CHAPTER VI

MYTHOLOGICAL, RELIGIOUS AND MISCELLANEOUS IMAGES
Myths are fables born in the early stages of history. Their fantastic images (gods, angels, legendary heroes, dreadful wars and battles between gods and demons, etc.) were human attempts to generalise for the sake of understanding and propagating the phenomena of nature and society in the dialectical relationship with the man. C. Day Lewis is of the opinion that the poetic myths were created by the collective consciousness of the people and the poetic image returns to that collective consciousness for its sanction. He concludes that the poetic image is the myth of the individual.¹ Sussane K. Langer has rightly said, "Legend and myth and fairy tale are not in themselves literature, they are not art at all, but fantasies; as such, however, they are the natural materials of art."² Christopher Caudwell, agreeing with Sussane K. Langer, explains it more clearly. In his words, "The world of the literary art is the world of tribal mythology become sophisticated and complex and self conscious because man, in his struggle with nature, has drawn away from her, and laid bare

her mechanism and his own by a mutual reflexive action. Mythology with its ritual and art with its performances, have similar functions - the adaptation of man's emotions to the necessities of social cooperation. Both embody a confused perception of society but an accurate feeling of society.  

The natural phenomena with its wonderful, magnificent, beneficial or destructive manifestations created the feeling of wonder and ecstasy in the minds of the ancients. And they created phantastic stories around such forces of nature which became the earliest gods created by the imagination of the ancient man and were worshipped by them. For example, the myths about the sun-god. "Endless myths are connected with the sun. At first he is the sky's child, and has the moon for its twin sister. His mother is an impersonation of darkness and mystery. He travels yearly from hyperborean regions towards the south, and daily he traverses the firmament in a chariot. He sleeps in a sea-nymph's bosom or rises from the dawn's couch. In all this we see clearly a scarcely figurative description of the material sun and its motions. A quasi-scientific fancy spins these fables almost inevitably to fill the vacuum not yet occupied by astronomy. Such myths are indeed compacted out of wonder, not indeed to add wonder to them," says George Santayana.  

In Brhad - Aranyaka Upanishad, we find the imaginatively concocted fantastic story about the origin of the human race: "He (the Self, the Purusha) was so large as man and wife together. He then made this his self to fall in two ('pat\') and thence arose husband ('pati\') and wife ('patni\'). Therefore, Yajnavalkya said: "We two are thus (each of us) like half a shell." Therefore, the void which was there, is filled by the wife. He embraced her and men were born. She thought, 'How can he embrace me, after having produced me from himself? I shall hide myself.' She then became a cow, the other became a bull and embraced her, and thence cows were born. The one became a mare, the other a stallion; the one a male ass the other a female ass...

Mythology: Indian mythology is a rich source of the imagery of the Adi Granth. The poet or any other creative writer cannot isolate himself from his culture. Moreover, poetry is a cultural creation and hence its quality of not being translated in any other language without losing its poetic lustre and beauty. The saint poets of the Adi Granth wanted to make their spiritual experiences tangible to the people around them. The masses were illiterate and were denied the right of having education as it was against the interest of the ruling class and the Brahmans and Pandits (the parasitic elite) of the times.

Shudras were even denied the right to listen to the shalokas of the sacred texts of the Hindus.

These saints of the Adi Granth got in nature, the weathers, seasons, water, rain, fire, house-hold materials and indoor and outdoor occupations (especially Agriculture), birds, animals and insects, the games and other simple entertainments of the general masses, a rich and in-exhaustible source of imagery. It is worth noting that the day-to-day life of the feudal lords did not provide images to the saint poets, but the life of the poor downtrodden people who were suffering under the unbearable weight of cruelty, suppression and exploitation at the hands of the rulers and their religious agents - the Brahmanas, is used in imagery by them. It shows that these saint poets who rose from the ordinary people, pleaded their cause and did not become the stooges and agents of the ruling class (the rich money-lenders and feudal lords).

The ordinary, ignorant and innocent people were taught and were preached the myths and fables which served their selfish interest of keeping them slaves. To keep them in constant fear of God and thus to earn money from them by preaching that Maya is the greatest hindrance, in man's getting emancipation (The tragedy of that age was that the teachers and preachers were amassing wealth which they in their preaching denied to the people by asking them to remain away from it and not even to touch it.) For
example, Lord Krishna was propagated as a permanent lover whose hobby was to entice women, to enjoy them and to marry as many as he liked. And there was born no father who would feel dishonoured and check the malicious advances of Lord Krishna. Lord Krishna who, himself, had the right to kidnap the would-be-wife of a prince, did not allow the Kauravas to denude Daropadi (the wife of the five Pandavas) who was won by them in gambling. Moreover, Krishna is shown as the philosopher preaching the immortality of the soul and helping the Pandavas to win the Battle fought at Kurukshetra by playing evil tricks against Kauravas. The idea behind this "Leela" of the Lord, (the incarnation of the God, as they say) was that God of the "Brahmanas was at liberty to do anything he likes without caring for justice whereas God is the embodiment of the Eternal Justice and He puts the noose of the Yama around the neck of the man who refuses to submit to His dictates.

One has to study seriously, in this context, the struggles and hardships which a small boy (Krishna) had to face to become a hero in the Indian mythology. Firstly, it was he who gathered round himself the army of the 'Gowalas' and fought against the monarchy of the day (Kansa's kingdom) and was victorious. Secondly, he instructed the 'Gowalas' to worship the mountain which provided them with fruit and their cows with grass. He did not want them to worship
the so-called god, Indra'. Both these were the revolutionary steps that this hero of the people took in those olden days. It was quite an ordinary and minor event that the 'Gopis' of the area fell in love with him. Every healthy and handsome youth who is intelligent enough to rally round himself, the army of the downtrodden, innocent and cowardly people to attain victory against a king, becomes the hero of the people. He, certainly, becomes the hero of the hearts of the maidens of his own area. The fables of flirtation attached with his name are sheer non-sense. It was the vicious act of the shrewd Pandits and their masters (the kings) to conceal the real character of Krishna under the layers of these myths of flirtation. These myths are so much repeated in oral and written literature that they become the religious, cultural and literary tradition and had so much influence on the people of the past and are wielding so much influence on the present generations that no one can separate them from the people. Linked to these stories was the fear that Lord Krishna, himself the God incarnated, will not emancipate him and shall order the Yama to torture the unbelievers. Even the saint-poets of the fifteenth and sixteenth centuries and their followers had a faith in these stories. No doubt, they tried to clear the mist of new conventions linked with these already invented stories. Namdev admits Lord Krishna as the All-pervading Lord:
O Devaki, mother of Krishana, Blessed art thou: 
In whose home came the All-pervading Lord, the 
Master of Maya...
He played on the flute and grazed the cows:
O, the Master of Namadeva sported ever in Joy.

And Guru Tegh Bahadur creates the image of saving 
the honour of Daropadi:

Daropadi, the princess of Panchala, remembered God's 
Name in the royal court of Duryodhana,
And Lo, the Compassionate Lord Rid her of her woes, 
and Made Manifest thus His Own Glory. 7

Guru Ramdas creates the images of Vidura's home; 
of child Krishana's murdering Kansa, Chandoo and Kesi - the 
demons; 9 of Sudama. 10 But the image of Kubija creates 
philosophical obscurity:

Krishna Kiest Kubija, in his Pleasure, and took her with 
Him to Heaven. 11

But the mist is cleared by Guru Ramdas in the image 12 
where he opines that God himself is the Gopis and Himself the 
Lord Krishana which shows the Omnipresence of God.

6. यहिं यहि समय ते ते || सिय छिणि समयोऽवरणजी ||
7. उससी तही चम प्रक भूति नमकः प्रवृति जानी ||
10. Adi Granth, p. 1191.
11. उससा यथा जले दृष्टि नाना तेसे छेतुः भिक्षणे ||
But the belief of accepting Krishna as God incarnated is condemned by Guru Nanak. In an image he tells us about the forcible seduction of Chandravali and the bringing of the Elysian trees from Heaven for his gopi (Satya Bhama) and then revelling in Vrindavana. In another image, Guru Nanak takes the situation of Krishna, the man, overpowering the serpent in the Yamuna river. Guru Nanak appreciates Krishna for his preaching the people to worship the mount Govardhana and rejecting the worship of Indra as a god. He seems to be against the idea of presenting Krishna as God-incarnated. In an image, he reveals that Krishna was a follower of a guru and Rama had also a guru:

Through the Guru's Wisdom, Krishna lifted the mount of Govardhana:
Through the Guru's Wisdom, the stones were made to swim across (by Sri Rama). 15

In this image we should not go after the literal meanings. Lifting the mount of Govardhana, symbolically means giving this mountain its proper place as it is the place from where the food for the animals and the fruit for the human beings are made available. Shri Rama's power to help the ordinary persons to swim across the dreadful ocean of their existence on earth is the metaphorical meaning of 'the stones made to swim across'. Guru Ram Dass

15. चुम्बि चिरसदिच्छ केहनयथ उपसे।
   चुम्बि मागिद्रि शरणा उपसे।

    ॥ न. ज. 1041॥
condemns the incarnation theory and shows that Krishna and his brother Balram were the followers of a Guru and for the same reason were loved by God.\textsuperscript{16}

\textbf{Rama:} Only a limited number of images about Rama are found in the Adi Granth. The reason is that Rama was a king, the son of a king and the father of kings. Our saint-poets came from the lower strata of society and did not have much interest in the affairs of the kings. How could they appreciate them when their own cause was the cause of the people and not that of the relentless kings. Prehlada, who had to bear the tortures at the hands of a king, was their hero. Krishna, who fought with a king, Kansa and conquered his territory, was their beloved friend. Some images of Rama's struggle against Ravana are available. At one place, Namdev accepts Rama as his Lord.\textsuperscript{17} Guru Nanak creates the image of Rama slaying the demons and the disclosure of the secret by Ehabhishana to Rama, is created:

\begin{quote}
The Gurmukh is the Bridge built by the Creator-Lord: Through him the Lanka (of the body) is robbed off the trepidations of the (five) demons. The Ramohandra (of the mind) slayeth the Ravna (of ego) And through the Guru is known the secret that Ehabhishana revealed.\textsuperscript{18}
\end{quote}

\textsuperscript{16} Adi Granth, p. 165.
\textsuperscript{17} Adi Granth, p. 973.
\textsuperscript{18} त्रिपाद अविलिक शंकर विषये || श्रीराम लुकी तैल नीचपणे ||
लगभग अविलिक विष उष्टे || काश काशिर त्रिपाद बलाशक्ते ||
\textsuperscript{w. s. v. 942.}
In the above image, the robbing of the body by the five demons (greed, lust, avarice, anger and false attachment) and the murdering of the ego by the mind of a man is depicted. Parsurama, who was the sixth incarnation of Vishnu was defeated by Ram Chandra, the seventh incarnation, and hence he wails. Guru Nanak creates the image of Rama's wailing when he was in exile and was separated from his wife and brother. The image of constructing the bridge over sea between India and Sri Lanka, about Rama's coming into the world to save his wife from Ravana and the destruction of Ravana's ego by Rama are found in the Adi Granth.

Brahma: God has created this world of ours. First of all there was water and water all around. "Kartapurkh" of the Adi Granth created air and the earth. Putting the fire and water together in the body of the human beings, he created the whole world. But the ancient Hindu mythology shows that it was 'Sihjanhar Prajapati'(who later became as Brahma') adopted the form of a Varah ("soor") and took the earth out of the water after He, in the form of air, flew over it and saw it from above. Then acquiring the

20. Ibid.
form of Kooram ("Kachhua"), created life. But a thorough study of the mythology of the Indian people shows that these Varah, Kooram, Nursing, Rama and Krishna were the 'Vishnu's in-carnations. About the birth of Brahma, it is said that Vishnu was lying in the water (before the creation of the earth) and in his navel there was a lotus and Brahma took birth from that lotus:

Brahma was born of the navel of Vishnu from which arose lotus, and he uttered the Vedas in a melodious tone.

Brahma indulged in ego and had to suffer the loss of Vedas. Brahma is renowned as great even then he did not know the whole secrets of the universe. Guru Nanak says that it was God, Himself, who incarnated Himself as Rama and cut off the head of the blind, ten-headed Ravana and incarnated as Krishna, chopped off the head of Kansa. It did not add to His greatness because these actions are comparatively the grains of sand. Nanak wanted the people not to limit their devotion to these incarnations of God, but to the God Himself, who is at the root of all and the source of each and everything. God created Brahma.

25. वैष्णवीय मिथिहास (तंत्रसमावेश), pp. 489.
Brahma, his sons and other gods sing His praises. 30

**Indra**: Numerous persons in whom was a particle of His Power, became his prophets on earth as many Indras are at His Court:

A myriad persons became his Prophet in whom was a particle of His Power;
Yea, a myriad Indras stand at the Door of this Lord, my God. 31

The Nine incarnations of Vishnu were wielding His Powers.

Lord Krishna, a hero of the proletarian class of his times, was blessed by God. Rama, at his Behest, shattered the ego of Ravana and killed him. The ignorant and innocent masses start worshipping these heroes as God. But the saint poets of the Adi Granth, clear the doubts and instruct the people to sacrifice themselves for the Lord who orders these gods to help the masses. 32

Countless Indras, along with a large number of other gods, are reciting His praises standing at His Door. 33 Guru Ramdas creates an image of Indra trying to seduce Gautama's wife, Moon was sitting at the door as a watchman, Rishi Gautama returns from the river Ganga in the early hours of the morning, his cursing Indra and hence Indra's repentence because of the appearing of a thousand female organs upon his body:

31. अदि ग्रन्थ, पृ 1285.
Indra came to grief cursed (by Gautama) with a thousand marks resembling the female organ on his body) 34

Shiva:

Kabir's pen is so sharp that one cannot help praising him for his encyclopaedic knowledge, wisdom and wit. The following image shows his iconoclastic attack on the Hindu religious authorities, who leaving behind the essence, were concerned only with the shell of spirituality.

O Pandit, I saw thy Mahadeva too riding the white Nandi bull, cursing the Store-keeper for his bad food and killing his son. 35

In an image of waking up and serving at the Foot of God, Kabir gives expression to his religious philosophy. According to him, Namdeva and Jaideva of Kali age have attained the same spiritual position as Shiva had in the court of God. As Shiva is awake at God's Feet, Namdeva and Jaideva do not lag behind. They are also awake:

And Shiva, too, is Awake to Serve at God's Feet, 36
And in the Kali age are Awake, Namdeva and Jaideva too.

34. सलरूर तरस ने लिंग के प्रकटिका \[\text{संस्कृत} \quad \text{ल. प. 953}].
35. भिन्न भयानकों घातक शैल भेदिक अशुद्ध तेदिकर घर \[\text{संस्कृत} \quad \text{ल. प. 875.}].
36. \[\text{संस्कृत} \quad \text{ल. प. 1193-94.}].
Guru Arjan creates the image of Shiva, besmearing his body with the ashes expressing the idea that God is unfathomeable, unlimited and present everywhere.37

We find the image of Shiv Puri or Shiv Nagari which is the abode of Shiva. This is the view that ancient Indian mythology gives. Dr. Gopal Singh has interpreted Shiv Puri as the Self which is incorrect, because the images of the saint poets were firmly based upon the mythological, religious, social and cultural heritage of the Indian people. So, we agree with the interpretation of Gyani Badan Singh (translation by Badan Singh and others, under the supervision of the Raja of Faridkot), and Professor Sahib Singh. We give the image created by Guru Nanak:

I have seated in my Self and have forsaken all disputation and desire, And my horn is the Guru's Word and its music ever ringeth in mind.

Vidura: Vidura was the son of a slave-girl.39 Frightened by the austere look of the sage Vyasa, the queen sent the slave girl, disguised as the widowed queen, to share the bed of the sage. She was impregnated and gave birth to Vidura. He is known in Indian mythology for his great sense

38. फिर सबसे भर नहीं अच्छे की लीपी ली तथा दिली तथा। भिन्न सबसे भर नहीं भी अविचारित भूले तथा॥ अं. 360.
of impartiality, wisdom, righteousness and humility for he was redeemed. Kabir, through an image, shows that Lord Krishna preferred to visit his home and refused Kaurava's offer to stay with them:

O King, how is one to go to thy Home?
When I've seen such immense Devotion of Vidura that he, the poor one, is pleasing to my mind.
Thou hast been lured away by the illusory possessions of elephants and knowest not God!
And so against thy milk, the water of Vidura seemeth like Nectar to me. 41

The development in imagery is directly linked with the cultural influences and the changing forms of images are not only the product of the changing consciousness of the age, but they also depend on the class character of the poet.

The Bhakti Movement in India is the movement started by the saint poets, who had a religious outlook, but they belonged to the lower castes. It is known to every body that, in India the religion and the interpretations of the religious texts was the monopoly of the Brahmans who were the agents of the ruling classes, the feudal lords and their kings. The basic preaching was that the poor were

41. उदन नारी नागाते अर्धे || श्रद्धा ज्ञानिते चतुरै गुरुवरूपेन प्रेमित जये ||
जुली लोकायुध दे बुधान परेः बलदुष्ट द नाकिकर || || कीर्तिक ||
उत्तर बुध फल्यते त एवेतुः अनुजुष्ठ जति प्रेम महाकर ||

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poor and the rich were rich simply for the reason that, in the previous births, their deeds were such, as the man reaps the crop sown in his previous births. One cannot challenge fate which is the Will of God and the Brahmans had the birth-right to accept gifts from the poor and from the rich. The persons of the lower castes had no right to attend the religious ceremonies and were denied the right to worship God. Kabir attacked this ideology through his imagery:

If thou art a Brahman being born of a Brahman mother, Then why didn't you choose to be born in somewise different than the others? O how art thou a Brahman and I a low-caste? Is it that I have blood in my veins and thou hast milk? 42

Guru Ramdas creates the image of Vidura's house and conveys the idea that the persons of low castes like Vidura can attain a high status in spirituality and become the favourites of God:

Contemplating the Lord, men of low caste attained a high station: Yea, ask Thou Vidura, the son of a slave girl, with whom Krishna chose to allude. 43

42.* $\text{42.} \text{ नौ नौ नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौनिने नौ
Aiainalt Ajamal, a great religious scholar, was famous far and wide. He married a prostitute and started living outside the city. Once a sage stayed with him and while departing suggested him to name his son Narayan. The same he did. He loved his son very much. The common belief is shared by Guru Ramdas and Guru Arjan, and it is that by uttering the name of his son, he was emancipated. But it is illogical, unjust, unfounded, irrational and totally wrong. Guru Tegh Bahadur has correctly revealed that in the last years of his life, he was changed and became a staunch worshipper of God:

Ajamala became conscious of God at the end of his days and attained he to that state (of Bliss) in a moment which the yogis seek for a whole life. 47

This moment was not the first moment. It was not the first step on the spiritual journey but it was the last step. His worship of God, in his youth, neared him to the goal. But at that time, sex betrayed him and his ascend stopped. This last step was the deciding step that he took in his last days. The uttering of the

44. Adi Granth, p. 995.
46. Adi Granth, p. 999.
47. अजमाल ते नाम लिखि न कि कोई नृत्यधारिन मुणिया यष्टी ||
ता तुंगात ते नैसर्गिक संधार ने तवि नियत भवि यष्टी ||
अज. 66, 902.
name of his son Narayan was not the last step, but it inspired him and helped him in gaining the lost ground by contemplating the Name and becoming virtuous. This was the last step to reach the summit. Guru Tegh Bahadur and Guru Arjan are of the view that Amal was emancipated by contemplating God in his last days.

Janamejaya: Mere references to mythological characters create images in our minds because with such characters are attached certain myths. Thus images are created in our minds. Janamejaya is a great war hero in our mythology. He was one of the four sons of the king, Parikshat and the queen Eravati. He did not realise the Guru's word and had to grieve on losing the right path:

Janamejaya, grieved that he lost the way, And only for one error in life, he became a sinner.

Gajaraj: Gajaraj, a Gandharva, being cursed, became an elephant. He was seized by an Octopus. He, thereupon, prayed to God and was rescued by God who appeared in the form of Vishnu. This is a story found in Bhagwat Purana.

To instruct the human being to dwell on His Name, Guru Nanak

49. Adi Granth, p. 1192.
50. Vishnu Purana-4/20/1, 4/21/1, and Bhagvat Purana 1/16/2.
52. तेजेन परम दुष्ट शरीर || तेजेन अपरिय उपरि शरीर || अ.ि. उँ. 954'.
and Guru Tegh Bahadur use this Puranic study in their imagery.  

**Gainka:** Gainka, the harlot, coaching his devoted parrot and thus herself uttering the Name of the Lord, was emancipated. 

**Prehlada:** The story of Prehlada's unstained worship of God, Harnakshappa's resistance and ultimate defeat and death at the hands of Narsing (Man-lion) the Avatar of Vishnu, is a very popular story in Indian mythology. It deals with the suppression and exploitation of the innocent, and helpless saint at the hands of the king. Almost every prominent saint poet of the Adi Granth uses some portion of this story in his images. A critical study of the imagery in the Adi Granth reveals that the greatest influence of the story is on Guru Anand Sahib. He creates the images of Prehlada going to the Pandas (teachers) and his insisting on writing nothing else but Gobind Sanda and Marka, his teachers, reporting the matter to the king, his father; mother advising him not to utter the Name of Rama; imprisoning him in a room and being attacked by

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57. Adi Granth, p. 1133.  
Harnakashappa with a 'Gurj'; his continuing to sing the Name of Rama. Guru Nanak creates a series of dynamic images when he shows that ultimately, Prehlada was chained to an iron pillar, God, Himself, appeared in the form of a man-lion (Narsing), saved Prehlada and tore Harnakashappa with His Nails. Saints Kabir also creates an image of the appearing of God, Himself, in the form of Narsing:

And lo, the God appeared in a terrible form out of the Iron Pillar,
And tore Harnakashyappa, the king, with His Nails.

Such images are exploited by the saint poets of Adi Granth because every generation always uses the literary treasures of the previous generations and thus enriches the present.

Dhruva: Dhruva started worshipping God at the tender age of five and contemplating the Name met God. Namdev through an image shows that Dhruva and Narada were emancipated and they are living eternally in Heaven because they meditated over the Name.

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60. Adi Granth, p. 1154.
63. नमः सरस्वती नमः सरस्वती नमः सरस्वती
   नमः सरस्वती नमः सरस्वती
64. Adi Granth, p. 999.
The emancipation of Ugar Sen; the dishonouring of Kansa, Kasi and Chandoor; the saving of Gautama's wife, Ahalya; Durga's instructions to rely on the Name of the Lord for emancipation; Bhagiratha's bringing the Ganga to life; Drishtabuddhi's desire to destroy Chandarhansa, but setting fire to his own house and killing his own son instead; Aja's (Ramchandra's grandsire) agony when he was made to eat the dung he had given in charity; Ten-headed Havana's being the king of the Lanka of Gold and his wailing when he had to lose his Lanka; the celestial musician, Gandharva, a class of demi-gods, singing His praises are some of the images which the saint poets of the Adi Granth exploited in their imagery in order to make their spiritual experiences tangible for the ordinary masses. These images are used very successfully in the proper contexts. These are similes, metaphors and sometimes mere references which do not flower into poetic images as they are sensuous world pictures. It does not mean that the basic qualities of poetic image are not in the above images. One or two qualities are there in all of them. Their beauty and success lie in their exploiting the mythological sources.

68. Adi Granth, p. 995.
70. Adi Granth, p. 988.
73. Adi Granth, p. 982.
75. Adi Granth, p. 1158.
76. Adi Granth, p. 954.
77. Adi Granth, p. 1272.
The use of imagery concerning demons is found in the mythical contexts. But it is also used for the purpose of clarifying some contemporary matters of religious, social and cultural importance. References to the demons - Jarasindh, Kaljawar, Raktabij and Kalnem and to ghosts and goblins are found in the Adi Granth. The main theme of these images is that the demons are killed by the God and the saints and the gods are saved. When, after churning the ocean with the mountain 'Meru' used as the churning stick and 'Basak Nag' as the churning string, the fourteen jewels were found, there arose a quarrel between the gods and the demons regarding the distribution of these jewels. God helped the gods in defeating the demons. Satta and Balwand, the bards of the Sikh community, use this image in their 'Var':

He made the mountain (of consciousness) the churning-stick, and (single-mindedness) the Basak Naga, the churning string and so churned the ocean (the word). And thus he obtained the Fourteen Jewels (of wisdom), and with their light illumined the world. 80

The beauty is that this mythological image is used in a different context with a different purpose. The

78. Adi Granth, p. 224.
80. "सन्न भवतनर धर्मस्त विश्व सागर मनोविरतिः ॥
मनंत्र तृण गंगारिकृत बिरि मात्रहिमाद्रि तिनिः ॥
" अ. २९ ५६९"
Idea conveyed through it is that the consciousness of the man, without duality, meditating over the word finds the jewel of eternal wisdom.

The five (lust, wrath, greed, false attachment and avarice) are named as garrulous and dreadful demons\(^1\) and the man who becomes wise, following the true guru, smoothers these demons underfoot.\(^2\)

The Elysian tree (of heaven) and the Kamdhenu (the milch-cow of the gods) are also exploited in imagery by the saint poets. Guru Nanak creates the image of his own home. In the courtyard the Elysian tree grows and Truth are its branches, leaves and fruit,\(^3\) and Guru Arjan Dev says that dwelling on the Lord's Name is owning Kamdhenu (the milch cow of Gods).\(^4\)

The great saintly mythological figures are also used in the imagery with the purpose of instructing the public to inculcate in them the godly qualities. Sukhdev, Balmik, Ambrik and others are some of the examples. Sukhdev was a devoted follower of Janak. Under his guidance, he contemplated the Lord's Name and was awakened.\(^5\) It means

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81. Adi Granth, p. 1030.
82. Adi Granth, p. 994.
83. Adi Granth, p. 503.
84. Adi Granth, p. 265.
86. Adi Granth, p. 1193.
that he got light and found out the true path which leads to the mansion of God. Balmik, a chandal, enjoyed the company of the saints and was emancipated. Ambrik was emancipated and got "Abhai-pad" (the highest place of bliss) as he contemplated the Name.

Daropadi, the wife of the five Pandavas, was to be dishonoured in the presence of the courtiers. The Kauravas won her in the game of gambling in which the Pandavas lost the whole kingdom as well. Lord Krishna came to her rescue. The egotist Duryodhana lost his honour as he failed in his vicious and malicious attempt to denude her. Guru Ramdas creates the image of saving Daropadi from being dishonoured by the Kauravas in the presence of the courtiers. It was God Who saved her through Krishna:

As Daropadi’s shame Thou covered, though the demons had seized her by her forelocks.

We find some images, mere sensuous world pictures and references to the contemporary saints: Namdev, Kabir, Trilochan, Sain, Sadna and Jaidev. Guru Ramdas creates the image of Ravidas, loading and taking away the carcasses

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93. निति भरति दुष्टां ढंगरां अवशे शरीरां ठान रिति रन हितैते। सः ते भेल p. 982.
on the cart and dealing in hides. It shows that he was emancipated by repairing to the Lord’s Refuge.

From the above mentioned images, the image created by saint Namdev flowers into a poetic image which has the qualities of fertility and familiarity in it:

The Golden cup, containing the nectar like milk, I placed before my God. The Lord seeing (my innocence) was amused, And proclaimed: "O Devotees thou art Enshrined in my heart." And lo, the God Drank the milk at my hands and then I was back to my abode. And thus did I see the Vision of God.

"Babarbani" of Guru Nanak is a rich source of imagery. It picturises the social, political, religious and cultural scene of his times. These images show that Babar invaded India just like the marriage party of sin comes. In the battle, fought between these Mughals and the Pathans, the Mughal Army used guns whereas the elephants were used by the Pathans. The ordinary soldiers fought with swords:

The Moghals and the Pathans grappled with each other and the sword changed on the battlefield. And while the Moghals fired with their guns, the others put their elephants forward.

97. "कृप्या स्वायम्बुर्क नीली || स त्रिभु देवुर जली गरी ||
सेन आजुर भेने दिले परी || रघु राध केशन्तु गरी गरी।"

99. "सह बहुरुप दोरी राघवी तत्र अधि उत्क लाघवी ||
डकी रुपम उचि कमल करी गरति दिखवी।"

The use of imagery in expressing the spiritual, the
divine and the abstract, does not heighten but loses
its extra-ordinary, and super-natural lustre. It brings
the celestial affairs to the terrestrial level. The
idea and the ideal are concretised and become the 'object'
and the 'real' respectively. The saint poets of the Adi
Granth, being the poets of the masses, intentionally tried
to bring the celestial to the level of the ordinary
people so that the down-trodlen people might understand
these higher spiritual affairs and thus become equal to
the so-called pandits (the elite) of the age. The use of
such images, actually, helps the saint poet because the
purpose behind his poetic creation is to bring to the earth
what belonged to the earth, but was made, mischievously,
complicated and unintelligible by the shrewd Brahmins of
the times. The saint poets were of the firm belief that
God is the only Power behind the creation of the world and
the whole of the universe. The thirty-three crores (the
gods of the Hindu mythology) were not the Divine beings.
Even Brahma, Vishnu and Shiva are deluded by the three
modes. They were created by God, Himself, and the
so-called tenth incarnation (Rama) acted according to His
dicates. Guru Nanak conveys that God in His Will
created all the ten incarnations and the gods like Brahma,

100. Adi Granth, p. 852.
Vishnu and Shiva. 102

Guru Arjan, through the image, conveys that Maya has overwhelmed the spheres of Indra, Shiva and Brahma and these worlds are not beyond the control of death. 103 Kabir clarifies it by creating the image that Maya has even pierced through the hearts of Shiva, Brahma and Indra. 104

Saint Sadana has his own unique style of presenting the same view from quite a different angle. A carpenter married the king's daughter by assuming the garb of Vishnu with whom she had vowed to marry. When put to test, he came out victorious as he prayed to God to cover up his shame. 105 Through this image created by small images, Sadana wants to show the equality of a carpenter with Lord Vishnu. Guru Nanak stresses the point that these three (Brahma, Vishnu and Shiva) are also sick 106 and are soiled and uncleaned like the whole world. 107 Like the ordinary human beings, Indra, Brahma, Sanaka and Sanandana were emancipated by meditating over the Word 108 and the adversaries were slain. 109

These mythological and historical figures form not only the individual or private imagery of a certain saint poet. These images are a part of the Indian culture that comes to us from the immemorial past and flows through

the present to posterity. The mere reference to a myth or a mythic or historical personality starts a chain of small images in our minds that, coming together, form a bigger image - "the image." Such references can never cease to emerge as images because man cannot isolate himself from his cultural heritage. The cultural heritage has its roots in the sub-conscious and up to the un-conscious mind which is the store-house of premordial images. Henry Nash Smith, while discussing the American author Mark Twain, says that these transcendental figures are cultural and not merely private and individual images: "They were widely current in American literature and thought; They (the transcendental figures) are cultural, not merely private and individual images."

Religion:

It was a tendency among the ancient Indian philosophers to personify natural phenomena and to bestow upon them an essence of spirituality. The elemental forces of nature (air, fire, water, etc.) which they encounter in their daily lives were named and deified in hymns. The reason of it all was that the actions and manifestations of these forces of nature created fear in the mind of the ancient man. For example, the phenomenon of fire is called, 'Agni';

John B. Alphonso-Karkala elaborates this point further when he says, "...the phenomenon of wind is 'vayu'; the phenomenon of sun is Surya; the phenomenon of the appearance of the colourful dawn is the coming of the beautiful goddess-Usha; the phenomenon of clouds breaking into rain is the work of Indira." It shows that there is an intimate and close affinity and relationship between man, nature and God. The study of all the ancient literatures of the world, reveal that poetry deals with man's struggle to survive against the forces of nature. It also expresses man's wonder on the miraculous happenings that he experiences. The instinct of curiosity leads him to search the hidden regions so as to erect an image of God - an ideal figure - which is the artistic production of his poetic sensibility penetrating into the soul of everything around him.

"Poetry", says Shairp, "has three objects, which in varying degrees enter into it - Man, Nature and God. The presence of this last pervades all great poetry, whether it lifts an eye of reverence directly towards Himself, or whether the presence be only indirectly felt, as the centre to which all deep thoughts about Man and Nature ultimately tend." 


112. Shairp (On Poetic Interpretation of Nature), quoted by Dr. M.M. Bhattacharjee, The Research Bulletin (Arts) of the University of the Punjab, English Literature No.14, p.5.
Adi Granth is the repository of the essence of Indian philosophy of about five centuries - the period which is the period of a religious revolution in Indian history. The Hindu religion, which had become merely a body of some set rites, ceremonies and formalities, was lacking soul. Brahmans were busy in the parasitic money collecting business which they called the so-called priesthood. The people of the lower classes, the exploited millions, were kept at a distance from the sacred religious books. The fear in the minds of the ruling exploiting classes and their faithful religious agents, the Brahmans was that if the pro-humanistic philosophic thoughts of the ancient religious texts came in the easy approach of the down-trodden people, they would, themselves interpret the religious texts and it will put into danger their thrones and the immorally grabbed religious authorities. The reason was that Maya had enslaved every body and no body cared for his duties towards his father, mother or husband/wife - what to talk of other human beings, religion and country. Guru Ramdas, through an image shows that everybody started behaving like goblins:

Nanak: the Kali age giveth birth to the goblins,
The woman is their master, and their progeny is also their like. 113

113. ੧੩੭੩ ੧੩੧੦੫੨੫੩੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੨੫੒}}

੧੨੨੬. ੧੨੨੬. 556.
The Adi Granth contains the humanistic ideology of the revolutionary saints who were preaching truth to the masses and were in an attempt to make spirituality within the easy reach of the ordinary people. The Adi Granth is a joint endeavour of the saint poets who wanted to interpret the ancient religious texts according to the changed circumstances. They also created some original philosophic thoughts in their verses which were the very need of the day. So, these saint poets (the bards of the masses and for the masses) wrote with a purpose of erecting a pyramidal structure of religion which was in the service of the whole humanity.

The religion of the saint poets is very simple. From their various images - appreciating or deprecating other religions or religious sects, we can form a body of religious thought. About the origin of the world, they say that there was dusk like atmosphere all around and from it, the universe was created by God. God is the Creator. All the gods - Brahma, Vishnu, Shiva and others, all the ten incarnations - Krishna, Rama, etc. are His creations. All the evil spirits like ghosts and goblins and also the whole world resided by various living species, are created by Him. The whole universe is His play and when He so wills, He patches up everything like a juggler. Maya and its five allies (false attachment, avarice, greed, lust and wrath) are the enemies of human beings. The saint...
poets instruct the man to remain away from their snares and nets. Involvement in the world and its objects is contrary to the spiritual achievements. One is expected to love God and contemplate His Name. Religious formalism, caste-ism and dogmatism is denounced. There is no need of going to the pilgrim stations, because God is within the man, who is created by Him... in His own Image.

After death one is to submit the accounts of his good and evil deeds to Dharamraja. No one can help the man at that time. The vicious persons are tortured and the saints are given honourable places at the court of God.

Human life is a blessing from God and one should not waste it away. Even the gods crave to take birth like human beings so that they may get one more chance to transcend spiritually. The saint poets advise the human beings not to usurp the rights of others but share their all with the fellow human beings. Higher social, religious and political morality is preached through images, which are used to pronounce their verdicts on the reality of the objective world around them. For example, Kabir paints the image of husband-wife relationship in the context of morality. If the wife does not grieve and feel sad at the death of her husband, Kabir doubts her love towards her husband. He opines that such a woman and her new lover cannot get peace here and hereafter. 114

The following discussion will show that everything wrong, vicious and unethical in the religious, social, political, economic and cultural spheres is denounced and alternatives are suggested which will make the religious ideology of the saint poets crystal clear for us. The critical study of the various images will prove that the religion of the Adi Granth has all the characteristics and qualities of being a religion like the established religions of the world, for example: Christianity, Mohammedanism, Hinduism, etc.

The saint poets of the Adi Granth, the harbingers of the Religious Revival Movement (Bhakti Movement) in India, had a revolutionary task to perform. The Hindu religion with all its sects, had become a set of dogma, traditions, rites and rituals. The Indians had lost contact with the essence of religion and were only concerned with its form. Islam was also brought to India by the Muslim invaders and it spread with the efforts of Sufi saints especially Sheikh Farid. As Islam was the religion of the ruling class, the propertied class, it was full of viciousness, injustice and untruth. Justice and truth were sold and hypocritical muslim religious leaders were exploiting the poor masses. The qazis were busy doing forced conversion to Islam.

So, in such critical social conditions, the saint poets thought it better to attack both the religions - Hinduism and Islam. They voiced their views in their verse
against the hypocrisy, untruth, the worship of Maya and idols. According to them, religion has nothing to do with the outward appearance, it is the matter of the soul and concerns the change of the heart and not the change of dress.

They declared that to deprive one of one's due right is for the Hindu to eat the meat of a cow and for the Muslim to swallow the flesh of a swine.\textsuperscript{115} They were against the so-called worldly wisdom and wanted the people to serve the guru\textsuperscript{116} by bringing water for him, to grind the corn for him, to wave the fan and to rub his feet, while contemplating the Name of the Lord.\textsuperscript{117}

Mere bathing at the pilgrim station is condemned if one, before and afterwards, remains vicious and dirty at heart.\textsuperscript{118} Such a bath is simply annoying the creatures of water by bathing in it and worshipping the idols there by bathing them in the water.\textsuperscript{119} Making the mind a temple, one should bathe at the pilgrim station of one's heart.\textsuperscript{120} Going to the sacred rivers - Ganga, Godavari, Gaumti or going to the Kumbha festival or visiting and bathing at any other pilgrim station - all these are not equal to the contemplation of the Name.\textsuperscript{121}

\begin{itemize}
\item[115.] Adi Granth, p. 141.
\item[116.] Adi Granth, p. 501.
\item[117.] Adi Granth, p. 991.
\item[118.] Adi Granth, p. 1151.
\item[119.] Adi Granth, p. 973.
\item[120.] Adi Granth, p. 904.
\item[121.] Adi Granth, p. 795.
\item[122.] Adi Granth, p. 973.
\end{itemize}
Buddhism also condemns the idea of getting spiritual emancipation simply by dipping in the holy water or by torturing the human body. Dharmakirti, a great Buddhist philosopher says, "Accepting the authority of the Veda and someone as the creator, the desire of getting merit through the holy dip, the vanity of casteism and torturing the body to redeem the sins these are the five characteristics of stupidity." 123

All the saint poets of the Adi Granth believe that the worship of God is not the torturing of the human body but the disciplining of our lives and thus transcending spiritually. 124 Inhaling, out-haling and holding of breath, 125 dyeing one's robes in ochre and wearing a special type of coat; 126 close-cropping one's hair and keeping a knotted tuft; 127 roaming about naked, keeping matted hair and practising yoga; 128 begging from door to door; 129 getting the ears torn and becoming a mendicant; 130 all these are of no avail. These are not the stepping stones on the

123. Vedapramanyam kasyagit kartriyadah smaie dharmechehjativedayalenah. Sntaparamth papahensya ceti dhvastapraignanam pance lingani jadya.


126. Adi Granth, p. 1012.
130. Adi Granth, p. 1245.
transcendental spiritual way. Saint Kabir, using the vocabulary of yogis, discusses the pre-requisites for a religious man, in his image:

His coat is of wisdom, his needle of meditation, and his thread is of the contemplation of the Word.
And of the five elements he maketh the deer-skin to sit on; yea, and he walketh on the Guru’s path. 131

Guru Nanak, in many of his images, attacked the yogis and siddhas. Yoga is neither in the patched coat, nor in the yogis’ staff, nor in besmearing oneself with ashes, nor in wearing big ear-rings, nor close cropping the head, nor in blowing the horn, nor in the psuedo-trances in the grave yards. 132 Saint Kabir attacks the yogis who cooked meat in one vessel, poured wine in the other and kept the company of a shameless, vicious and lustful woman - a prostitute.

Guru Nanak, in a very beautiful image talks of an ideal yogi who has all the qualities of a good seeker of truth:

Thy ear-rings Contentment, Humility thy bowl, thy wallet, ‘Intent on God’ - the Ashes thou smear,
And thought of death, the coat thou wear, chastity thy way and faith, thy staff.
And, if thou seekest the Ayee’s path, the one in each and all thou hast to see, 134
And conquer the self in thee, the world then would thine be.

131. गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां

133. Adi Granth, p. 476.
134. गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां गीतां 477.
Both the Hindus and Muslims are criticised by Saint Kabir when he says that Hindus are worshipping their idols in vain and Muslims are bowing their head to the Kaaba for nothing. If the Muslim is one eyed, the Hindu is blind of both. He denounces the uttering of the Name of Allah (God) at the top of the voice by the Qazi while standing on a minaret. He uses his power of wit when he humorously says that God is not dumb. In order to propagate the idea that God is Omni-present, Kabir creates a dramatic image:

I was going as a pilgrim to the Kaaba, and on the way I met with God (unaware),
And He quarrelled with me saying: Who told you I was (only) there? 137

Guru Nanak says that a Qazi, telling the beads of a rosary and muttering the Name of Allah, sits in judgement upon others. He quotes from the sacred Quran, but when his palm is greased, he forgets all and does injustice. In fact we do not find even a single image condemning Islam as a religious ideology. The set traditions, formalism and ceremonial type of worship are condemned. Guru Nanak, in the following image, paints the picture of the ideal life of a

137. JOrT TnfegT ¥*?▼% ||
llfgUfT %% ||
'*** mm mm mm * * muiu
»f. ar. if 1375.
saintly Muslim:

Let Mercy be thy mosque, Faith thy prayer mat and honest living thy Qur'an.
Humility thy circumcision; and good conduct thy fast. Thus dost thou become a (true) Muslim.
If pious works be thy Kaaba, and Truth thy teacher and good deeds thy prayer.
And if thy rosary be of His Will, the Lord, yea, will keep thy Honour*.

Brahmans are denounced because they wear the sacred thread but wield the knife. On their foreheads are the saffron marks but inwardly they are the butchers of the world. They cleanse their mouths, but their minds are impure.140 Brahmans also feel arrogant and proud of their higher caste. Buddhism is the first religion to denounce it:
"As the great streams", the sacred books of Buddhism put in the mouth of the exalted one, "O disciples, however, many they be, the Ganga, Yamuna, Aciravati, Sarabhu, Mahi, when they reach the great ocean, lose their old name and their old descent, and bear the only name, 'the great ocean', so also my disciples, these four castes, nobles, brahmanas, vaisyas, sudras, when they, in accordance with the law and doctrine which the order has preached, forsake their home and go into homelessness, lose their own name and their old paternity, and bear only one designation,'ascetics', who follow the son of the Sakya house", quotes Debiprasad Chattopadhyaya.141

139.1 尼惹flags 色明加 皆明馬會 皆文 墨江 皆文 140.
مات श्रीरावृति हैरु वेदु हामास्फु सकार तु तनास् जानासि
साहित ते नाम जानासि तनासि तनासि तनासि हैरु वेदु हामास्फु।
साहित ते नाम जानासि तनासि तनासि तनासि हैरु वेदु हामास्फु।
Saint Kabir creates a very successful image of a wooden sculpture. When it was carved, the sculptor placed his foot on its chest. Had that god been true, it would have devoured the sculptor.\textsuperscript{142} The alternative is suggested by Guru Nanak through an image:

\begin{quote}
If one's Way be the Dhoti, and the Awakened mind the freshly plastered kitchen square, and Deeds the saffron-mark.

And if one's Food be of Love; then rare is such a devotee of God.\textsuperscript{143}
\end{quote}

In the above image, again, we find that the saint poets were not against the basic philosophy of Hinduism, but they sharply denounced its practice. Kabir criticises the Pandits by creating the image of the people follow blindly in the footsteps of the Pandits and they reach no where. But the real steep path is treaded upon by Kabir - the path which is very difficult and hard to scale.\textsuperscript{144}

Namdev also humorously criticises the Gayatri by creating the image of some cattle spoiling the field and the peasant's beating them with a stick.\textsuperscript{145} Guru Arjan creates a very beautiful and artistic image when, with this image, he serves the great purpose of pronouncing a verdict on the reality of Hindu religion. In the image of making

\begin{itemize}
\item \textsuperscript{142} Adi Granth, p.479.
\item \textsuperscript{143} Adi Granth, p.1373.
\item \textsuperscript{144} Adi Granth, p. 875.
\item \textsuperscript{145} Adi Granth, p. 1245.
\end{itemize}
a rosary, Guru Arjan wants the Brahman to make God the thread, the Beads, the knot and the top Bead of the rosary. In this image the idea of the omnipresence of God is propagated.

Dirt and Dust:

The 'dust-image' is used in many ways. The world which is the play of Maya, is all dust except the name of God. The human body is compared to dust in the imagery of these saint poets. One is instructed to be the dust of the feet of the saint. Dust is also presented, through images, in its idiomatic expression. The love of the family and friends and abandoning Lord’s Name reduces one to dust.\(^{147}\) Vanity and egoism, egoism and Maya, the mouth of the slanderer\(^{149}\) asking for something except the God, the face of the egocentric who is full of lust and wrath, forsaking the Name of God and getting involved in the world around us - is all the play of the dust and nothing profitable comes out of it all for the emancipation of the human soul. Guru Nanak creates a very impressive image in which he shows that the dust is covering the whole of the world, its activities and the human body also rolls in dust when the soul flies from it.\(^{155}\) Kabir is wonder-struck why man is straying away

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146. Adi Granth, p. 102.  
147. Adi Granth, p. 1006.  
149. Adi Granth, p. 570.  
from the path and is forsaking the Lord. He compares it to the devil play of dust. Namdev answers to this question of Saint Kabir, saying that it is all because of Maya and the fool (man) does not understand that riches, earth and human body - all of them turn to dust. Man does not concentrate over the Name and instead involves himself in the vain strife and thus, at the time of death, remorsefully mixes with the dust, turns to dust lying in the grave and thus this worm of filth, abide in filth, eat filth and is enveloped by filth. Namdev creates a very successful, meaningful and purposeful image of yoking the human body to the cart laden with dust. The slowly moving cart moves fast when the mind's bullock is whipped with the Word. The loved body goes to the river bank (Guru) and the Washerman washes it clean of dirt:

At first (the body's) Dust laden cart creaketh slowly along; And then the (mind's) Bullock is whipped (with the word) and lo, it runneth, Yea, the loved body goeth to wash its clothes (of sin). And goeth to the (Guru's) Riverbank, driving the (mind's) Bullock along. 161

156. Adi Granth, p. 792.
159. Adi Granth, p. 488.
161. p. 1196.
Applying the dust of the Saint's feet on the forehead burns off the poison of lust and wrath. Guru Ramdas in an image shows that even the slanderer does others the kindness of washing their dirt off and these worms (the slanderers) drink that dirty wash. Forsaking ego and desire and by becoming the dust of the saints' feet, one transcends so high as to see God with one's own eyes in the company of the saints. Guru Arjan is of the opinion that applying the dust of the saint's feet on the forehead earns one the merit of bathing at all the pilgrim stations, as it is this dust alone that purges us of our impurities.

One thing is very important about the ideology of all the saint poets and that is that none of them was against any religion and the way that such a religion preaches to the human beings for attaining the ultimate goal - emancipation. But they all wage a relentless war against the worn-out traditions, religious practices, rituals and rites and the out-dated forms of worship, which diverts the attention of the human beings from God and create such an atmosphere of confusion, illusion and perplexity that the devotee strays away from the true path and wanders in the wilderness of the wood of various forms of worship. For example,

162. Adi Granth, p. 531.
166. Adi Granth, p. 1263.
the image of a yogi besmearing his body with ashes is very beautifully created by Guru Nanak. Outwardly, the hypocritical yogi besmears his body with ashes, but within him are the demons of wrath and ego. One should be dust of the feet of those who have a living faith in One(God) alone.

Mohammedanism, as an ideology and religious philosophy, is not at all criticised. Guru Arjan wants a Muslim to remain a Muslim, being a true Muslim and not a hypocrite. He is advised to inculcate in him the quality of being humble by becoming the dust for others to tread upon and eating only by earning with the right means. Such deeds would wash his uncleaned mind in the waters of his heart:

Eat only what is earned with the right means,  
And Wash thy unclean(mind) in the river of the heart.

Metals:

In Adi Granth, we find that the saint poets have very often exploited the imagery concerning metals. The reason being that gold and silver symbolise wealth and riches, whereas the image of iron being converted into gold with the touch of philosopher's stone as a simile for the ordinary man becoming a pure man of gold by coming in contact with

169. तस्मात उत्सवं स्वेतं सूर्यं ।  
सिद्ध तलापियं स्वेतं विज्ञानं ॥  
त. त. 1084.
the guru. Guru Nanak, in an image, shows that the kitchen square and the pitchers be of gold and the square be marked with a line of silver. This gold and silver is false and is dust because one does not remember the Name if he owns them. Guru Nanak shows that everything is to mix with dust in the end:

The gold and silver, one treasureth, are as poison and dust,
One is renowned as rich, but Duality wastes him away.

It is only the Guru who can save one from the evil of duality. Saint Ravidas creates the image of the philosopher's stone touching iron and converting it into gold:

He, meeting with the Guru, the Philosopher's Stone, is torn not by Duality.
He, who knoweth the Lord (thus) and then uttereth His Name.

Guru Arjan creates the image in which he shows that one might be owning all the treasures of the world, being the money lender of the money-lenders possessing lakhs of maunds of gold and silver, having high mansions, swift-footed horses and everything that one desires to own, but these material things are of no avail to him after death.

173. Gurmukhi script: ਸੁਸੰਗਤ ਉੱਚ ਮੱਠੀਦੇ ਯੁਕਤ ਤੱਕ ਵੀਰੀ ਲਗਤੁ ॥
ਮੁੱਢ ਮੱਠਦੇ ਮੱਠ ਵਰੂਪਾਣ ਦੇਵੀ ਅਕਾਨੁ ॥

174. Gurmukhi script: ਸਤਨਾਨੀ ਵਹਾਁ ਤਹੇ ਲੱਤੇ ਤ੍ਰੇਸ਼ੀ ॥
ਪਲਮ ਸਤਨਾਨੀ ਦੁਬਿਆਣ ਤ ਤ੍ਰੇਸ਼ੀ ॥

He has to cross the sea of the water of fire with no shore in sight and he, remorsefully, cries as he feels tortured. 176

The man, who considers gold and iron alike and does not think of gold as a precious metal is in the image of God. 177 The reason is that after owning gold, silver and riches, one becomes egocentric, arrogant and selfish and thus loses faith in God. He has the power to live a luxurious life and becomes lustful and attached to the three modes of Maya. Guru Tegh Bahadur instructs us to consider such gold as dust, if it robs us of the love and fear of the Lord. 178 The fear of God destroys the impurities of the evil and vicious minds just as the metal is purged of its impurity through fire. 179 Guru Nanak, through an image, clearly says that the possession of all the material manifestations of Maya are the real cause of forgetting God:

Gold and silver are enjoyable, so are pearls and rubies! 180 But these, too, are Thy-given; and yet, I love them, not Thee.

Guru Amardas is of the opinion that, with the Guru's grace, the burning desert is turned into a cool refuge and the rusted iron is transmuted into gold. 181

177. Adi Granth, p. 1123.
180. 'मुक्तर गुण इ-उद्भव हैंि अल्बिनत नौटै I I'
I पे हसमे पवि निजीकृत पे हिनु निनि नागिनत बिउ नौटै I I

Establishing that God is Omnipotent and Omni-present, Guru Ramdas says that He Himself is the iron, the philosopher’s stone and the gold. Guru Nanak says that the dust of the saint’s feet, when it is anointed on one’s countenance has the power of a philosopher’s stone. Even the company of the saints is like a philosopher’s stone with which one is changed into gold and achieves supreme bliss.

The habit of stealing gold by the goldsmith while forging; the canopies decked with gold at the time of marriage; gifting away gold, weight for weight with many things as lands, wife, horses, elephants; parting away with all the gold is of no avail without the Lord’s Name. Namdev cannot be deceived by giving gold to him, as he knows that even the kings, collecting heaps of gold had to pass away and Maya could not help them in attaining immortality.

The human body is pure gold, if the Guru wills and there is the essence of God (the swan-soul). Guru Amaradas paints in words the image of such a body of gold which is decked with the saddle of gold, sparkling with the jewel of the Name which are studded in it:

The golden body is bedecked with the saddle of gold, studded with the Jewel of the Lord’s Name.
But this beautiful body is wasted away by the sense of "I-am-ness". The human tragedy is that greed and dust are destroying the body as flux melts the gold. Guru Ramdas wants us to overcome our egoistic self, to contemplate the Name of God and with Guru's grace, our body would become of pure gold (symbolically sanctified and physically strong remaining without pains and maladies) and thus one's soul gets merged in God. One should beat up one's mind and should test it on the touchstone of Name.

Kabir, in his images, exploits the objects such as the utensils made of bronze and copper. Guru Nanak creates a very beautiful image of iron melting in the furnace and its recasting. Metaphorically, it means the purging of the egocentrics who are to suffer again and again the tortures of births and deaths:

As the iron is melted in the furnace, and then recast, so is the evil-doer cast into the womb again and again.

The above image reveals that the human birth takes place with the purpose of purifying the soul and the human life is given to us to do virtuous deeds so that we can transcend, spiritually, and thus, being emancipated, remain

200. "सदृश ज्ञान नाग्न ज्ञान श्रद्धा उपलब्धीम्॥
रितं मात्रूरे नैति धर्म रिते उपलब्धीम्॥
" अ. ग. 752."
eternally in Heaven.

The boat made of iron (evil deeds of the vicious persons) gets sunk in the mid-stream, but it is the wooden bark of the Lord in which even the iron (ego-centric, the lovers of Maya if they seek the refuge of God) swims across. Eating steel without teeth; practising the Word and thus enjoying the world which is hard for the ego-centric; overcoming the three modes of Maya and thus eating the steel (meaning the impossible can be made possible) are possible only if one concentratedly meditate over the Name. Guru Nanak creates a very beautiful image of a Sword of Truth sacrificing a man and, as a result of it his getting merged in God:

If Truth be the sword and Truth its steel,
Then whatever it cutteth (for oneself) is of infinite Glory,
Yea, if it be sharpened on the whetstone of the Word,
And kept soft in the Sheath of Virtue,
Then if the Sheikh surrenders his head to the sword,
His blood of greed floweth out,
And lo, his life is fulfilled and he's yoked to God,
And Mergeth he in God's Vision at the Lord's Gate. 202

202. "सच सी तर्क सच सह सच सत। यहाँ हिम सी अहं कर।"
सभे तर्क लगाये सत। जुटू तुम जिहि प्रभा॥
"इस सो नृत कहै मेघ॥ मेघु भ्रम निरं रेण॥"
"शैले नहुँ तुम्है शिख साङ॥ तहचल शिख लोकसम।"
Path:

In the Adi Granth, path means the way that leads to the mansions of the Lord, the path through which the Lord is expected to visit the place of the separated Bride and the path of Maya that leads one to the wrong and opposite direction. It is the Will of the God to show one the path or to lead one astray from the true path.\textsuperscript{203} If it is so written on one's forehead, one comes back to the right path after getting lost in the treacherous path of Maya.\textsuperscript{204} Sheikh Farid creates the image of the treacherous and dreadful path through which the human soul has to cross after death:

\begin{quote}
The\textsuperscript{(treacherous) path (in the Yand) saddens me, 
For 'tis sharper than a dagger; finer than a hair. 
I have to walk on this way alone, 
Sayeth Farid: "O God, be Thou with me that I Cherish 
Thy Path as soon as may be.\textsuperscript{205}
\end{quote}

In Katha Upanishad, we find the difficult path of the realization of the 'self'. This path is imaged as the sharp edge of a razor: "The sharp edge of a razor is difficult to pass over; thus the wise say the path (to the Self) is hard.\textsuperscript{206}

Forsaking ego and the sense of 'myness' and 'thyness' is not a child's play. It is like walking on the path that is as sharp as the edge of the sword.\textsuperscript{207} wondered

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\textsuperscript{203} Adi Granth, p. 952.
\textsuperscript{204} Adi Granth, p.1099.
\textsuperscript{205} लुप्त वर्महो धको झिलीला। मलिकाहु दिंही चुनूच झिलीला।

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\textsuperscript{206} Katha Upanishad, Third Valli, Ist. Adhyaya, quoted by 
John B. Alphonso-Karkala, An Anthology of Indian Literature, p.58.
\end{flushright}
and strange are the ways of the saints who tread on this path. They have the awakened soul, enlightened mind and strong will-power. Ravidas creates a successful image of the path (the world) that is treacherous and steep. The bullocks yoked to the cart of the human body are weak and the soul requests God to save his capital stock. But when one becomes conscious that one is on the true path and all other paths lead to the devil, he gracefully walks with calculated steps on it and instructs others to walk leisurely and carefree on this path singing the praises of the Lord. There is no doubt that in the wondrous woods (of the world), the paths are dangerous because of tumult and confusion, but one, enraptured with extreme joy, roams about on the paths. Only the Gurmukh knows the right path and it is guru alone who shows the path to the strayers.

An image with an emotional appeal, of the helpless and passionate Bride praying the saints to tell her the path is created by Guru Ramdas:

How is my Beauteous Lord to be met, o dears, Show me the way, ye Saints of the Lord, and I follow ye on.
The love of illusion and Maya; lust, wrath, pride
and love of the self; forsaking the Lord's Name - all
lead one astray on the wrong path and one falls into the
hell.\textsuperscript{217} The path that leads to the dreadful and terrifying
hell is very narrow and dangerous. Guru Nanak creates
an image of this path and the dangerous hell:

Here he commands as he wills, but in the Yond
he passeth through a narrow strait,
And naked he is driven to hell and struck with terror is he.

Guru Ramdas creates a very beautiful and 'heart-touching'
successful image in which the groom (God) is expected to
come and the young beautiful bride (soul) is waiting for
him impatiently standing ever on the way side.\textsuperscript{219} She
is standing on the roof of the house with tears in her eyes
looking at the path through which He is expected to come.\textsuperscript{220}
Kabir's image of this situation is one of the best images
found in the whole of the Adi Granth:

The Bride gazes at the pathway, sighing and with
tearful eyes.
Her heart is satiated not, yea, with firm steps (she
standeth) longing for the sight of her Lord.
O black crow, fly up and convey my distress to my love.
That I meet Him instantly, yea, my Beloved and Lord. 221

\textsuperscript{215} Adi Granth, p. 1193.
\textsuperscript{216} Adi Granth, p. 818.
\textsuperscript{217} Adi Granth, p. 1225.
\textsuperscript{218} Adi Granth, p. 471.
\textsuperscript{219} Adi Granth, p. 624.
\textsuperscript{220} Adi Granth, p. 337-38.
Colours

Red is the colour of the Lord and getting dyed in it, one is attuned to Him. He is not conscious of the objective world around him and is lost in contemplating the Lord and thus is absorbed in "Samadhi" - complete concentration upon the Word. D. N. Sharma gives a psychological interpretation of this stage of mind in which man is lost in the Name: "The larger vision of Dr. Jung contemplated the possibility of the unconscious being the ultimate fact of life rather than a mere phenomenon of suppressed desires. The highest reach and consummation of consciousness is, according to him, a relapse into, or a complete immersion in, the original unconscious Principle, a fact corroborated by the experience of Indian yogis who discovered the fulfilment of life's reaches in 'Samadhi' which is only another name for apparent non-existence or the unconscious."223

If one is lost in the meditation of the Lord and forgets oneself, one is attuned to the Lord, like a fish in her love with water. Bowing whole-heartedly, at the feet, and uttering the Name, one is coloured in the colour of the Lord and thus is purified of one's viciousness.224

228. Adi Granth, p. 523.
Such a man is free from worries and feels as if he is awake after a long slumbering of many births. Guru Amardas creates the image of such a person who is feeling the bliss of merging in God:

Nanak: one is imbued with (coloured in) the Lord's Love, and Revelleth in His Joy, when one is attuned to the Lord. 230

Being dyed in the colour of the Love of the Lotus feet, of God, one's fears and doubts are dispelled. 231 The colour of the love and fear of the Lord makes one get lost in Him. 232 They contemplate the Name in the company of the saints and are brought back to the True Home by the Guru:

In the Society of the Saints, Nanak is Blest with Bliss. And he is brought back to his Home through the perfect Guru's Door. 233

The word of the Guru is the embellishment and the bride (soul) enjoys the spouse. 234 Guru Amardas creates the image of a Bride who is dyed spontaneously in the colour of the Lord and is thus merged in Him:

Wondrous is our Lord, He Filleth (dye-eth) us in his Love - all too spontaneously!
Yea, the Bride is Imbued with the Lord's Love if she Mergeth in His very being. 235

Guru Arjan uses the 'colour image' metaphorically, for single-mindedness and thus to gather the immense riches of the Name:

Thy Devotees, O Lord, Contemplate Thee single-mindedly in Thy Love.
Yea, I've ingathered the Lord's Riches of which there's no end. 236

The colour of the Lord cannot be washed away and it never fades. 237 Guru Nanak says that the colour of such a Bride does not fade away who has the fear and love of the Lord in her mind. 238 When the very home is dyed in Bliss, the minds feel crippled and hence unable to move about. Ramanand in the image shows that the human mind when attuned to the Lord, attains peace and bliss:

D, where am I to go, when Bliss is in my very Home? Lo, my outgoings have ceased, and my mind (as if) hath been crippled. 239.

235. 'है सबू प्रेम दिखात जही वर्णी मुखरी'।
तम्भिके अढ़ लर चक्रे न थित ते प्रवक्ति प्रभुसी।।

236. 'उजाय प्रत्याहार हैर तक्षे तेजिके वृक्षकृ।'।
उध्दधाम यहं मकान न ज रली सुभासी।।

238. Adi Granth, p. 1280.
239. 'उज नधिते छोटे छोटे कृषिण।'।
प्रेमा तिलु तर रली मधु उर्दिके युछिण।।

235. अ. अ. ल. 756.
236. अ. अ. ल. 816.
They, who, meeting with the Guru, sing the Lord’s Praise, are dyed deep in Red, the colour of Bliss. Guru Arjan says that meeting with the Guru and uttering the Name of the Lord under guru’s guidance, one is dyed in the red - the colour of the Lord. Only the fortunate persons get this privilege of being dyed in the everlasting red colour and are saved from the false colours which fade away so soon.

A critical study of this section of imagery shows that Guru Ardas is very much inclined towards the use of the colour-images and it shows that his perception was very much sensitive so far as its comparison to the other poets of the Adi Granth, is concerned. He creates the image that “Suha” the false red colour of robes (the colour of safflower) does not help us in reaching the Mansions of the Lord. He advises us to cast off the red robes and to love the Lord by being dyed in His colour. Thus obeying the instructions of the Guru, one’s body and mind are dyed red, which is the colour of the Lord. In the following image, Guru Nanak reveals that “Suha” the colour of Maya

is nothing but an illusion:

The red robes (of Maya) are like the night's dream, like a garland without a string. 245

And a woman who is dressed in these red robes is wasted away by evil deeds. 246 Guru Amar Das shows that she cannot meet the groom (God) and this false illusion of "Saha" robes also vanishes like the shade of a tree. 248

The "Chachool" colour (the red colour of Lalla-flower shade): The imagery of Guru Ram Das reveals that he is very much fascinated by this colour. He creates the image of getting the fast red colour from the Guru:

Yea, such is the fast colour, like Lalla's, that the body receiveth from the Guru. 249

There is no doubt that every body craves to be dyed in it, but only those who turn Godwards, are dyed in the red of the Lalla-flower and they enjoy, in mind and body, the bliss of meeting the Lord. 251

Guru Nanak creates an image of a bride who has dyed his mattress in the red of Lalla flower (Metaphorically, it means that she is emotionally attached in the passionate love of the groom (God)).

\[245. \text{Adi Granth, p. 786.}\]
\[246. \text{Adi Granth, p. 786.}\]
\[247. \text{Ibid.}\]
\[248. \text{Adi Granth, p. 786.}\]
\[249. \text{Adi Granth, p. 786.}\]
\[250. \text{Adi Granth, p. 732.}\]
\[251. \text{Adi Granth, p. 488.}\]
Round thy ears are the curls (of hair), and round thy neck the garlands of pearls. And decked is thy red mattress with the red Lalla-flower.

"Kasumbha, "Colour of Safflower: The colour of Safflower is false and it lasts for a few days. Farid advises us not to touch it as it will burn the hand. Guru Arjan, says that this illusory colour of the Safflower deceives us and we have to repent afterwards:

Sayeth Nanak: "I've forsaken my Dear Friend, my God, being lured by the false colour of Safflower.

These remorseful feelings overpower us and we realise that Maya is an illusion like the colour of Safflower and the love of the egocentrics is transient. Guru Arjan wants us not to be misled by these false appearances.

Black: The black colour is especially used for the egocentrics and selfish persons who are living the animal existence and their 'innerself' is black. Guru Nanak, through a beautiful image advises us to colour our innerselves in the fast colour of madder.

The forehead of a slanderer is blackened here and hereafter. The persons who have turned their backs

on God, are imaged by Guru Ramdas as having blackened faces like the thieves:

Yea, blackened are their faces like thieves, who have turned their backs on God and like not the Glory of the Guru. 263

Guru Nanak, the genius poet, uses the green colour for the purpose of giving the description of the natural scene and also showing the happiness of the human beings, whereas the white colour is exploited in imagery to show the saintly qualities, especially innocence and devotion. He instructs us to obey the Guru and to meditate over God as it is the only way to colour oneself red like madder, meaning that one becomes virtuous and God-conscious. 264

Music:

After the study of the imagery in the Adi Granth, one feels wonder-struck on finding how vast, intimate and mature experience the saint poets had of the objective reality around them. They came from the lower strata of society and hence had the bitter but fruitful experience of life in their struggle for existence. This action of imagery covers the general images about music, dancing and vocal and instrumental music. These saint poets composed their verse

263. * मे जीः वे वैदेश देश नृत्य नृत्य नृत्य नृत्य देश जी भें रे मे जीः मे जीः मे जीः

in various 'Ragas' which show how specialised and perfect they were in the knowledge of Indian music. They also exploited the popular tunes which the bards of their times used while reciting their ballads before the ordinary public.

Guru Arjan creates a very successful "Image" which emerges from a collection of short images. It depicts very artistically, a situation in which the bridegroom enters the house of the bride at the time of the marriage and an atmosphere of happiness is created:

In my mind is bliss and in my inner self rings the music of Gladness because my beloved Lord has entered my house and has thus quenched all my Thirst. My friends are singing the marriage songs and all my kinsmen and friends are in bloom. 265

Instrumental Music: The saint poets used in their images, almost all the musical instruments popular in India at that time. Veena, drum, 'kingri' (a stringed instrument), rebeck, flute, yogi's horn, organ, timbrel and cymbals are used by them in imagery. The musical instrument of feathers is used by Namdev in an image which shows that Gobind seated on a 'Garura' was playing upon that instrument:

265. भैं मेि महि फलतु अक्षय नहि वति क्रयः
शैि तह्तु अक्षिि विनयक महि दिन्म सूक्ष्मा
विनिधि उ तह्तु जन्मु गुरुः महि भक्तजया

M. D. 247.

But lo, here cometh Govind Seated on a Garura,  
And playing upon an instrument of feathers. 274

In Katha Upanishad, Second Adhyaya, Sixth Valli, we  
find the image of the blowing of a flute with the purpose  
of revealing the higher spiritual affairs: "As one draws the  
wind from the reed, the wind is there in the flute(reed),  
but it is the blowing of the wind that makes a sound, and  
a controlled blowing makes the music (Dr.Radha Krishna's  
translation).275

Kabir talks about the symphony of the Word and Guru  
Arjan, in an impressive image, uses many musical instruments  
as orchestra. In the dance and singing, which the  
compassionate Lord is to watch, the hands of the devotee  
are the cymbals, his eyes/the tamburine, his forehead is  
the rebeck and his ears produce the sweet music of the  
flute. His tongue sings the Word and around his ankles are  
the ankle bells. It shows that Guru Arjan was highly  
interested in music and was well-versed in it. It is also  
proved by his compilation of the Adi Granth by arranging the  
verses of the various saint poets according to various ragas.

274. अफूँट जन सतामदध || कदुः सि रेकिः अच्छिः || \[\text{9. 1166.}\]

275. John B. Alphonso-Karkala, An Anthology of Indian Literature,  
The ringing of the Unstruck Melody of the Word is a symbol of God's abode and His Music and it rings in the cave of the body as depicted in an image by Guru Amardas:

Sayeth Nanak: "The Lord Placing the Soul in the cave of the body Caused the air to Make the Music (of life).

It raises the questions what type of sound-image this Unstruck Melody produces? What are the musical instruments that produce this sound? When does the Unstruck Melody ring? From his own individual experience, Kabir says that when he sucked in and locked the breath inside the Tenth Door, which is coloured wholly in the colour of God, the Unstruck Melody of the Word rang there and then.

About the musical instruments which produce the Unstruck Melody, we find different opinions of different saint poets. For example, Kabir is of the opinion that it is produced through "Kangri", a stringed instrument. Namdev says that this subtle and soft music is produced through the flute. Guru Arjan gives this opinion that the Unstruck melody is the music of the drum. Guru Nanak reveals that the Unstruck melody is the music of Void (Sunnya).

The critical study of the images show that the Unstruck melody is the symphony of the five sounds. At one place

Guru Nanak forms the image of the five strains of music ringing within one unstruck and at another place we find that God-made Divine-Music is the symphony of the five sounds which ring sweetly within one.

Saint Kabir, very beautifully, creates the mystery play in which the elephant is the rebeck player, the bull plays the timbrel, the crow beats the cymbals, the donkey dances and the he-buffalow stages the play. Guru Nanak clearing the shadows and dusk, makes the picture of spirituality clear by advising the man to make intellect the organ, love of the Lord the tamburine, truth and contentment - the two cymbals, constantly gazing-at-Him the ankle bells, and thus stilling duality, the subtle music (Unstruck melody) is created:

If intellect be thy organ, and Love thy tambourine,----
Truth and Contentment - let these be thy two cymbals.
And to see him ever - let this be thy ankle-bells.
To still duality - let this be thy subtle music. 287

287. वेद के सिद्ध वह अव्द्युता उरुः || ....
विद्य ज्ञान बले तुर्दे उरुः
वाक रमण लसे हिरणसे
वेद दुवः भरी दुना उरुः

१. ३५०.
Vocal Music: Guru Nanak creates a mental image, when he says that the worldly wise persons call him a ghost and the man who is out of step (Bētāla) meaning that he is not attuned with the world which is in reality the play of Maya. This image seems so small and ignorable on the first reading, but it becomes absorbing when we start meditating over it. The critical study of this image proves that it has the quality of fertility to the extent that this image expands and flowers up to the limits of our knowledge. The vocal music of the Bard (Dhādi) who is ever singing the praises of the Lord and humbly admitting that he is His bard who ever hears and utters His Words, is the music that helps one in getting emancipated. These two images of "Dhādis" have a provincial appeal as the Dhadis (bards who sing with two small drums and a stringed instrument, called, 'Sarangi') are quite popular among the peasantry of Panjab and Haryana. It increases the value of the poetic creation as poetry with all its imagery is a cultural creation. The use of imagery concerning the popular professions, instruments and occupations causes social images, which are the joint property of a group of people living at one place.

Dancing:

The study of this section reveals that maximum number of images in instrumental and vocal music concerns God and

His worship. In the dancing-images, the saint poets give us many images regarding dancing and not dancing to the tune of Maya. Maya is dancing its devil-dance and instigates everyone to be vicious. She entices the whole world and also the sun and the moon - the heavenly bodies. The tinkling of its ankle-bells rankles vice within the human beings.

Lo, Maya danceth its devil-dance and yoketh everyone to Vice; yea, she enticeth away even the sun and the moon; And when she tinkle her ankle-bells, Evil rankles within us; yea, its myriad gestures bewitch and beguile every one but God.

This successful image is so suggestive, so brief and so meaningful that it fascinates, thrills and creates emotional sensations in us. Guru Nanak creates a beautiful image of the thumping of the drum of the Word. With it the other musical instruments of the orchestra like cymbals etc. attunes them to it and the human mind dances to the tune of the Kali age and the music produced by its ankle-bells is attuned to the thumping of the drum of this world;

The desires of the heart clamour like the cymbals and ankle-bells, with them Thumps the drum of the world; The mind (Narada) dances to the tune of this Kali-age.

291. ज्वल तेलिन चित्र नेकौ चूद गुद लेते॥
पुनर्ग द्रव्यम् प्रभुं तलिति प्रभुं रथमण्डित गद्दं शक्षित उष्ण ज्वल ज्वलित चित्र केदरु लेते॥ ।

292. उल भैरवः शत से शष्क।।
देवस्य मुद्राय रसिकि बन।।
उलबृहत रति नि का उल।।

अ. ज. प. 1231.
अ. ज. प. 349.
Commenting sharply on the religious men of his days, Guru Nanak says that the Gurus and the followers were dancing and playing the musical instrument for the sake of bread. The dust falls in their matted hair.\(^{293}\) It is dancing to the tune of bread alone and not as a way of meditating God in order to attain a higher state of spirituality. About these hypocrites who are wearing garbs of saints and dancing before gods, Guru Arjan creates the image that they observe some religious code only to earn their bread.\(^{294}\)

Guru Nanak, through a beautiful image of dancing, persuades the human mind to dance whole heartedly and devotedly before the Guru.\(^{295}\) When one is out to dance, why is one veiling one's face. Here again Guru Nanak instructs man to know himself, break the pitcher of false attachment with the world and to dance to the tune of the Word.\(^{296}\) From the world of husband-wife relationship, such a newly wedded wife, who loses herself in her Lord is an ideal beauty having the most fascinating, beautiful and attractive eyes. She is dancing to the tune of God - her groom and her silvery ankle-bells tinkle and produce a soft and harmonious music.

**Heaven and Hell Imagery:**

Guru Nanak, an unparallelled poet of Panjabi literature, sums up the whole philosophy of human life in this simple but intense image in which he shows that only the good deeds of

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a person are helpful in life-after-death. The creation of the horrible hell and the dreadful way leading to it, serves the purpose of making the people conscious about the fruit of goodness and the punishment of viciousness:

Beauteous is the form (of life), but one leaveth it in the world.
And (then) one is rewarded for one's own deeds, good or bad. Here he commands as he wills, but in the Yond he passes through a narrow street.
And named he is driven to the hell, and struck with terror is he.
Yea, committing sin, one cometh to grief. 297

This dynamic image is very successful and familiar. It impresses upon us that the death and the way through which the soul is to pass through are both very dangerous and dreadful. The image of the dreadful hell in which the sinful soul is thrown and the process of coming and going is very beautifully painted by Guru Arjan. According to him, even the gods are not free from the grip of time:

Thou performest pilgrimage, yagnas, oblations to fire. But in ego, thy sins multiply.
And thou art subject to heaven and hell and art cast into the womb again and again.
Neither the abode of Shiva, nor Brahma, nor Indira is eternal and moveless. And without service of the Lord, one attaineth not Peace. Yea, the worshippers of Maya but cometh and goeth. 298

297. भावं तत्र पूजस्तत्त्व दृश्यत दृष्टीकारण भरतित सर्वस्य।
भृगु च भक्तनई अपेक्ष ये तौर भक्तिः
युगात भक्ते भरते दृष्टे नरसिंहेः धृते सर्वज्ञाः
तेवर देवलिङ्ग नारिणाः देवसंग अवश्यगतिः
भक्त सहिन्त भक्तेज्याः

298. येघ तव दृष्टे हृदये पितित दृष्टे नरसिंहेः
सर्वस्य मुदलु दृष्टे आसा दृष्टे सर्विति कर्तवे
सर्वस्य दृष्टे दृष्टे पितित भक्तेज्याः
कितनु दृष्टे लिख नयन रसेऽसे मपद अन्निति लभिः

भ. ज. प. 470-71

भ. ज. प. 214.
The saint-poets believe that after death the soul goes to the court of God. One is punished if greedy and does not love the Name.\textsuperscript{299} Egocentrics are hungry and wander about in all directions without the Name and suffer tortures at the hands of Yama. They are to bear the pains of births and deaths time and again.\textsuperscript{300} These vicious persons, as imaged by Guru Ardas, are like a deserted lady who does not attain to the castle of the Lord and wails.\textsuperscript{301} The double-minded bride is dirty and vicious and hence cannot get a place at the Court of God.\textsuperscript{302} Guru Ramdas creates the image of such a person being punished in the other world:

And, lo, they're punished at the Yama's door, and also at the Lord's Court. \textsuperscript{303}

Liars and wicked persons are forcibly thrown out of the Lord's court.\textsuperscript{304} But under Guru's advice if one utters the Name of God, he is saved.\textsuperscript{305} He again gets a place at the Lord's Court.\textsuperscript{306} The persons who are attuned to the Name of the Lord, are honoured at the Eternal Court of God.\textsuperscript{308} Guru Nanak creates a vivid image of entering the court of the Lord:\textsuperscript{309}

\begin{enumerate}
\item \textsuperscript{299} Adi Granth, p. 1155.
\item \textsuperscript{300} Adi Granth, p. 607.
\item \textsuperscript{301} Adi Granth, p. 559.
\item \textsuperscript{302} Adi Granth, p. 639.
\item \textsuperscript{303} Adi Granth, p. 427.
\item \textsuperscript{304} Adi Granth, p. 1252.
\item \textsuperscript{305} Adi Granth, p. 493.
\item \textsuperscript{306} Adi Granth, p. 945.
\item \textsuperscript{307} Adi Granth, p. 1023.
\item \textsuperscript{308} Adi Granth, p. 1024.
\end{enumerate}
Guru Nanak, through a series of images, shows that Dharamraja's duty is to keep the accounts of all the persons. The vicious persons, the sinners and egocentrics are imprisoned by him (Dharamraja). Their faces are blackened and they are forcibly sent to Hell:

Nanak: Creating the world of life, and Implanting the Name within it, God made it the Dharma's Seat. Before it only Truth is judged true; and sinners are picked and marked out as such. The false ones find no refuge; their faces are blackened. Yea, they are marched off to hell. 310

Dr. Trilochan Singh in his Essay: Theological Concepts of Sikhism, defines hell. According to him, "Hell is the corrective experience through lower lives in which the hardened core of the ego of wicked people suffers in a continuous cycle of births and deaths in lower lives." 311

Dr. Trilochan Singh bases this view on the study of Rag Maru (Adi Granth). He follows the literal meanings and does not try to reach the essence. In the following images, Guru Nanak uses 'hell' metaphorically:

(i) The worshipper of Maya passeth through the hell of eighty four lakh species. 312

(ii) In the (body's) cage, in which liveth the (mind's) Ghost, one suffereth immense sorrow; And enveloped by Darkness, one is wasted away in hell. 313

310. Dr. Trilochan Singh (Dr.), "Theological Concepts of Sikhism" included in the book - Sikhism, Punjabi University, Patiala.

311. 312. 313.
Dr. Triloehan Singh fails to understand the concept of hell as depicted in the Adi Granth. The belief of the saint poets is that hell is a separate and invisible place. Guru Ramdas in Var of Vadhans clears it through the image:

He weareth evil, eateth evil; yea, feedeth he himself upon evil.
He earneth Pain here and, dying, he falleth into hell.\textsuperscript{314}

At another place, hell is used symbolically for the womb by Guru Arjan.\textsuperscript{315}

Hell is also used as a simile in the following image by Guru Arjan:

Being without the Lord is like suffering the pangs of hell; so, my mind is pierced through by His Lotus-Feet.\textsuperscript{316}

The use of hell as a simile proves that it has a separate existence. Namdev also accepts hell as a separate place from our world, which is proved in his image of depicting the pursuit of Maya and accumulation of wealth leading one to the hell.\textsuperscript{317} Kabir, while proving that pride hath a fall, creates the image of the ditch of Hell:

He who prideth on his self walketh on thorns, and those prick and no one can draw them out.
And the man crieth out of Pain here, and then falleth into the pit of hell.\textsuperscript{318}

\textsuperscript{314} Adi Granth, p. 1207.
\textsuperscript{315} Adi Granth, p. 1122.
\textsuperscript{316} Adi Granth, p. 969.
It is a common belief of the saint poets that heaven also exists. It is not in the world. Guru Arjan makes this idea clear by creating an image:

Blessed is the creature who singeth the Lord's Praise.
And purging his mind of the sins of a myriad births lands in Heaven.319

A continuous contemplation of the Lord; the uttering of the Name; the company of the saints; becoming the follower of a true Guru, one gets an honourable place in heaven. Saint Kabir, by creating an image, conveys that if a man is malicious at heart and bathes at a pilgrim station, he has no chance of going to the heaven.324

The bliss one gets in heaven is used as a simile by Guru Arjan, for the happiness one gets in the company of saints:

O God's Saints, Dwell thou on the Lord.
The Bliss thou receivest from a moment's companionship of the Saints, is like the Joy of a myriad heavens. 325

On the critical study of the above images, we find that the saint poets believed in the existence of hell and heaven. These two places are invisible and one cannot reach there. After death, one goes there. The sinners are tortured in hell and the saints are given a warm welcome in heaven.

319. गौरवजी वेद जट लड़ी नकल ने चोल भाड़ लक ... नकल नटभ ने वथ देशे ने बुधे वैदिक मिःपेक। य. ज. 901-02.
325. गौरवजी वेद जट लड़ी नकल विषयाल... देव पक्ष पूर्व नगर महान कैंटे वैदिक उपदेश। य. ज. उ. 1208.
Machine and other Miscellaneous Images:

The Advanced Learner's Dictionary of Current English defines Machine as: "Machine - appliance or mechanical device with parts working together to apply power, often steam or electric power - but also human power." 326 This mechanical device can be a rocket or an ordinary pincers. How beautifully and appropriately the image of pincers is used by Guru Arjan in the context of depicting the pangs of separation:

The pangs of Separation smite me like pincers, and are hard to bear.
Yea, if my Loved Lord meeteth with me, then there's true peace for me. 327

Weighing machine and Ratha (chariot - a beautifully decorated and a specially designed cart used for travelling by the rural people) are very beautifully exploited in images by Guru Nanak. The image of this Ratha (chariot) and its driver is used for the human body and its controlling power in all ages. Guru Nanak uses this image to explain the nature of the different four ages:

In the age of "Satya" Age, contentment is the chariot and religion its driver.
In the "Treta" Age, continence is the chariot and power drives it on.
In the "Duapar" Age, austerity is the chariot and charity its driving force.
In the "Kali" Age, the chariot is of Fire and 'tis driven along by falsehood. 330

327. इति इले लिपुल भेजि न इस्लिङ रथसे।।
ते ने जा यही निक्लिया रथस्य मूह मूह स्नान।।
328. Adi Granth, p. 469.
330. जलाय रेतु निक्लिया जो रातम भै लक्षण।।
उसे बच नौ अर के निस्तु पक्ष बच्चन।।
तुल्यातुल्य रेतु उति भ्रम अस्तू वक्षण।।
जलाय रेतु जलाय जो जलाय घर्सच बच्चन।।
This image of chariot is found in the ancient Sanskrit literature. For example, in Katha Upanishad, the image of driving the chariot is used to communicate the spiritual meanings of purifying the soul by disciplining the human body. "Know the Self to be sitting in the chariot, the body to be the chariot, the intellect (buddhi) the chariotier, and the mind the reins," says Katha Upanishad. John B. Alphonso-Karkala, explains this that the sense they (the authors of Katha Upanishad) call the horses/ the objects of the senses, their roads. When he (the Highest Self) is in union with the body, the senses, and the mind, then wise people call him the Enjoyer.331

Even in Greek literature this image of chariot is used. It shows that in all the ancient civilizations, chariot (Ratha) was a popular means of travel and hence found its place in imagery in the ancient literatures. The use of this image of chariot is found in the writings of even Plato. John B. Alphonso-Karkala uses it in comparison to the image found in Katha Upanishad. In his words, "Intelligence is considered as a ruling power of the self called 'Buddhi' in the Upanishad, and 'nous' by Plato." Reference to Plato, Phaedo (24-8), Phaedrus (246f) and Republic (IV. 433) are also found in the same book.332


332. John B. Alphonso-Karkala, An Anthology of Indian Literature, p.56.(f.n.).
The Saint-poets of the Adi Granth had so sharpened poetic sensibility and had such a keen sense of observation and judgement that even the minutest possible articles could not escape being used as images by them. Guru Nanak uses the image of the injustice done by the magistrates in the law-courts by accepting bribes. Even the witness would give a false statement if his palm was greased. He also pictures the scene of the forcible tax-gathering by the servants of the rulers. In 'Babar-Bani', he images the collecting of offerings by force.

Guru Arjan creates the image of an Indian festival - Holi - for the purpose of instructing the human beings to serve the saints with willingness and pleasure. Namdev creates the image of weaving a blanket for Lord Krishna. Guru Arjan creates an original image of the hawk snatching away the flesh:

Thou takest from here and placest it there, as doth the hawk teareth away flesh with a swoop and then flieth into the Yond.

The image of betel-chewing is used by Guru Arjan, showing that it was included in luxuries of his times. We find images created with the use of idioms and proverbs. Even the use of an appropriate verb creates an image. The example of an image created by Guru Rambdas through the use of an idiom is also found in the Adi Granth.