CHAPTER VII

IMPACT OF THE IMAGERY OF THE ADI-GRANTH ON PANJABI POETRY
CHAPTER VII

IMPACT OF THE IMAGERY OF THE ADI-GRANTH ON PANJABI POETRY

Literature is the product of the starvation (social, political, economical, cultural and psychological) of a particular people in a particular age. All the good classics of literature shape aesthetically, the realities of life in various art-forms with the aim of transforming such a reality. The beauty of the art of a writer lies in suggestion and not in propagating his ideas directly. For the purpose, the faculty of imagination is exploited. "The function of the Imagination is particularly important in creative art. Here it serves not only as a means of generalisation, but as a force that calls to life aesthetically significant images, expressing the artist's knowledge of reality. The ideal, as the image of what should be, and the wish, as the image of what is desired, are both products of the Imagination."¹

All art and literature satisfies man's hunger for a perfect world. Every artist depicts, through images, his ideal world. Dr. Freud is of the view that the poets like all other creative artists, are not angels. They are like other human beings having unsatisfied desires and longings. According to him, they turn away from the thorny and harsh realities of life and transfer all their libido on to the

creation of their wishes in the life of phantasy. Thus, they try to impose some ideal on the realities of life. If this creative process is based on the realities of life and by chiselling and selecting creates new imaginative forms in literature, it becomes the finest specimen of literary art, because realism in literature is not limited to the photographic pictures through words. In the words of Howard Fast, realism is that literary synthesis which through selection and creation heightens for the reader his understanding of reality.²

Literature is a social product. It (literature) 'occurs only in a social context, as part of a culture, in a milieu.'³ We find that the best possible results can be achieved if leaving aside vague generality, abstract ideas and complicated concepts, we create artistic images in our literary product. A. Lunacharsky says, "...literature is the art of images".⁴ "Its typical instrument of communication is not the concept but the image," says E.L.Masoall.⁵

The process of communication through the poetic image is of saying something more than the accurate reflection of actual reality. In this magic mirror of imagination, life perceives not so much of its face as some truth about its face. In literature truth is not absolute. The poetic truth

---

in literature is the ideal truth of the imaginative, cultural and aesthetic level of a particular poet because, "...the artistic image is a subjective image of the objective world." The personality of the poet is involved in it as the image, presented in literature, ceases to be artistic when it fails to pronounce a verdict on reality. So, we reach the conclusion that the poet is not an automaton. He is a responsible intellectual worker who has, on his shoulders, the responsibility of a guide for his fellow human beings. He creates images in poetry with the intention of presenting before his fellow beings, some models, some patterns, and some concrete pictures of his abstract thoughts. These images 'become proofs of original genius only as far as they are modified by a predominant passion, or by associated thoughts or images awakened by that passion.' In the present age the poet... seems to propose to himself as his main object, and as that which is the most characteristic of his art, new and striking images.

As the economic, social, political and cultural conditions of a society change with the passing of time, the poet has to deal with the changed circumstances as the whole structure of the society is in a continuous process of change. With this change changes the human relations and thus a search starts for new and fascinating images. The

8. Ibid., p.17.
old images, in the hands of new poets, change in accordance with the changed historical conditions and situations. "If the image is a method of disclosing the pattern beneath phenomena, it seems reasonable to argue that, when a social pattern is changing, when the beliefs or structure of a society are in the process of disintegration, the poets should instinctively go farther and more boldly afield in a search for images which may reveal new patterns, some disintegration at work beneath the surface, or may merely compensate them for the incoherence of the outside world by a more insistent emphasis on order in the world of their imagination," says C. Day Lewis. 9

The study of ancient Indian literature shows that it is not only the social, economic, political and cultural changes that bring a change or transformation in imagery, but the class-character of a particular poet plays a major role in it. For example, examine the use of the image of ocean by Vyasa and Kalidasa and compare it to the images of ocean created by the later Sanskrit poets who came from the proleteriat class or from the revolutionary middle class elite. We can include the poets like Vidhoka, Sabhanka and Lakshmishara among them.

Vyasa introduces us with the image of ocean having all its grandeur - noisy, great and full of dreadful whirlpools

and mighty waves packed up with whales, sharks, serpents and hundred of thousand of other aquatic animals. This lord of multitudes of rivers (the ocean) is full of shining gems and jewels that are freely utilized by Varuna, the lord of the watery-regions. Flowing of rivers in the oceans is like the ladies hastening to get them united with the lovers. In the hands of the greatest lyrical genius of Sanskrit literature, Kalidasa, more poetic qualities were infused in this image of the ocean. Following Vyasa, he considers the ocean as the resting place of Vishnu. Being afraid of Indra, the mountains, with their pride humbled by god Indra by hurling thunder bolts, sought protection under the ocean like the terror-stricken kings. Kalidasa adds to Vyasa's image when he images Lord Vishnu, assuming the shape of a mighty boar and trying to pull the earth out of the crystal clear waters of the ocean which is depicted as the veil of the lady Earth. It suggests further the image of wedding between the bride Earth and the bridegroom Vishnu. Another addition is the image of the sea-shore looking like the black mark encircling the wheel of the moving vehicle.

But the later Sanskrit poets changed this image of the ocean showing that mountains sought shelter from ocean when they were chased away by Indra. Vibhoka paints the ocean as vicious and relentless as it scorched the mountains in the heat of the submarine fire that was blazing in it.

Sabhanka treats the image of ocean from a different angle. According to him, the ocean, with all its wealth and grandeur, is rejected by the thirsty as its salty waters cannot satisfy his thirst. Lakshmihara, who might himself have suffered failures in life, creates quite a different image of the ocean. This image, according to the critical literary norms, is of rare beauty and is one of the best images created in Sanskrit literature. The submarine fire is the external manifestation of sorrow caused by the failure of the inhabitants of the sea in all spheres of life. The goddess of fortune, residing in the sea, is fickle; the gems that we get from the waters are pointed and crooked; the moon extracted from it is darkened by stains on the face; the food that Lord Shiva is forced to consume is of poison.

This critical study shows how the images of Vyasa and Kalidasa were transformed by the later poets who viewed the ocean from a different angle.

In the field of Panjabi literature, we find that some images of the guru poets and other saint poets are taken from our literary heritage. But the majority of their images are drawn from nature and from their own immediate day-to-day experiences of life. About Guru Nanak's imagery, the well-known Russian critic, I. Serebryakov says, "Nanak's imagery

derives from daily life and from the scenery of his native land. His poetry abounds in pictures linked with the occupations of the peasants, the artisan, the merchant, and images suggested by the luxuriant vegetable and animal world of the Punjab. Yet imagery linked with Hinduism also occurs.

Almost all the saint poets of the Adi Granth were born in ordinary families of workers and peasants. Their angle of vision, as seen through their imagery, is of their own class. The purpose of creating poems is to serve their class interests. In those days, the Brahmans had lost their touch with the true essence of religion and showed their concern with the form and the ceremonial rites of religion. The Muslim rulers were also against Hinduism and wanted Islam to be the religion of Indian people. In such a historical situation, these revolutionary saint poets created new images taken from this changed social atmosphere and modified the old images of the Sanskrit and Prakritik literatures into new and striking images. The economic condition under these changed circumstances gave them an opportunity to create new images and thus to create new patterns and new models from the chaotic reality of the day.

With the changes in the economic relations and the political upheaval during the last seven centuries, we the moderns, find some interesting transformation in imagery.

The development in imagery is directly linked with the cultural influences and its spreading in a particular society. So we find that the changing forms of images are the production of the changing consciousness and attitudes of the particular age. Every poet is a conscious and responsible citizen of the country. He belongs to a class and this relation creates class interests which are the root cause of his poetic sympathies. C. Day Lewis is of the view that the nature of the poetic sympathy of the poet is revealed in images. So, we find a development, a change and a transformation in the imagery of all literatures. One thing more, the poetic sympathy of the poet is created on the strong foundation of his moral judgements. Morality is the salt which seasons the poetic creations, and the ethical judgement is so deeply woven into the whole texture of poetry that very often we tend to ignore it because it is artistically concealed in the poem.

The impact of the imagery of Adi Granth on later Panjabi poetry is so vast, varied and scattered that, in this chapter, we can simply touch this subject and can hint at certain aspects of it only.

It is interesting to note that Jalan Jat (1643-1701), following Kabir, repeats the image in which he says that God is perfect in all affairs. To some, he provides with costly silken robes and to others the ordinary blankets to
cover their bodies is not given. Saint Kabir creates this image in the following lines:

Some art blest with silk and others with 'niwar' bedsteads,
While others do not have even a patched coat, nor even a thatched roof. 17

The reason of similarity between these images is that neither the class-character of the poet is changed nor the attitude of the saint poet, Jalan Jat, towards God has undergone any transformation.

Guru Gobind Singh (1666-1708), the tenth Guru of the Sikhs uses exactly the same images of the Adi Granth in his 'Chandi Di War'. In Adi Granth, we find that during the process of the creation of our Universe, all the great gods were created by God:

Our Creator-Lord Himself createth all, the Brahma, Vishnu and Shivas - too are contained in Him, the One Alone. 18

Guru Gobind Singh in his image shows that with the creation of Brahma, Vishnu and Shiva, the play of nature was completed by God. 19

In the Adi Granth, we find that God is Omni-present.

It was He, Himself, who in the form of Krishna murdered Kansa:

17. 

18. 

19. 

Guru Gobind Singh uses exactly the same images of the Adi Granth in his 'Chandi Di War'. In Adi Granth, we find that during the process of the creation of our Universe, all the great gods were created by God. 18
Yea, if He, as Krishna, chopped off Kansa's head, O, how does it make Him any the greater (for that)? 20

Because of the philosophical clarity, Guru Gobind Singh inculcated vividness in his imagery. In his image he shows clearly that Krishna got strength from God and killed Kansa by holding him from the locks of hair. 21 The sufi-saints who were famous poets of Punjabi literature, were also influenced by the imagery of the Adi Granth. The reasons were that the poetry of Sheikh Farid, the greatest Sufi poet of Panjabi literature, was in Adi Granth for them to follow and the philosophical background of Sikhism which recommends attacks on idol worship and condemns the worn out methods of meditation and the out-dated religious rites, ceremonies and practices of Hinduism. Sheikh Farid's poetry put a very deep impact on the imagery of Sufi poets. For example, the following couplet is exploited by Bulleh Shah (1680-1752):

Why wanderest thou through the woods, O Farid, crushing the thorns under thy feet?
Thy Lord Abideth within thee; why search Him in the wood? 22
Bulleh Shah in his 'Heer-Ranjah', creates the image of Heer searching Ranjha in the fields and the groves of trees, whereas Ranjha is always with her. Ignorant Heer searcheth him in the Woods. But Ranjha, her lover, is always with her.

This transformation of image by Bulleh Shah is for the better. Sheikh Farid's use of this image creates some obscurity in it, whereas Bulleh Shah, by using the famous love-tale of Heer-Ranjha makes the image vividly clear. He creates the qualities of evocativeness and fertility in the image.

Hasham Shah (1735-1843) in a couplet shows that the lover is the most unwise person who knowingly suffers. All others read the Vedas and the Quran. But he meditates over the name of his beloved one. This image is used under the impact of the following image of Guru Arjan:

Of no avail to Brahma was the study of the Vedas, for, he found not the true worth of the Lord. The seekers and the Siddhas wandered about wailing, for, they too were enticed away by Maya........ The Peace of Poise and Bliss are in the Joy of the Name and so the Saints sing the Lord's Praise. And are Blist-with the Bliss-giving vision of their Lord, and they Dwell on Him, body and soul.

23. चीर लगे दे ने क्यों भें।
कृष्णी चीर कुंडली बेदे।
बंधक गन्ध पूवल बिंच केंदे। .. श्रीमण्ड

24. अधरुत लेकं शिशुभर ते वेदे, निततं नमु भाल पूजन।
केस गुलुक बड़े तत सहस्र, पूत मथ नकल लर लर। .. वररुण पृष्ठ

25. केस उरे उरी पुत्रो चले चित्र रंग रंगी लीलावती उगली।
सपेद्रा निघ निखिल निखरते जै श्रवण रहसी। ....
समय मथ शरद रुप तत रथी एवं पदी भक्तु लघुहसी।
समुद्र रथस सेरी तत स्वर संग उरी उरी लिख प्रियविलग। .. तृतीय प।
Hasham Shah, a poet of penetrating imaginative faculties, presents his image in a different and unique way. Directly, he shows that the lover (who is, in reality, the lover of God) is a fool. But this is a satire on the world which is concerned with the mere study of sacred books. The true lover is he who meditates over the name of the beloved and thus transcends the ordinary human level and attains bliss. In another image, Hasham Shah shows that the waters are deep and the raft is old and worn out. The presence of the lions on the other bank increases the tragedy of the soul. This image is developed on the following image of Adi Granth:

The Sea is Tempestuous and no boat Ferriseth me across. But for the Boat of Truth there's nothing to obstruct if the Guru is one's support. For, he taketh one to the Lord's shore and lo, the Guru is ever ready to succour one.

In Adi Granth, one is to cross the dreadful sea to find the door of the Lord with the help of the Guru, whereas Hasham Shah treats the image from a different angle, showing that there is the danger from lions on the other shore. Hasham Shah limits his image unto the fears that the soul experiences in this world, whereas Guru Nanak, an optimist, reveals that the help of a true Guru can ferry one across to the door of God. The image of Hasham Shah is limited to the

26. "तिल तै सूरी, तिल उठा पुलहर, चित मौर्यं उठत मही।। श्रासं युवां।"

27. "हरि न च नागी सच्चारी सहकु धरिती देवी।।
धरू त सह चर्चितं से कठु गोदल देवी।।
दिहु दरि तन्मादेव देवयोग ब्रम्ह सहसरयौ।।

* * * P. 1087.*
presentation of a picture which arouses our sympathy whereas the image of Guru Amardas pronounces a verdict on the reality, which is behind this image.

In another image, Adi Granth paints the picture of a patient lying on bed. The doctor comes and starts feeling the pulse. But he fails to understand what is the cause of his suffering. But Hasham Shah takes the image to the other side and shows that day and night the soul suffers because of a strange type of a continuous pain. The only doctor is 'Ranjha' (metaphorically God) and it is He alone who can cure the disease of 'Heer' (the soul).

In his Kissa Kavya 'Heer' Muqbal in a heated dialogue between Heer and Ranjha, through an image reveals that the nature of woman folk resembles that of the snakes that bite even if we give them milk to drink. He creates this image under the influence of the following image of Adi Granth:

The mind of the egocentric is swayed not (by the word), for his mind is hard and impious:
It is like the serpent being fed on the milk, who loseth not his sting thereby.

In her reply Heer, taking the example of Rabia, a muslim saint girl, uses the images that even the prophets

---


29. तवथा उतस दिवें द्रामाच्छे, मैं उठ उठ पड़ जायि।
वंशें बन उल्लो कुरौंदर, मैं जयति अर्थ स्वरूप ते भवि।

30. मामूल भद्र दा तिस्ती मति पैडे विनिर तवेत॥
मरां तुष्य बीमारोंय जिसि दितुं विनिर॥

A. उ. प. 755.
married in their lives and the whole of this world is because of woman.\textsuperscript{31} This image is based upon the image of Guru Nanak:

If one woman dies, we seek another; through the woman are the bonds of the world.  
0 Why call woman evil who giveth birth to kings.\textsuperscript{32}

Guru Nanak, a poet of the masses, keeps his image to the level of the people and their experience of life. The critical study of these two images reveals that Muqbal, taking a social love-theme, moves towards the spiritual by taking reference from the muslim religious myths and Guru Nanak, a prophet poet, takes images from the material world of human relationship and through them preaches the higher spiritual doctrine.

Ghulam Farid creates the image that the soul is always performing 'Haj' (religious pilgrimage of Muslims) because Kaaba (a sacred place of the Muslims) is in the direction in which the lover resides.\textsuperscript{33} This image is created under the impact of the following image of Saint Kabir:

I was going as a pilgrim to the Kaaba and on the way I met my God (unaware), and He Quarrelled with me saying: "Who told you I was (only) there."

\textsuperscript{31} If one woman dies, we seek another; through the woman are the bonds of the world.  
\textsuperscript{32} Why call woman evil who giveth birth to kings.  
\textsuperscript{33} The soul is always performing 'Haj' (religious pilgrimage of Muslims) because Kaaba (a sacred place of the Muslims) is in the direction in which the lover resides.
The study of Kabir's image shows the omnipresence of God and the mere visit to a pilgrim-station is of no avail. Gulam Farid finds God in the lover and thus limits God to the person of a lover. This change in the two images is because of the difference in the philosophy of the saint poet Kabir and the Sufi saint Gulam Farid. According to the philosophy of the Sufis, the right way to approach God by creating celestial relations is possible only through the terrestrial relations. It does not mean that the saint poets of the Adi Granth totally ignored this relationship. For example, all the poets of the Adi Granth exploit the social relationship in order to explain their spiritual experiences.

Shah Hussain creates the image of a soul who is praying to God to accept her. She does not want Him to take into consideration her merits or demerits. In utter humbleness, she admits that she is replete with vice and prays God to take mercy on her.\(^{35}\) This image seems to be created under the influence of the following image of Guru Arjan:

\[
\text{O Thou compassionate Lord of the poor, be merciful to me and think not of my merits, demerits; How can one wash the dust, O Master? Such, yea, is also the state of my (evil) mind. 36}
\]

\(^{35}\) तेरी जी ने बैठे भक्ति रहो चढ़े दे यह यम, तू ने मैं जाते यहीं।
\(^{36}\) तिस्ता चन्द्र देव तेरी जी ने बैठे भक्ति रहो चढ़े दे यह यम तू जाते यहीं।

[\(^{35}\) 35. तेरी जी ने बैठे भक्ति रहो चढ़े दे यह यम।
\(^{36}\) 36. तिस्ता चन्द्र देव तेरी जी ने बैठे भक्ति रहो चढ़े दे यह यम।]
Shah Mohammad (1769–1862) in his Kissa Kavya, "Sassi Punnu", uses the same image of losing the ego and pride in her love for a boy - Punnu. Sassi bears the torture herself like chakor and Moth. She considers Punnu as the source of Nectar and the whole world except him is poison for her. The image of poison is used under the impact of the following image of Adi Granth:

Nectar-sweet is the Name of the Lord, O my life;
yea, this Nectar one gathereth through the Guru's Word.
Poisonous is the lure of the self; yea, it is through
the Lord's Nectar that this poison is eradicated.

The critical study reveals that for Guru Ramdas, the whole world is the manifestation of Maya. Whereas, Shah Mohammad creates a God in a man - Punnu. The reason is that Shah Mohammad is concerned with the problems that one faces in one's struggle for existence in the society whereas the Guru poet is concerned with the problem of the relationship of soul and God.

Mahran Shah, a 'Mitrdi' poet, creates the image of the man being produced in the Court of God.

37. ਦੇਹਤੀ ਕੁਝ ਹੇਠ ਬਾਰਾ ਹੱਦਾ, ਮੇਰੇ ਜੀ ਤੁਹਾਡੀ ਮਿਲਨ ਜੁਲਾਣੀ ਹਾਣੀ ਮਹੇਂ। ਮੇਰੀ ਪੁੱਲ ਢਾਂਚ ਹੋਣੀ ਹੱਸਨੀ, ਮੇਰੇ ਜੀ ਕੀ ਮਹੇਂ।
ਖਹਾ ਰਾਸੀ ਰਾਸੀ ਲਈ ਪ੍ਰਚ, ਰਤਨ ਨੁਹਾ ਨਾਲ ਮਹੇਂ।...ਮੂਰਤੀ।

38. ਸਿਆਸਤ ਪ੍ਰਧਾਨ ਮਹੇਂ ਹੁੰਦੀ ਸੀ ਮੇਰੀ ਪ੍ਰਧਾਨੀ ਸਿਆਸਤ ਮੁਝੇ ਨਾਕਾ।
ਖਹਾ ਪ੍ਰਧਾਨ ਜੁਲਾਣੀ ਹੁੰਦੀ ਪ੍ਰਧਾਨੀ ਮੁਝੇ ਨਾਕਾ।

ਸ. ਲੇ, ਪ. 538.
He trembles with fear in His Presence. The servants (Chitra & Gupta) will open the book of the accounts of his deeds before God. The good and evil deeds will then be weighed. Everybody will remain tongue tied before God. This image is created under the direct influence of an image by Guru Nanak in which he paints the picture of the sinner being produced in the court of God. At the time of judgement, the sinners are picked and marked out. Guru Nanak extends this image when he shows that the faces of the vicious persons will be blackened and they will be dishonoured and sent to the hell. The only change in the above images is that the man is shown presented before God in person by Mahram Shah, whereas Guru Nanak shows that the human soul, after death, is to go before God. The reason of this change is that with the progress of science in Society and the development of a scientific temperament and rational outlook, the modern man fails to entertain the idea of some ethereal being (soul) being produced before God. In the imagination of the poet is the image of a worldly king hearing the cases in the open court and declaring his judgement there and then. The sinner, fearfully, starts

39. नृहेऽनुपितव ज्ञानच नमः चैत्य दैवत सत्येऽविध किंद्रा देवरः हि।
उदेव त्रिवण लघु स्वरूपकार भवि भगवान देवरः तेजस्वी देवरः हि।
रुतुष्ट्र धरे पिता को बुध उद्धेर। चंद्र हिन्दुरुक हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृदेद्विच हृ�...

trembling. The same image is used by Bhai Maghar Singh (the well-known author of "Gurmat Nasihat Bilas").

Fazal Shah in "Sohni Mahiwal" creates the image of a cobra who bites even when no one disturbs it. It is used for the hair of the damsel, whereas this image, in Adi Granth, is used for the egocentrics and the worshippers of Maya who even when we feed them on milk, will never fail to bite us:

And reading out the set words, one trusteth a snake and feedeth it upon milk; (It avails not), as the stone becometh dry soon after it is washed, so is the self-minded man.

The transformation of the image is as the popular literary trend in the times of Fazal Shah, was towards human love—between two persons and not the spiritual love of the soul and God.

Bhagwan Singh, being influenced by the image of Guru Amardas, creates the image of a wine-intoxicated elephant in his Kiss Kavya "Heer". It is used as a simile for Bal Nath, a Yogi, to whom Ranjha goes to request him to make him his disciple. Bhagwan Singh, through this image, gives expression to the mood of ecstasy in which Balnath is lost. In Adi Granth we find this image of a wine intoxicated elephant for the human mind who is lost in the mad pursuits

41. Bhai Maghar Singh, Gurmat Nasihat Bilas, p. 66.

42. विनोदार भूमि विमार्गारे भण्य धूम पीहिँये॥
अनन्त विनोदि त किलाके एकि सन्धी सशक्त॥

र. उ. 1241.
Kissa’% uses the image of an elephant whose body is rubbed by throwing water on it in order to remove the dirt. The elephant throws dirt on his body again. Guru Ramdas, under whose influence Bhai Sher Singh creates the above image, creates the image of a foolish elephant who, himself, throws mud over his body after taking bath in the water of some river:

He who worketh in ego, knoweth not the way,
As doth the elephant bathe himself in dust after a bath.

The comparative study of these two images reveals that Ramdas creates the image of the elephant who, himself, bathes in water whereas Bhai Sher Singh creates the image of the owner throwing water over the body of the elephant in order to clean his body. The reason is that Bhai Sher Singh wrote in mid-twentieth Century. The elephants are kept by human beings to serve them in circus shows and to bring wood from the forests. Whereas the saint poets of the medieval period did not have any such experience as the elephants were not enslaved in large numbers by the human

43. Adi Granth, p. 159.
44. तथा तथा जर तथा तरफ़ो, तर जितनेरत
. . तथे निरोधिते
45. तथा तथा जर नित्य नित्य हतो नाहे
यिंते कुंडल से रुप गतिंति हते
स. ग. प. 367.
beings and these wild elephants were wandering freely in the forests.

Kalidas follows the image of Adi Granth when he says that no body loves the dead body of the man and does not even touch it. They consider it a ghost and tries to go away from it. The reason is that all the images do not change according to the changed circumstances. They have a universal appeal and remain ever fresh. The above image of the dead body and the relationship of the living persons to it is such an image. Bhai Maghar Singh, a representative poet of 'Kissakavya' groups of such poets who explain the couplets of the Adi Granth, creates an image which is the imitation of Farid's image. He also gives the image of the dead body which looks fearful and the loving ones, go away thinking it to be a ghost. The whole of the book 'Qurmat Nasihat Bilas' covering 111 pages, simplifies and explains the images of the Adi Granth. He presents these images in the modern idiom. For example, he uses the image of the policeman for Yama. He is influenced by Saint Kabir in this book, where he adds some images

46. नम से तीर उल्ले दिख अरब्ला, घुरू घुरू तर उजझी || रद. र. प. 634.
47. घुरू घुरू तत सती हुजखे, सुन कौने सती हुजखे॥ रद. र. प. 635.
48. बलीदा जय महादेव सतर्व शर्मदर सर्वदा॥ जय हो रहु अरु जय रहु जय रहु॥ रद. र. प. 1330.
50. Ibid. p.96.
of bats, ass, sheep, tree, frogs, donkey, swine, rats and
"Bijoo" (an animal that generally lives in graveyards).

52(a) 52(b)
Lala Daulat Ram, in his Kissa Kavya, "Roop-Basant"
imitates the following images of saint Kabir:

(1) If one may attain yoga by roaming about naked,
Then the deer in the wood would all be emancipated.

(11) O, friend, if one were to be saved by celibacy (alone),
Then why didn't the eunuchs attain the highest
state of Bliss? 53

Bhai Vir Singh in one of his best poems, 'Chet-Vasaikh'
paints a picture of the coming of the Chaitra month. 54
This image is based on an image by Guru Nanak in his famous
poetic creation, "Bara Maha Tukhari". 55

Both of them convey the same experience of bearing
the pangs of separation in this season of love making. But
the expression of both the poets is different. The reason is
that the social situation is changed. Guru Nanak's experience

52(a) 52(b)
Lala Daulat Ram, in his Kissa Kavya, "Roop-Basant"
imitates the following images of saint Kabir:

(1) If one may attain yoga by roaming about naked,
Then the deer in the wood would all be emancipated.

(11) O, friend, if one were to be saved by celibacy (alone),
Then why didn't the eunuchs attain the highest
state of Bliss? 53

Bhai Vir Singh in one of his best poems, 'Chet-Vasaikh'
paints a picture of the coming of the Chaitra month. 54
This image is based on an image by Guru Nanak in his famous
poetic creation, "Bara Maha Tukhari". 55

Both of them convey the same experience of bearing
the pangs of separation in this season of love making. But
the expression of both the poets is different. The reason is
that the social situation is changed. Guru Nanak's experience
is of the pristine beauty of nature - the beautiful landscape of "Bar" Area of Punjab in which woods are in bloom and the black bees are humming around the flowers of plants and trees growing of their own in the fields beside the banks of the rivers and rivulets of the Punjab. Koel visits the groves of mango trees and sings the touching tunes which awakens the agonies of separatedness from the groom. But Bhai Vir Singh's experience of the spring season is of the man-made garden. He values the blowing of the sweet-scented air, whereas it is quite an ordinary thing for Guru Nanak who does not imprison him in the four walls of the house like Bhai Vir Singh. For Guru Nanak the groom is imaged as absent and the bride wants him to come home and love her. Whereas the Bridegroom of Bhai Vir Singh is with the bride. He is ready to go to the battle field and this news is heard by the bride. So, she cannot enjoy the company of the groom and remains unsatisfied on hearing the news of his departure. This transformation of the image of Guru Nanak is because of the change in the social situation, political conditions of the country and the class character of both these poets - Guru Nanak was the poet of the proletariat class and Bhai Vir Singh was an intellectual poet who was favouring the British Empire in India.

Dhani Ram Chatrik in his poem "Mazhab" (Religion) criticises as it is too old and worn out and the modern man is freeing himself from the shackles of the religious consciousness by inculcating in himself, a rational and
scientific outlook. In a series of images, he conveys that the fortress of Religion is falling as, here and there, we find holes in its old and falling walls. The religious people are trying to keep it standing by repairing and by plastering it with mud. They are trying to keep it alive on the false support of money. In a beautiful image, he shows that the religion is like a tree that is standing on the river-bank. This image is based on the following image of Sheikh Farid:

How long can the tree stand in peace at the river bank.

The first image of the falling fortress is created by Dhan Ram Chatrik under the influence of Guru Ramdas. But Chatrik uses this image for religion itself which has become hypocritical and is the den of exploitation. The Adi Granth considers religion as the only support of the world, whereas, for Chatrik, it is the greatest enemy of the human beings because of its being standing on the support of maya which was considered an enemy by the saint poets of the Adi Granth.

Pritam Singh Safeer imitates the image of Adi Granth when in an image he wants the human mind to know itself

56. | 57. |
---|---|
The only difference in these images is nothing but the jugglery of words. In "Katak Koonjan" (swallows) he uses a mythological image of Ravana - the ancient king of Sri Lanka who enjoyed the beauty of Sita, the wife of Rama - an incarnation of God. As a consequence of it, he had to lose his empire and to die a dishonouring death. 61

We shall discuss this image critically by putting aside another image by a modern poet, Mohan Jeet. He tries to give new meanings to the contents of the image taken from the mythological sources. In the image he appreciates Sita and comments that Ravana was a true man whereas Rama was not even a good husband as he depended on the help of others. 62

Adi Granth is the influence under which these images are created. For example, we can quote the image of Rama's saving Sita from the clutches of Ravana and slaying him on the battlefield. 63 The myth is that Ravana asked Sita's permission to love her. On being denied he did not even touch her.

Pritam Singh Safeer transforms the image of Adi Granth when he refuses to admit that Sita's honour was saved from Ravana. She was seduced by Ravana and as a consequence of this vicious act, came the dark end of Ravana. Mohan Jit gives an altogether different image. He praises Ravana for having self control and a strong will which are the higher qualities of a man. In the same image he appreciates Sita for committing suicide and not living with Rama as his wife as he depended upon the help of others in his fight against Ravana. This modern poet gives different meanings to this myth as he views it from a different angle. Safeer wants to show that nothing is permanent in this world. He takes the image of Ravana's end. Ravana seduced Sita, had to fight against Rama and to be defeated in the battle and thus lost his "Golden Lanka".

The imagery of Adi Granth put a deep impact on Bawa Balwant, a progressive poet. He creates the image of floating a stone in water under the influence of the following image:

The Gurmukh maketh the stones swim across the Sea. 65

The purpose of Bawa Balwant, behind this image is very different. He wants to convey that the promises kept, floats the boats of hope. In another image based on an image

65. गुरुमुख स्मृतिः सत्ते समर्ते उगलेः। व, ज, 942.
of Guru Nanak which has influenced Professor Mohan Singh also, Bawa Balwant wants to convey that the reading of books can never give us the consciousness which we get from the active struggle in life. This struggle awakens the man. The image of Guru Nanak is as follows:

Cart loads of knowledge if we have; yea, if our whole caravan carries nothing but the loads of books; Yea, the loaded boats of them too; and fill up with them the hollows and caverns.
Read as one may month upon month and year after year, Yea, read as one may life after life; breath upon breath; The One Thing alone is of account, the rest is all the prattle of ego.

The reason of the change in the two images of Guru Nanak and Bawa Balwant, is that Guru Nanak is giving tongue to the religious consciousness of the medieval times whereas Bawa Balwant images the political consciousness of the modern man.

Professor Mohan Singh turns the images of Namdev and Guru Arjan upside down when he writes that the veil of Daropadi ran short of covering her body. He gives a materialistic and rational interpretation to the spiritual jugglery of Lord Krishna. Adi Granth admits the truth of the

66. उन्नद उसके गुप्त तैल दुःखे,
      मैठ बखरा ताप्त रहें बुझे। .. 'घो' मेलह फीस।
67. बिच उपति राधी सुरैतत न 'प्रके प्रेम उजौरथ नमसन॥
      निति बिच राधी ध्यानै उपि प्रेम रजौरथ अभ्यसन॥
      रजौरथ रेती संस हथस॥ रुलियर रेती भास॥
      भास॥ रेती र्णस ध्रुचल धूलियर रेती संस॥
      रसायन रेती हिल जल गुज रुचि श्रवण सः॥ .. अ. उ. प. 467.
71. वेगुल भुव अवधे बाणके गाइ ती रेत गी, अवध उल मम यी नखदे गत टूनले दे लील। .. 'घो' मेलह फीस।
myth of saving the honour of Daropadi by Lord Krishna.  

Amrita Pritam, in her budding and blossoming period, was highly influenced by the imagery of the saint poets. The reason was that she was immature at that time and was under the literary dominance of her father. The purpose behind the use of the imagery was quite different. It was the expression of her love for the Punjabi language, whereas the images in the Adi Granth (of the love of the peacock and the clouds and the chakor and the Moon) are used for the expression of the love of the soul and the super-soul, God. Guru Arjan Dev's image has influenced Amrita Pritam so deep that she could not find other words for 'Khamb Vikandre' of Guru Arjan. Guru Arjan's image is:

If the wings be on sale, I'd buy them paying the price equal to my own,  
And lo, I'd equip myself with them and fly out and afar to find my God. 74

Again we find on the critical study of the above images that the purpose of Amrita Pritam is different. In her image75 she is addressing to her lover who is living in

73. Amrita Pritam, Amrit Lehran("Mere Dil Da Cha").  
74. I'd buy them paying the price equal to my own,  
And lo, I'd equip myself with them and fly out and afar to find my God.  
75. II  

\[
\text{If the wings be on sale, I'd buy them paying the price equal to my own,}  
\text{And lo, I'd equip myself with them and fly out and afar to find my God.}
\]
in a foreign land. She requests him to live with her or to buy her wings so that she can easily go to him.

Dr. Harbhajan Singh in his poem "Harnakhash Nahin Mare" uses the image of Narsing killing Harnakhash. In his image he shows that every day has its own god and its own place of religious worship. On every tomorrow, Prehlada takes birth and breaks the place of worship and the ideology of yesterday. He gives a beautiful idea that Harnakhash cannot be murdered as every Prehlad of the dawn becomes the Harnakhash of the dusk. This process goes on unendingly. Through this image he wants to convey that every religion, every philosophy and every style of life was progressive in its own times. The new age with its changed economic structure devalues the religious, social, political and cultural values of the past. On the sound economic foundations of its own time, it erects a superstructure of new values. In Adi Granth we find that this set of values does not change. In its imagery, Prehlad is always a saint, whereas Harnakhash is always a vicious king. The saint poets of the Adi Granth, while imaging this myth, give us a set of fixed characters of Prehlad, Harnakhash and Narsing.

76. धूंढ तौ दाह देन अन्धेरे
  जवलभाप छले भरे
  तत किसु अष्ट्टर भैल पफ्ले
  जवल टिट्टे छले
  अबले किसु बुद्धिक घण्ये
  तेन उच्च घड घने\\...\\ ...
  सभी का बुद्धिक भरे छु\
  जवलभाप छर लगे \\
  एकिकत निबृत "

77. Adi Granth, p. 224.
The images of the Adi Granth in which the bride (soul) is shown standing at the door of the Lord and waiting for the moment when she is given time and is called in, are used by Sultan Bahu in his image in which the soul, as a beloved, is crying and calling out at the door of the Lord. Dr. Harbhajan Singh, a poet of higher-aesthetic and poetic sensibility, images the bride clad in red, in all her pristine purity and beauty and a burning heart, is standing at the door. She is helpless because of the excess of love and desire to meet her lover. She cannot wait even for a moment. On the critical study we find that Harbhajan Singh's image is not concerned with the spiritual affairs of the separated soul. It concerns a beautiful damsel who is separated from her lover. The delicacy of thought and the aesthetic beauty of the stanza creates obscurity whereas the image of Guru Nanak, in "Baramaha Tuhhari" is crystal clear and evocative. The quality of fertility is shared by both these images.

80. Dr. Harbhajan Singh, Poems (in Punjabi).
Santokh Singh Dhir and Harnam Singh Naaz are influenced by Guru Nanak alone and especially from his poetic creation - 'Babar Bani'. Whereas Santokh Singh Dhir in his book 'Patjhare Purane', is influenced by Guru Nanak's image of a lion attacking a herd of cows, Harnam Singh Naaz is impressed by Guru Nanak's refusal to attend the feast arranged by Malik Bhago - a rich landlord and money-lender. His acceptance of Bhai Lalo's (an honest worker) request to dine with him, inspires Harnam Singh Naaz to compose the poem 'Ik Hor Babar Bani'.

Sant Singh Sekhon, the well-known Marxist critic and dramatist, exploits the imagery of Guru Nanak's Babar Bani in his poem, "Ros". He transforms its images according to the Marxist point of view. Sekhon creates the image of the hypocrite Pandits offering wine to the Pathans, under the influence of Guru Nanak. In this image, Guru Nanak reveals that in those turbulent times, it was the Muslim code that had been deciding all issues and the Qazi occupied the place of Lord Krishna.

The image of a 'Simbal' tree is exploited by Sukhpal Vir Singh Hasrat. He uses this image for a different purpose. "In the Street of the Beloved, the Simbal tree grows. The lover knows that nothing is to come out of it, but he goes there." This transformation is made by Hasrat

82. Santokh Singh Dhir, Pat Jhare Purane, Ludhiana, Lahore Book Shop.
83. Harnam Singh Naaz, Ik Hor Babar Bani, included in "Kalman De Rishte", Nangal, Panjabi Likhari Prakashan.
84. Adi Granth, p. 903.
for the purpose of justifying man's mad pursuit of woman, which is satisfying the need of sexual indulgence for the man. In this image, he seems to be impressed by the following stanza of John Keats:

What mad pursuits,
What struggle to escape.

Jasbir Singh Ahluwalia exploits many images of the saint poets of the Adi Granth at pages 19, 24, 44, 47-48, 49, 57, 58, 61-62, 80-81 and 90 of his book, 'Kagaz Da Ravan'. The image of the five brothers marrying Daropadi alone and Daropadi's becoming the source of their enjoyment, is exploited by Jasbir Singh symbolically, for the five demons (lust, wrath, greed, avarice and false attachment) who are seducing the human body. Hinting at the helplessness of Lord Krishna to save her honour and Daropadi's getting naked at the court of Kaurvas, Ahluwalia says that for this dishonouring of Daropadi, both the Pandvas and Kaurvas were to blame. The mythological image of king Jammeja in the Adi Granth, is successfully presented as an image for the leader of the ruling class in the modern context and through the modern idiom.

Following Sadna, Shiv Kumar Batalvi creates an image of the sacred water of the Ganga river. He says that this

85. John Keats, Ode to the Grecian Urn.
86. Adi Granth, pp. 225 and 954.
87. Jasbir Singh Ahluwalia, Kagaz Da Ravan, p. 47.
holy water cannot satisfy the hunger of 'Chatrik'. This image of Shiv Kumar Batalvi is appreciable because of its symbolical value and the qualities of brevity, intensity and fertility. The image of Saint Sadna which influences Shiv Kumar Batalvi is given below:

The Chatrik wails but for one Swanti drop from on high.

The younger generation of poets is very much inclined to exploit the imagery of the Adi Granth. The beauty of the imagery in the modern poetry, is that they are not imitators like the poets of the 'Kissa Kavya' Period in Punjabi literature. Awakened by the modern literary and political consciousness and also armed with the latest developments in the literary theory of the world literature, they are busy doing new experiments in the field of imagery. The psychological insights in the depth of human mind is noticed in their images. These poets try to penetrate in the deep caverns of the human mind and the objective reality. For example, Satti Kumar uses the image of a fish out of water. He gives his own interpretation of the meanings of this image. He conveys that the fish, fallen on the sandy banks, is not suffering because of her being separated from water, but for the fear of being fried in the

88. 

88. तेज प्रेम लहर लगपें चलनु तरु घरें॥
पूरा लटे पके पके विलें तरु टूफ़ न अरें॥

W. L. P. 858.
Whereas in the Adi Granth, we find this image meaning that the fish wants to go to the water again, which symbolically means the separated soul trying to merge in God again.

The Naxalite School of poetry in Punjabi literature is the poetry of reaction against the existing political system - Capitalism. They want to revolutionise the Indian society without any loss of time. For this purpose, the poets of this school exploits the imagery of the saint poets of the Adi Granth. They hold in great esteem the sacrifices of the Sikh Gurus and their disciples. For example, Pash, a representative poet of this movement, in his image is influenced by the following image of Guru Nanak:

The mind is the (wild) elephant in the body's woods.
In the Adi Granth, the human mind (the elephant) is imaged trampling the undergrowths in the wood of the human body. This image is transformed by Pash for a different purpose. The happenings in the modern society, like wine intoxicated elephants, are crushing the consciousness of the man.

The reason behind this transformation is that the modern man is involved in the struggle for existence in the world and this sharp struggle has changed the nucleus of his intention from his inner struggle of purifying his self by meditating over the subtle relationship of the human soul and God, into a continuous struggle against the adverse circumstances existing in the modern society. The creative personality, historical individuality and the aesthetic sensibility of the poet are touched by the injustice around him and by the exploitation of the man by man in the existing social and political system. The reaction of the poet gives birth to the revolutionary poetry of this school. For example, in his poem, "Lanka De Inqalabian Nun", Pash propounds the idea that the kings and the rulers in all lands and at all times are exploiters. In the image he shows that Rama and Ravana are alike for the ordinary people. The distinction between them disappears at the time when the exploited masses become conscious of it. Whereas in the Adi Granth, Rama is the representative of godly forces and Ravana is the embodiment of viciousness.

92. Pash, 'Udyan Bazan Magar',
The comparative study reveals that the modern poet is more critical and analytical about his relations with the objective world around him, whereas the saint poets gave more importance to the inner struggle of their being. The change and the transformation in imagery is because of the changed circumstances. C. Day Lewis says, "Every image recreates not merely an object, but an object in the context of an experience." For example, On Parkash Sharma, a famous poet of the Naxalite School of poetry, takes the myth of Krishna Sudama Friendship and transforms it. The modern Sudama is not satisfied with the gifts given to him alone by Krishna. Sudama feels that he is one among the poor people of the whole state. He strongly condemns Krishna for offering gifts to him alone when all others were dying the death of starvation in the State. He strongly criticises Krishna for his luxurious living. This image of On Parkash Sharma is created in reaction to the following image of Saint Kabir in which he creates a romantic picture of Lord Krishna playing on the flute in the woods by the side of the river Yamuna and Radha is fascinated by him:

95. भगवान श्री कृष्ण ने कृपा किया श्री कृष्णदास के पुत्र सुदामा।
उसे ज्यादा दिल दिल करते रहे अपनी यह भविष्य। 
. . कृष्ण कहा श्री कृष्ण
Where there is thick growth of the Tulsi-plant,
there is the wood in which Lord singeth with joy.
Seeing his sight the Shepherdess is enraptured...96

This image again is transformed by Jagjit in his
poem 'Kala-Til' in which he shows that Krishna, himself, is
fascinated by the beauty. This image is created
metaphorically for the mole on the cheeks of a beautiful
young girl.97 This transformation of the image of Kabir
by Om Parkash Sharma and Jagjit shows that the modern
poet does not follow blindly, but tries to see the reality
of the past and the present, with his own eyes and thus
pronounces his own verdict on the reality.

---

96. तुलसी नाम तक मुरुगी तर विद्वार भुषा छवि रमणे है।

97. Jagjit, Sangharsh, (Poem - 'Kala Til').