haar pario surnaagat aae,  
Guru mukh dekh guru sukh paaio.  

(Swayya No. 422)

Kabitt:- Kahan Singh Bhai had defined the characteristics of Kabitt as under:

Generally, all the poetic metres can he said kabitt but as a specific kind of poetic form it consists of four lines- Each line consists of 31 characters with three pauses after 8 characters and fourth pause after 7 characters.⁶
We can quote an example from the kabitt that, Bhai Gurdas used to eulogise Guru Nanak:

\[ \text{pUrn bRhm Awip Awpn hI Awp swij,} \\
\text{Awpn rica hY nwaau Awp hI ibcwr kY[]} \\
\text{Awid gur duqIAw goibMd nwm kY khwiea,} \\
\text{gurmuK rcnw Akwr EAMkwr kY[]} \\
\text{gurmuK nwd byd gurmuiK pwvY Byd,} \\
\text{gurmuK lIlwDwrI Aink Aauqwr kY[]} \\
\text{guru goibMd Aau goibMd guru eyk-myk,} \\
\text{Eiq-poiq sUqR giq AMbr aucwr kY[]} \\
\text{Kabitt-(54)} \\
\]

**Transliteration:**

Pooran braham aap aapan hee aap saaj,
Aapan rachio hai nao aap hi bichaar kai.
Aad gur dutiaa gobind naam kai kahayeo,
Gurmukh rachna akaar oankaar kai.
Gurmukh naad beid gurmuk pavai bheid,
Gurmukh leelaadhhaaree anik autaarkai.
Guru Gobind au Gobind Guru ek-mek,
Ot-pot sutar gat anbar uchaar kai.

In the above mentioned *kabitt* Bhai Sahib proves that Guru Nanak, whom God Himself created were not two different personalities. The Transcendental Lord took the immanent form to appear as the first Guru, Guru Nanak.

While praising the Sikh Gurus Bhai Gurdas has also used sortha, dohra and chhand as his poetic metres. An example from each poetic form will be shown here. Kahan Singh Bhai defining the characteristics of Sortha reveals:

**Sortha:** A sortha is a poetic metre consisting two lines, each line having two parts 11 syllables (*matras*) in the first part with pause on short vowel, 13 syllables (*matras*) in the second part and pause on the long vowel.
Bhai Gurdas has written eight stanzas in this meter which is subjected to the praise of Guru Angad. The poet reveals:

\[
\begin{align*}
jgmg & \text{ joiq srUp}, & 11 \\
prm & \text{ joiq imil joiq mih}, & 13 \\
\text{AdBuq Aiqih AnUp}, & 11 \\
\text{Prm qq qqih imilE[]} & 13 \quad \text{Sortha (7)}
\end{align*}
\]

Transliteration:

\[
\begin{align*}
\text{Jagmag jot sroop,} \\
\text{param jot mil jot meh.} \\
\text{Adbhut atehe anoop,} \\
\text{Param tat tateh milieu.} \quad \text{Sortha (7)}
\end{align*}
\]

A shining soul like a flame became perfect by its amalgamation with the enchanted one, became wonderful in perfection since met with the perfect. Bhai Gurdas has used the poetic metre of Dohra.

Kahan Singh Bhai indicates the characteristics of Dohra as under:

**Dohra:** A *dohra* has numerous, generally 8 which are categorized on the bases of short and long vowels. Generally, it consists of two lines, each line has 24 letters. The first pause at 13 letters and the second on 11.

See the specimen of dohra used by Bhai Gurdas in his *Kabit-Swayyas*:

\[
\begin{align*}
\text{Awpw Awp pRgt huie}, & 13 \\
\text{pUrn bRhm ibbyk} & 11 \\
\text{gur goibMd bKwnIAY,} & 13 \\
\text{nwm doie pRB eyk} & 11 \quad \text{Dohra-(20)}
\end{align*}
\]

Transliteration:

\[
\begin{align*}
\text{Appa aap pargat hoye,} \\
\text{pooran braham bibek.} \\
\text{Gur Gobind bakhaaniyai,} \\
\text{naam doye prabh ek.}
\end{align*}
\]
He manifested himself with virtues perfect likewise the absolute. Gobind is said his name but he and Absolute are similar.

**Chhant:** So far as chant is concerned, Bhai Gurdas has made the best use of this poetic meter. It is a poetic form composed within the framework of certain rules relating to characters and their combination. This form has been used in Sri Guru Granth Sahib as well as in Sri Dasam Granth. While praising the Sikh Guru, Guru Amar Das Ji he writes:

```
11+13=24
siqgur Amr pRgws, qws crnwimRq pwvY]
11+13=24
kwm-nwm inhkwm, prm pd shj smwvY]
gurmuK sMiD sugMiD, swD sMgq inj Awn]
11+13=24
AMimRq idRsit invws, AMimRq suK bcn pRgwsn]
```

**Chhant-12 (4)**

**Transliteration:**

Satgur amar pagaas, tas charamrit pavai
Kaam naam nihkaam, param pad sehaj samaavai
Gurmukh sandh sugandhi, saadh sangat nij aasan.
Amrit drist nivaas, amrit such bachan pargasan.

Like Bhatt Nall, Bhai Gurdas has also used *Jhulna Chhand.* There are three *jhulna chhands* in his work *Kabitt Swayya* number 144,145 and 580.

```
11+13=24
Awid Drmwid ibsmwd gurey nmh,
pRgt pUrn bRhm joiq rwKI]
imil cqur brn iek brn huie swD sMg,
shj Duin kIrqn sbd swKI]
nwm inhkwm inj Dwmu gurisK sRvn Duin,
gurisK sumiq AlK lwKI]
ikMcq ktwC kir ikRpw dY jWih lY,
qWih Avgwih ipRA pRIiq cwKI]
```

**Transliteration:**

Jhulna Chhand-144

135
Salute to the true Guru, the wondrous form of God. God Himself has placed his Divine Light in him, The Sikh congregation, in the presence of the True Guru, where the praises of the Lord are sung and recited melodiously, where the four castes integrate into a casteless society, a gursikh gets benedictions of the Guru and relishes elixir-like love of the Almighty.

Elaborating the hardships of an ascetic which he forebears to earn his status in generosity, Bhai Gurdas reveals:

\[
\begin{align*}
\text{jYsy iql pIV qyl kwFIAq kstu kY,} \\
\text{qW qy hoie dIpk jrwey auijAwro jI]} \\
\text{jYsy rom rom kir kwtIAY Ajw ko qn,} \\
\text{qW kI qwq bwjY rwj rwgnI so ipAwro jI]} \\
\text{jYsy qau autwie drpn kIjY lost syqI,} \\
\text{qW qy kr gih muK dyKq sMswro jI]} \\
\text{qYsy dUK BUK suD swDn kY swD Bey,} \\
\text{qW hI qy jgq ko krq insqwro jI]} \\
\end{align*}
\]

Jhulna Chhand-580

Transliteration:

Jaise til peer tel kadiat kast kai,  
taan te hoe Deepak jaraaye ujiaaro jie  
Jaise rom rom kar kateeai ajaa ko tan,  
taan kee taat bajai raag raagani so piaro jee  
Jaise tan utae darpan kajai losat setee,  
taan te kar geh mukh dekhat sansaro jee
Taise dookh bhookh sudh sadhan kai saadh bhai
Taa hee te jagat ko karat nistaaro jee.

Oil seeds are crushed with hard labour and then its oil burns the wick and eliminates the darkness. A goat is slaughtered in pieces. Then its intestines are used in instruments to create melodious music. A lumpsum of sand is melted to caste mirror and then people can see their faces in it. In the similar way an ascetic faces troubles and hunger in his meditation and only then becomes able for the welfare of humanity.

(c) Bhai Nanad Lal-Ghazaliat, Mathanavis and other Works

So far as the poetic forms used by Bhai Nand Lal are concerned, he has used quite different poetic style than those of Bhattas and Bhai Gurdas. Bhai Nand Lal basically was a Persian poet. No doubt, he has been devout Sikh of Sri Guru Gobind Singh Ji. He was a Hindu, devotional love attracted him to the services of Guru Gobind Singh Ji. He loved, adorned and propagated Sikh theology.

He was a great scholar of Arabic and Persian. He was also well versed in Punjabi, Hindi and Sanskrit. He was fully adroit in different poetic forms such as Mathnavi, Ghazal, Rubbaaee and Baint.

Kahan Singh Bhai defines and denotes the infrastructure of mathnavi as under:

Mathnavi:- The word mathnavi is derived from Arabic and is a form of poetry in which each pair of two stitches are found assimilating. Its stitch has 19 (matras) syllables with a single pause after 12 syllables.9

A few ash’ar taken from the works of Bhai Nand Lal:

1. Gar tura dar yaad-e-khuda baashi mudaam
   Ta shavee ai jaan-e-man mard-e-tamaam.

If you continuously remain imbued in Akaalpururakh’s meditation. O my soul, you can become a perfect human being.

2. Dar haqeeqat gair haq manjoor neesat.
Kisate jaan ko saraapaa nor neesat.  
Ibid, p.63 (Zindagi Namah)

در حقيقة تست غيّر حقيقة منظور نيسست
کیستی جنان کیوں نیورا نیورنیست

There is no such entity that can be accepted without God. O my mind, there is no such person, who does not reflect reediance of the Almighty from head to feet.

Ghair Haq az khaatr-o-dil door kun.  
Ibid, p.514 (Zindagi Namah)

دیده از دیدار حق پور نور گن
غیر حق از خاطرود دور کن

O God, kindly make my eyes refulgent with light by blessing them with a glimpse of the Lord. Kindly take away everything from my heart without the entity of God.

To watch the technique and style of vocabulary Bhai Nand Lal, let us see a few ash’ar from Ganj Namah in the eulogy of Sikh Gurus.

About Sri Guru Nanak Dev Ji:

Naam-e-oo shahe Naanak Haq Kesh.
Ke na’aayad Chanoo digar darvesh.

نام او شاہ نانک حق کیست
کہ وہ آبد جوں دیگر ان دور

Mahan Singh Gyani, Tasnifat at-i-Goya, khalsa Tract Society, Amritsar-1963, p. 101. (Ganj Namah)
His name is Patshah Nanak. His religion is Truth. No Faqir like him is found in the whole world.

About Sri Guru Angad Dev Ji:

Choon Vashaaf-e-oo zaat-e-Haq aamdaa
Vajoodash ze kudasee varak aamdaa.                Ibid, p. 104. (Ganj Namah)

He who praised him, actually praises the Lord. His disposition is a page from the holy Granth of gods.

About Sri Guru Amardas Ji:

Jahaann raushan az noor-e-arshaard-e-oo
Zameen-o-zamaan gulshan az daad-e-oo      Ibid, p. 105. (Ganj Namah)

This world is shining with radiance of his message. This earth and the world have been blessed with his bliss.

About Sri Guru Ramdas Ji:

Hamm az salatnat az furkash nishaan’
Giraan maayaa tar afsar-e-afsaraan’     Ibid, p. 106. (Ganj Namah)

His personality includes symbols both of royalty and renunciation. He is the king of kings.

About Sri Guru Arjan Dev Ji:

Azo nazam kaal-e-haq andeshaa ra
Bado nasq illam-e-zaqeen peshaa ra.        Ibid, p. 107. (Ganj Namah)
His verses and essays are full of divine thoughts and spiritual enlightenment.

**About Sri Guru Hargobind Sahib Ji:**

1) Do aalam munnavar ze anvaare oo.

Hamaa tishnaay-e-faiz-e-deedaar-e-oo.  

Ibid, p. 108. *(Ganj Namah)*

Both the worlds are illuminated with his spiritual (*noor*) light. All are anxiously thirsty of his bliss and kindness.

**About Sri Guru Har Rai Ji:**

Fayaazul daara construction Guru kartaa Har Rai

Sarvar-e-kaunen Guru Kartaa Har Rai  

Ibid, p. 109. *(Ganj Namah)*

Guru Har Rai is showering both the worlds with his blessings. He is the spiritual chief of both the worlds, mundane as well as divine.

**About Sri Guru Har Krishan Ji:**

Tufailash do aalam khud kaamyaab

Azo gashtaa har zarraa khursheed taab  

Ibid, p. 110. *(Ganj Namah)*

Both the worlds are successful due to his blessings. Even a dust particle shines like the sun with his blessings.

**About Sri Guru Tegh Bahadar Ji:**

Guru Tegh Bahadar aan’saraapaa afzaal,

Zeenat-aaaraay-e-mehfal-e-jaah-o-jalaal.  

Ibid, p. 111. *(Ganj Namah)*

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Guru Tegh Bahadur was the storehouse of moral and ethical values. His elevated virtues were instrumental to enhance and enliven the enrichment of divine parties.

**About Sri Guru Gobind Singh Ji:**

In the eulogy of Sri Guru Gobind Singh Ji Bhai Nand Lal has composed a long poem. Which got everlasting popularity in the Sikh community:

2) Daav-e-aafaq Guru Gobind Singh

Dar do aalæm taaq Guru Gobind Singh.  
*Ibid, p. 114. (Ganj Namah)*

Guru Gobind Singh is the ruler of both the worlds. There is no rival of Guru Gobind Singh in both the worlds.

3) Haq Haq andesh Guru Gobind Singh

Baadshah darvesh Guru Gobind Singh  
*Ibid, p. 114. (Ganj Namah)*

Guru Gobind Singh is an observer of truthfulness. He is both a medicant and king.

4) Qaadire har kaar Guru Gobind Singh

Beykasaan ra yaar Guru Gobind Singh  
*Ibid, p. 115. (Ganj Namah)*
Guru Gobind Singh is capable of tackling all problematic affairs. He is the supporter of the weak.

Dr. Aziz Abbas in his studies subjected to the historical background of Persian Mathnavi pointed out: Mathnavi as a poetic form emerged first of all in Iran. It is a substitute of drama. In Mathnavi the narrator controls the situations himself and presents them to the readers accordingly, whereas in drama the situations and incidents are written and handed over to the characters to perform them on the stage. Dr. Sahib has put forth five forms of mathanvi:

1) Ishqia Mathanavi Romantic Mathanavi
2) Akhlaqi Mathanavi Ethical Mathanavi
3) Tarikhi Mathanavi Historical Mathanavi
4) Razmia Mathanavi Warfare Mathanavi
5) Waqiati Mathanavi Narrative Mathanavi

Author’s approach towards the mathanavi is historical and subjective. He has also tried to narrate the techniques of Mathanavi and denoted its 7 bahars (metres) Undoubtedly. Bhai Nand Lal’s works propound some historical aspects about the Sikh Gurus but his mathanavi Ganj Namah or Jot Bigas cannot be included in the categories mentioned above. Some important Indian Mathanavi authors are Assmi, Urffi, Faizi, Zahuri, Kaleem, Saleem Tehraani, Bedil, Aafreen, Ghalib, Iqbaal Lahori etc.

Ghazal:- Diwan-e-Goya consists of ghazals, rubaayees and baints. Ghazal had been the most popular form of Persian poetry in medieval as well as the modern times. Kahan Singh Bhai has defined the infrastructure of ghazal as under:

In Arabic ghazal means talking with beautiful ladies i.e. romantic poetry. This poetic metre is of various types. Just like swayya. Bhai Nand Lal has composed ghazals of 10 and 12 stanzas in Diwan Goya, which vary in metre depending upon the number and position of matras. The even verses must rhyme. They must alliterate

The Bhai in the referred definition has highlighted the subject of ghazals prominent in Urdu literature. Urdu had been the language of cantonments where the Mughal or Hindi troops used to live segregated from their families. Because of
nostalgia they used to enjoy the feminine lust in words. They turned the Urdu literature towards the romanticism and made the romantic ghazal an integral part of the cantonment culture.

In Persian literature Sheikh Attar Nishapuri, Saadi Shirazi and Hafiz have left ethical, moralistic and philosophical ghazals but the Urdu poets rarely traversed the limitations of the romantic ghazals. The Punjabi and Hindi poets also followed the traditions initiated by Urdu poets.

Ghazliat of Bhai Nand Lal are subjected to eulogize the Sikh Gurus and interpret the thoughts of Gurbani. Bhai Sahib had profound study of Sikh theology which is quite vivid from the text of his works. In the eulogy of Sri Guru Gobind Singh Ji Bhai Sahib writes in a ghazal:

(i) Deen-o-duniyaa dar kamand-e-aan paree rukhsaar-e-maa

Deen o duniyaa karmidaan par rahi rukhsaar ma
Bar do aalam qimmatikey tar mooye ma

Mahan Singh Gyani, 
Tasnifat-i-goya, 
Khalsa Tract Society, Amritsar, 
1963-p.39. (Diwan-e-Goya)

Both, the mundane and the spiritual worlds are under the control of my fairy-faced friend. The price of the both the worlds is less than that of one hair of my beloved friend-Guru Gobind Singh Ji.

God is omnipresent. He is not bound to live in any Mandar, Masjid or Gurdwara. Human heart is the living place of God. Bhai Sahib writes:

(ii) Harr Kujjaa deedaym anvaar-e-khudaa, 
Baske az sohbate bazurgaan shud jazab. 

Ibid. p. 5. (Diwan-e-Goya)

Both, the mundane and the spiritual worlds are under the control of my fairy-faced friend. The price of the both the worlds is less than that of one hair of my beloved friend-Guru Gobind Singh Ji.

God is omnipresent. He is not bound to live in any Mandar, Masjid or Gurdwara. Human heart is the living place of God. Bhai Sahib writes:
I have seen the light of God in the company of noble souls i.e. the holy congregation. In this couplet the poet has shown that God is omnipresent and he can easily be found in the holy congregation. Here the poet is signifying the importance of Satsangat. His radiance and manifestation spreads everywhere. When gods is present everywhere man should not be worried about anything.

(iii) Dil agar daana bavad andar kinarash yaar hasat.
Chasham garr beena bavad darr har taraf deedaar hasat.

If our mind is conscious then the beloved friend (God) is in our embrace. If our eyes are capable of seeing reality God is everywhere.

(iv) Choon Khuda hazar ast dar hamaa haal.
Too chira mee zanee digar par-o-baal.

His thoughts echo Gurbani:

(a) Raaj naa chahun mukat na chahun man preet charan kumlare.  
SGGS-p 534

i) Gadaaye kooye turaa mail-e-baadshahi neest.
Havaaye salatnat-o-zauk-e-kajkulayye neest.  
Ibid, p-8. (Diwan-e-Goya)

ii) Hazaar takht-murasaa fataadaa dar rahand
Qalandran-e-to taaj-o-nageen name khahand.  
Ibid, p. 15. (Diwan-e-Goya)
Tis das piare sir dhari utare ek bhoree darshan deejay.
Nain hamare priya rang rangre ek til bhi na dhirjai.  
SGGS, p. 534.

iii) Yakk lehzaa bia vaa dar do chashmam b-nashee
Darr deeda nishahtaa dilrubayye che shawad.  
Ibid, p. 14

(Diwan-e-Goya)

(b) Gur Parmesher eko jaan
Jo tis bhavai so parvaan  
SGGS-p. 864

Ibid, p. 73.

(c) Dhan dhan bhaag tinaa bhagat janaa,
Jo Har Nama Har mukh kehteaa.  
SGGS (649)

v) Aarifaan-o-kaamilaan-o-vaasilaan.
Nam-e-oo daarand diayam bar jubaan  
Ibid, p. 58.

(Zindagi Namah)

(d) Faridaa chaar gavayaa hand kai chaar gavayaa samm.
Lekhaa Rabb mangaysiaa to aahon’ kehre kamm.  
SGGS (p. 1379)

vi) Daan’ zaqqeen, taa chand een’ duniaan’ bavad.
Aakharish kar-e-to ba Maulla bavad.  
Ganda Singh, Bhai Nand Lal, 
Granthavali, Publication Bureau , Punjabi University, Patiala, 1989, 
p.103.
Rubaayee:- Kahan Singh Bhai has defined the nomenclature of the word *rubaayee* as under:

In Arabic, *rubaayee* is meant for arrangement of four letters in a word or a *chhand* of four lines i.e. ‘chaupada’. Like other poetic forms *rubaayee* also has numerous forms. The famous form has been seen in the works of Bhai Nand Lal. It has four lines. The first and second separately consists of 22, 22 matras. The third line comprises 19 matras and fourth line consists of 20 matras. The first, second and fourth line alliterate.\(^{12}\)

Bhai Nand Lal has been one among various poets wrote have written *Rubaayees* such as Omar Khayaam Abul Khair, Abu Saeed, Mirja Ghalib, Sarmad Shaheed and in Punjabi Bhai Vir Singh. *Rubaayees* of Bhai Nand Lal are very connotative and expressive. They look like romantic but theme of his *ghazals* is rather moral and spiritual.

Bhai Nand Lal Ji writes:

1) Koor asat harr aan deeda ke haqq raa na shanaakhat  
Een umar-e-giraan maayaa ba ghaflat darbaakhat.  
Oo gireeyaan kunaan aamad ba has art murad,  
Afsos dareen aamad shudd kaar-e-na saakha.  
Mahan Singh Gyani,  
*Tasnifat-i goya*,  
khalsa tract society,  
Amritsar, 1963-p.32.  
(*Diwan-e-Goya*)

کور ست پر آن جسم کہ حق ہائے شناخت  
وائین عَمَر جَرَان مَاہیے بے فلقہ در باخت  
او گریتیاں گُنْسُان آمُده و بِحسَرِت مُدَر  
افسوس در این آمُد و شد گُنْسُان سُناخت

Everyman (every eye) who could not recognize God, can be considered belind. He wasted his precious life in negligence. He came to this world crying and passed away without fulfilling his purpose. It is a matter of regret that he could not break the cycle of birth and death.
Nobody can be happy without the grace of True Guru:-

2) Een umar-e-giraan-maayaa ke barbaad shaved.
   Eva khannaaye veeraan va-cheh abaad shaved
   Taa Murshad-e-Kaamil na dehadd dasat brahmm
   Goya dil-e-gamgeen to choon shaad bavad.  
   
   Without the grace of True Guru, this precious life goes waste. The human 
   heart is always filled with pains and worries. It can be made free when it meets 
   the compete Guru.

Baint:- Bhai Kahan Singh Nabha comments:

According to the poets of Arabic and Persian literature, a baint has two lines.
It has various forms on the basis of matras. There are eight different kinds of 
baint. Bahi Nand Lal, Sri Guru Gobind Singh Ji, Waras Shah, Hafiz etc. have 
used this poetic form successfully. 13

Describing the importance of Satsangat (the holy aggregation) Bhai Nand Lal 
writes:

(i) Sohabat-e-nekaan agar baashid naseeb
    Dolat-e-jaavid zaabi ai habeeb.
    
    Ibid, p.39. (Zindagi Namah)

Giving the significance of Nam Simran (bandage), recitation of God’s Name, he 
says:-

(ii) Daulat-e-jaaveed baashed bandage.
    Bandagee kun bandage kun bundagee.  
    
    Ibid, p. 40. (Zindagi Namah)
(iii) Yaad kun haan taa tawaani yaad kun.
Khanna ra az yaad-e-Haq abaad kun, 

Ibid, p. 66. (Zindagi Namah)

پہلا گن پہلا تہانی پہلا گن
خیلیمین از پہلا حلق آپ سید گن

(iv) Ghair harf-e-khuda mago Goya

Ke digar pooch hasat keel-o-makaal.

Ibid p. 72. (Diwan-e-Goya)

غیر حرف خداامگو گویا
کہم دینگری وہ جست قبائل ومقلال

Explaining the concept of Sikh theology that God is everywhere, he is not confined in so-called religious places; he is omnipresent, everything living or non-living belongs to Him. All are his creation.

(v) Neesat ghair az aan sannam dar parda-e-dair-o-haram,

Kai bavad aatish-e-do rang az ekhatlaaf-e-sang ha

Ganda Singh, Bhai Nand Lal, 

Granthavali, Publication Bureau, 
Punjabi University, Patiala, 1989, 
p.87. [Diwan-e-Goya, (bait)]

نیسست غیر از آن صننم در پردرد دیو امر
کہ وہ وہ آتمنام در رنگ اراختلا مسنگ پہا

It is very interesting to note that in his Persian works Bhai Nand Lal has used Ghazal, Rubaayee, Mathanavi and bait, but in his Panjabi works like Rahit-Namah and Tankhah-Namah Bhai Sahib has used the poetic forms as Chaupayee, Dohra and even Sortha. The works mentioned above are in form of dialogue between Sri Guru Gobind Singh and Bhai Nand Lal.

Mentioning the daily routine of a Gur Sikh concerning religious obligations, Bhai Nand Lal writes the views of the Guru in the form of Dohra:
hwQ jQ kr AdN sbN bYTo moh hzUr,
sIb ky gRMQ jI bcn suxy so hzUr]

(Rehat Namah)

Transliterate on:

Haath jor kar adab son’ baitho mohe hazoor.
Sees tek Gur Granth Ji bachan sune so hazoor.

Translation: It is the duty of every Sikh to go to Gurdwara daily and genuflect before Sri Guru Granth Sahib and hear the teachings of the Shabad Guru attentively.

Using the poetic form of Chaupayee Bhai Nand Lal writes in Rahit-Namah. He asks the Guru:

qumrw inrgux rUp Apwrw,
so iks dyKY dIn idAwrw]
jgq gurU qum kho suAwM,
Git Git vwsI AMqrjwm]

Translation: The people of mundane world cannot see and understand the formless existence of the Guru. Guru Gobind Singh is called the world Guru and He knows the internal wishes of the heart of men.
Tankhah Namaha again, is in the form of dialogue between the Guru and Bhai Nand Lal. Asking the Guru what are the dos and don’ts for the Sikhs, He asks in the form of a dohra:

pRSn kIAw nMd lwI jI gurU bqweIey moih ]
kOx krm ien jog hYN kOx krm nhIN soih ]


*(Tankhah Namah)*

Transliteration:

Prashan Kiaa Nand Lal ji Guru bataaye eye mohe,
Kaun karam en jog hain kaun karam nahi sohe.

Translation:

Then Bhai Sahib writes in the words of the Guru using the Dohra form:

That a Sikh should not eat anything without taking bath and reciting the Name of the Almighty.

In the worlds of the Guru Bhai Nand Lal writes the answer:

nMd lwI qum bcn suxhu isK krm hY eyhu,
nwmu dwnu ieswn ibn kry nw AMn isauN nyhu ]


*(Tankhah Namah)*

Transliteration:

Nand lal tum bachan sunoh Sikh karam hai eiho,
Namm daan ishnaan bin kare na ann sihon niho.

In the words of the Guru, Bhai Nand Lal forms a Chaupayee saying that a Khalsa (a Singh of Guru Gobind Singh) should give up back-biting, he should fight bravely against tyranny, kill the five vices and burn the bad deeds. He should give up pride, and avoid illicit relations with other body’s woman. A Khalsa should not have a bad look
on the belongings of others. He should recite the Name of God and love Gurbani and fight bravely with enemies.

\[
\text{^wlsw soie jo inMdw iqAwgY,} \\
\text{^wlsw soie 1Vy hoie AwgY} \\
\text{^wlsw soie jo pMc ko mwrY,} \\
\text{^wlsw soie krm ko swVY} \\
\text{^wlsw soie mwn jo iqAwgY,} \\
\text{^wlsw soie priqRAw qy BwgY} \\
\text{^wlsw soie pRidRSit ko iqAwgY,} \\
\text{^wlsw soie nwm rq lwgY} \\
\text{^wlsw soie gurbwxI ihq lwie,} \\
\text{^wlsw soie swr muMih Kwie} \] \text{Ibid, p.228.}
\]

*(Tankhah Namah)*

Transliteration:

Khalsa soye jo ninda tiaagai,  
Khalsa soye jo larai hoye aagai.  
Khalsa soye jo punch ko maarai,  
Khalsa soye karam ko saarai.  
Khalsa soye maan ko tiaagai,  
Khalsa soye jo partriaa te bhaagai.  
Khalsa soye pardrisht ko tiaagai,  
Khalsa soye Naam rat laagai.

Bhai Nand Lal also makes use of *Sortha* when he reminds the Sikhs of their daily dos, to comb hair and dress turban daily. He must brush his teeth daily.

\[
kMGw dovyN vkq kr p`g cuXy kr bWDeI, \\
dwqn kry inq nIq nw duK pwvY lwI jI[ \text{Ibid, p.226.}
\]

*(Tankhah Namah)*
In ancient times, in Indian monarchical system a *raJayogi* had the higher status than rajas. *Rajmata, rajpita* or raj guru were responsible for the activates of rulers and Hindu kings used to receive guidance from their *raJgurus*. But this system was abolished by the Mughals. The court poets also used to play an important role in the political hold of the empire because he always used to eulogize the actives of his patron. Thus he could influence the ideologies of the king.

In Hindu epic literature Narad Vishva Mitter, Vishavpati, durbasa, Shunkracharyya being *raJrishi* and *raJgurus* enjoyed the highest status in the Hindu monarchical system. Not only gods and even public paid them regard. Even demon gods had reverence for their gurus like Shunkracharya of the Puranic literature.

This concept of reverence towards Guru continued in Hindu and Sikh communities. According to the version of Guru Nanak:

Balhari gur apne deohari sadvaar  
Jin maanas te devte kie karat na lagi var

*Asa di Var*  
SGGS pp, 462-63

Guru Nanak in Jap Ji again endowed the status of deities to the Guru:

Gur Isar, gur Gorakh, Brahma gur, Parbhati Mai.  
SGGS-p. 3

So, it may be said that *raJyogi, raJguru* and *raJrishi* was a status which earned high esteem in Hindu and Sikh society. The Sufi literature conferred this status upon murshid with a minor conceptual change. The status of murshad has high rank in Sufi literature. The poets understudy termed the status of rajguru, rajiyoji, rajrishi to the Sikh Gurus but not that of a Murshid about Sri Guru Nanak Dev Ji Bhai Nand Lal writes in Ganj Namah.

Baad bar murshad tareeq nisaar  
Az sar-e-ejaz sad hazaaraan baar  
Murshad-e-paak noore Haq aamd
Zaan sabab dar dilam sabq aamd
Mahan Singh Gyani,
*Tasnifat-i goya,*
khalsa tract society,

Similarly, he extolled Sri Guru Angad Dev Ji in *Ganj Namah*
Guru Angad ann murshadul aalmeen
Ze fazal-e-ahd rahamtu l muzanbeen

Similarly, he extolled Sri Guru Angad Dev Ji in *Ganj Namah*

Ganda Singh, *Bhai Nand Lal,*
*Granthavali,* Publication Bureau,
Punjabi University, Patiala, 1989,
p.171.

He did not describe them as they are dealt in Sufi literature. Bhai Nand Lal had deep respect for Gurus. He eulogizes Guru Gobind Singh in *Ganj Namah.*

Sayal az inam Guru Gobind Singh
Khaak-e-paak Iqdaam Guru Gobind Singh
Baad Jaanish fida-e-Guru Gobind Singh
Fark-o-bar pai Guru Gobind Singh.

Ibid, pp. 189,190.
Bhai Nand Lal has not portrayed the Gurus mere the spiritual guides like that of Bhai Gurdas. He had full understanding of the monarchical system of the day. He also had knowledge of the domimative life of rulers of the day. So he called the gurus with similar adjectives like *jahaan bane Akleem*

**Guru Ram Dass aan milaaul wara**

Jahan ban-e-Akleem sidq-o-saafa

*Tehqo Rama Ram dad an Ma'ta-ta'wah hoori*

**Giraam Maya tar afsar-e-afsaraan**

Ham az saltnat ham az fukrash nishan.

*Giraam Maya tar afsar-e-afsaraan*


Emperors of the both lives. Even the emperors of the worlds genuflect to pay them regards. He portrays the features of kings as well as ascetics in the Sikh gurus

Ham az saltnat ham az fukrash nishan.

**Giraam Maya tar afsar-e-afsaraan**


According to his version the Sikh Gurus are brave, truthloving and rulers of both the worlds temporal and spiritual. They had treasures and riches like emperors and also they were graceful towards their disciples. The poet uses similar adjectives for the Gurus ie *daaware aafaq, dar do aalim taaq, khazin, muin muta’l, darwesh, sarvarannra tag,*

By this viewpoint the poet differs from the poetical strategies of Bhai Gurdas, but assimilates with bards who called the gurus *Rajyogi.*

(i) *kibkl sujsu gwvau gurU nwnk rwjU Xog ijin mwixEu]11*

SGGS p1389

Kabkal sujas gavo Guru Nanak rajyog jin maanio.

The Bhatt Kalsahar sings the subline praise of Guru Nanak who enjoys the taste of spiritual union of God.

(ii) *iehu rwj jog gur rwmdws qum hU rsu jwxy]*
The relish of divine union with God is enjoyed by Guru Ramdas.

From the above study it may be concluded that:

1. The bards, Bhai Gurdas and Bhai Nand Lal have portrayed the Sikh Gurus in Indian context. None of them described like Murshid of Sufi literature or prophet or messenger of Semitic religions.

2. The bards have used Puranic and Vedic characters as adjectives for the Gurus and eulogized them as a part of the lineage to them.

3. Bhai Gurdas has eulogized the activities and graceful nature of the Gurus. He has used minimum supernatural narratives or similes to portray their personalities.

4. Bhai Nand Lal though has undertaken the Persian language as a form of poetry but described the Gurus in Indian context.

5. The bards have used the swayya a form of Sanskrit classical literature. Bhai Gurdas has eulogized the Gurus in the regional form of poetry i.e. var while Bhai Nand Lal has used bahar ramal from the Persian literature.

6. The language used by Bhai Gurdas is quite proximate to the language of mob of his time. His eulogies helps to propagate the Sikh theology.

7. The above referred works acquire a status of high esteem in the Sikh literature. These are cognized to be undertaken in the devotional singing of the Sikh cult.

8. The technique to exaggerate the meanings of Waheguru used by Bhai Gurdas has also been followed by Bhai Nand Lal. In the eulogy of each Guru he tried to exaggerate each spelling of their names in prose sections of Ganj Namah.

9. The bard poetry due to their art and language is a decent specimen of the Indian classical poetry. The vars of Bhai Gurdas are key and exemplary specimens of the spiritual vars while the works of Bhai Nand Lal is a good specimen from the Court of the Tenth Guru who had engaged 52 poets in literary activities.

10. Bhai Gurdas in his vars and Kabbit Swayyas unlike the other poets had mission to propagate the Sikh theology. He undertook more theological aspects of the
Sikh philosophy. The Bhattas concentrated only on the subject of eulogizing the Sikh Gurus. Bhai Nand Lat has concentrated on both the subject i.e. to praise the glories of the Sikh Gurus as well as he has explained the importance and significance of different concepts of Sikh theology.

11. All the bards, Bhai Gurdas as well as Bhai Nand Lal endeavored to explain the development of the Sikh theology which proceeded further by the series of Gurus step by step. Though they called them *Ek Jot* (Single swaroop) but it did not mean to consider them like the Halulia School of Stifles. They meant that all the Gurus had a single mission to develop the virtues among mankind. The Sikh Gurus were working under a mission that was ordained by God and Sri Guru Nanak Dev Ji was the first Guru who laid the foundation stone of the theology. The further Gurus worked for the development of the theology. Incited by the Guru Nanak Dev.

**References**


2. Ibid, pp-432-436.


