CONCLUSIONS
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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. Brahmins 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 Adi Granth contains the humanistic ideology of the revolutionary saints who were preaching truth for 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 the saint poets of the Adi Granth, the harbingers of the Religious Revival Movement (Bhakti Movement) in India, had a revolutionary task to perform.

A critical study of the imagery in the Adi Granth reveals quite clearly that these saint poets were not against the ideology of the Vedas. They were against the formal religious practices of their times. The religious practices and conventions were so stagnant as to emit an evil smell as the Hindu religion was reduced to a set of rituals and rites and the essence of it was forgotten and ignored. Guru Ramdas wanted the Hindus to examine the Vedas and Puranas to know that every age has its own Dharama. The Vedas accept and propagate the glory of the Name of God and commend the song of loving adoration. Guru Arjan fails to understand the reason why a man is not enshrined even after hearing the four Vedas and the eighteen Puranas. Guru Nanak is of the opinion that being wise through the teachings of the guru, the man can understand the Vedas and with the light of their knowledge, can understand the truth of the world.

The religion of the saint poets is very simple. In 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 all around there was dusk like atmosphere 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 ex

The saint-poets of the Adi Granth had so sharpened poetic sensibility and had such a keen sense of observation and judgment that even the minutest possible articles could not escape being used as images by them. The existing social, political, economical, religious and cultural situations are exploited by them. In order to pronounce a verdict on the reality of the day and to teach the innocent and ignorant human beings, the historical and mythological sources are also used in imagery. 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. The creation (through imagery) 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.

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. Inhaling, out-haling and holding of breath; dyeing one's robes in ochre and wearing a special type of coat; close-cropping one's hair and keeping a knotted tuft; roaming about naked, keeping matted hair and practising yoga; begging from door to door, getting the ears torn and becoming a mendicant; all these are of no avail.

II

All art and literature is the fruit of man's aesthetically exploring the whole universe in order to satisfy the man's hunger - emotional, spiritual, economic, social, political - and to feed one's curiosity by aspiring to know the unknown and to achieve the desired ideal by creating fantastic worlds of perceptible figures. Human labour, in all its forms, is the basis of the artistic creation and it shapes man's aesthetic sentiments. The subject-matter of all art is man's aesthetical relations to the
objective world around him and its development is conditioned by the development in the socio-economic structure of the society.

The study of all the ancient literatures of the world, reveals 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.

The poet is the 'singing suffering' of humanity. The rhythm in the whole poem and the pattern created by the images, makes the tidal waves in the psyche flow and thus harmonises the working of the inner world and systematises the roaring torrential flow of water of the mountainous region of our minds. Thus the poet systematises the chaotic world of emotions by presenting them through images and the images grow from the ordered state of his feelings and memories. Even a tiny image, in itself, is a pattern, a system, an organized existence.

The poetic image served many purposes in poetry. If there is no image, there will be no poetry because by
its very nature poetry is sensory and concrete. Poetry, while satisfying man's aesthetic hunger, shapes man's spiritual, emotional, cultural, ethical and intellectual world. Intellectual activity is involved when we are to find the relationship between two distant realities depicted in poetry through the use of two or more images in the same poem. When properly woven in the texture of poetry, the congruous imagery serves as a second line of action running parallel to the real and thus multiplies the desired impact upon the readers. Its appeal becomes the more effective as it influences the reader through the sensuously perceptible faculties.

Imagery is not only the soul but the whole of a poem. It is imagery alone that enables the poet to discuss and express the intangible celestial matters through the concrete terrestrial objective reality around him. The abstract spiritual ideas and subtle thoughts are saved from becoming obscure and misty only through the use of poetic imagery. The saint poets of the Adi Granth by creating beautiful, congruous and fertile images, gave an unlimited wealth to literature. In Adi Granth, we find the selection of images conditioned by the necessity created by its didactic purpose. This sacred text reveals the struggle and antagonism between God and Maya, materialism and idealism, theism and atheism and virtue and vice.
In order to study the imagery in the Adi Granth, it was found that the concept of poetic image evolved by the western critics, did not serve our purpose. The reason is that the saint poets did not want to manufacture lifeless wooden figures. They had a purpose of preaching truth and teaching a way of life to the down-trodden. So, we had to work on the theory of the poetic image. We reach the conclusion that a poetic image is the aesthetically chiselled, sharpened and imaginatively particularised artistic expression, in rhythmical and heightened language, of the sense perceptible word-picture concerning a perfect fragment of an experience charged with emotions or passions, concerning some lofty idea advocating some aspect of the poetic truth in order to pronounce, however, tiny, a veiled verdict on reality.

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