INTRODUCTION
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The Adi Granth - the sacred book of the Sikhs - presents the essence of the Indian cultural, literary and religious heritage of the medieval period from twelfth to seventeenth century. Jaidev, a Bengali saint poet, belonged to the twelfth century and Guru Gobind Singh, the unparalleled hero of the people, wrote in seventeenth century and in the first decade of the eighteenth century. As only one hymn of the Tenth Guru is included, we fix the end of the seventeenth century as a limit. The great compiler and editor, Guru Arjan Dev (proportionate credit goes to the scriber and assistant editor, Bhai Gurdas who is one of the greatest religious poets of Panjabi literature), sensing the necessity of the hour completed this monumental task of compiling the Adi Granth in 1604. Guru Gobind Singh included 59 hymns and 56 shalokas of the ninth guru and also one of his own. Dr. S.S. Kohli feels that there is every possibility that the manuscript copy of the first or second recession might have been provided to the guru by some devoted Sikhs for the purpose of preparing the third recension.

The scholarly guru-poet, Guru Arjan, transcending the petty regional, parochial or factional prejudices and narrow-mindedness and ignoring the heinous and ill-reputed claims of caste and creed, concentrated whole-heartedly on

the selection giving the only consideration of ideological likemindedness. Bhai Gurdas, not only gave the selected material a written form but also helped the guru in sorting out the precious verses. Some poets like Shah Hussain, Kahna, Chhajju and Peelu came to Guru Arjan at Amritsar with the request to include their hymns in the sacred text. But because of the ideological differences, their verses were not included in the Adi Granth. The mystery why the 'vars' of Bhai Gurdas were not accepted remains a mystery.¹

The hymns of the following saint poets are found in the Adi Granth:

I - Pre-Nanak Saints

(1) Jaidev (1170 A.D.) :

Jaidev was one of the five known poets at the court of Lakshman Dass, the king of Bengal. He belonged to the village Kenduli in the district of Birbhum, Bengal. His greatest and immortal literary achievement is the Sanskrit classic - "Gita Govind", which is rendered into English by Professor Puran Singh, a distinguished Panjabi poet. His contribution to the Adi Granth consists of two hymns.

¹ Merely blaming Bhai Gurdas of egoism is doing great injustice to the devoted scholar who was nominated by the great Guru to produce in black and white the verses of the great prophet-poets of the medieval period. From this charge of egoism on Bhai Gurdas, crops up another question - Was not Guru Arjan so far-sighted as to understand the real nature of a man whom the great honour of being the first scribe was to be bestowed. Moreover, his poetry is known, revered and honoured as the key to the Adi Granth. One fails to accept the charges of arrogance and egoism on such an enlightened soul.
(2) **Sheikh Farid (1173 A.D. - 1266 A.D.)**

Sheikh Farid, the disciple of Khwaja Qutab Bukhtiar Kaki of Delhi and the guru of Khwaja Nizam-ud-Din Aulia, was born at Khotwal, and died at Pakpattan situated in Pakistan. He is considered as the first great Sufi and also the most influential muslim-saint under whom thousands and thousands of Hindus embraced Islam. His contribution is of four hymns and 130 shalokas. Among these shalokas are studded at proper places, three shalokas of Guru Amar Dass and eight of Guru Arjan Dev.

(3) **Namdev (born 1270 A.D.)**

He was born at Narsi Bhamani in the district of Satara, Bombay. This Maharashtrian saint, the son of a calico-printer, visited Panjab and a memorial is erected in his memory at village Chuman (District Gurdaspur). It is said that he was so completely devoted and thoroughly sincere in faith that God had to come to him in physical form to accept his offerings. Mohammed Bin Tughlak ordered his death by throwing before an enraged elephant as Namdev did not perform the miracle of reviving the dead cow. But he was saved by God. His verses are found in 'Abhang' as well as in the Adi Granth. There is some change in words of the same hymns included in both the sacred texts. His contribution is of 60 hymns.

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(8) **Ramanand** (born between 1299-1410)

He was born at Mailkot between 1299 and 1410 in the family of arrogant Gaur Brahmans. Ramanuja had set up the idol of Vishnu at that place. Under his influence Ramanand started observing various ways of keeping himself pure. He did not even accept any disciple of the lower castes. But it was Kabir, the greatest religious iconoclast, who shattered the very basis of his false thinking by being his disciple. From thence he willingly included Pipa, Sain, Dhanna and Ravidas in the list of his disciples. His mind, after roaming in about the devotional and meditational pursuits of Krishna and Radha and then of Rama and Sita, concentrated on the religious philosophy of the Nîrguna school of meditation. His contribution is of one hymn.

(9) **Dhanna (1415 A.D.)**

Dhanna, Jat (peasant) was born at Duan in Rajasthan. This simple-minded but utterly devoted idolator forced God to appear from a stone for accepting his offerings. In the later part of his life he became a monotheist. Others of delicate nature wrote "Artis", but Dhanna in his traditional 'Jat' style wrote 'Aarta'. He contributed four hymns.

(10). **Pipa (1425 A.D.)**

Pipa was a king of Gagaraungarh in Gujrat. He was, at first, a worshipper of Durga. He became a disciple.

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of Ramanand and came into the Mirguna school of religious worship. His contribution is of one hymn.

(11) Sain:

Sain was also a disciple of Ramanand. He lived in the last years of 14th Century and the beginning of the 15th Century. He was a barber by profession and worked at the court of Raja Ram, the King of Rewa. Once he, absorbed in the service of the saints, did not attend his duties at the court. God, disguised as Sain, served in his stead. One hymn of Sain is included in the Adi Granth.

(12) Kabir (1398 A.D. to 1518 A.D.):

It was Kabir whose attack on the wornout Hindu traditions, formalism, rites and ceremonies was the sharpest. This iconoclast was a great wit of his times. He was born of a Brahman widow who, fearing the attacks of the Hindu society, threw the child by the side of a tank near Banaras. Miru and Mima, a Muslim weaver couple, saved him from death and brought him up. From the very childhood, he had a saint like bent of mind and became, tactfully, the disciple of the Brahman Guru, Ramanand. Sikandar Lodhi, a fanatic Muslim king, tortured him by throwing him before an elephant. Instead of trampling him under the foot, the elephant bowed before him. Thus he escaped all the ordeals. This founder of

a religious sect, Kabir Panth, died in 1518 A.D. at Magahar, the accursed place according to the beliefs of the Hindus. His verses are found in 'Bijak' and 'The Adi Granth'. We find that the same hymn in 'Bijak' is a bit different from the one included in the Adi Granth. One can suppose that a hymn travelling from tongue to tongue naturally undergoes some change. 292 hymns including Pauris of 'Bawan Akhari, Thittin and 249 shalokas are included in the Adi Granth. Amongst them are found one shaloka of Namdev, one of Ravidas, one of Guru Amar Das and four of Guru Arjan Dev.

(13) Ravidas (About 1384 A.D. to 1514 A.D.):

Ravidas, the cobbler was the disciple of Ramanand. The Harijan Community worship him as their Guru and temples are constructed everywhere in his memory. He was born at Banaras, the known pilgrim station of the Hindus. Ravidas had to bear tortures at the hands of the Brahmans. There is a belief that the great queen Mira Bai of Mewata and queen Jhali of Mewar accepted Ravidas as their Guru. His contribution in the Adi Granth is of 41 hymns.

II - Sikh Gurus

(1) Guru Nanak Dev (1469 A.D. to 1539 A.D.):

The founder of Sikhism was born at Talwand (Nankana Sahib) in Pakistan. After serving the Nawab of Sultanpur as a store-keeper, he devoted his whole life in the search of

8. Dr. Manmohan Sehgal, A Cultural Survey of Guru Granth Sahib, p.27.
With the purpose of preaching truth to the Muslims and Hindus alike, he went on the four religious tours of India and abroad. Both the communities accepted him as their own holy saint. He criticised in his verse, the formalism and ritualism of Hindus; religious fanaticism of the Muslims; the egoism and arrogance of the rich feudal lords of his times. He contributed 974 hymns including pauris and shalokas.

(2) Guru Angad Dev (1504 A.D. to 1553 A.D.):

He was born at Sarai Matta in Ferozepur District in the family of traders. Before becoming the Guru, his name was Lehna. Like Pipa, he was, at first, a worshipper of Durga, but changed his views after coming in contact with Guru Nanak Dev. His sincerity and selfless service earned him Guruship in 1537. He contributed sixty-two shalokas.

(3) Guru Amar Das (1479 A.D. to 1574 A.D.):

He was born at Basarke in the District of Amritsar. He was Vaishnava by faith. But the personality of Guru Angad fascinated him and he became his disciple. His faithfulness and devoted service won him Guruship in 1553 A.D. 907 hymns including pauris and shalokas of this guru are found in the Adi Granth.

(4) Guru Ram Das (1534 A.D. to 1581 A.D.):

Lahore was the birth place of this great Guru who began the construction of the tank and temple at 'Guru Ka Chak' which became famous as Amritsar. He contributed 679 hymns
including pauris and shalokas.

(5) Guru Arjan Dev (1563 A.D. to 1606 A.D.):

Guru Arjan was the youngest son of Guru Ram Das. He had to face a strong opposition from his brother Pirthia and his allies - the 'minas'. He completed the construction of the Golden Temple at Amritsar. He was the editor and compiler of the Adi Granth and the majority of the verses are composed by him alone. It consists of 2218 hymns including pauris and shalokas. He is considered as the first martyr of the Sikh Community.

(6) Guru Tegh Bahadur (1622 A.D. to 1675 A.D.):

The Ninth Guru, the son of the Sixth Guru, was born at Amritsar. Saving religion from fanaticism and narrow-mindedness of Aurangzeb, he attained martyrdom. Guru Gobind Singh added 59 hymns and 56 shalokas of Guru Tegh Bahadur in the Adi Granth.

(7) Guru Gobind Singh (1666 A.D. to 1708 A.D.):

After the martyrdom of the Ninth Guru, he became the guru at the tender age of nine. He transformed the saintly disciples of the nine Nanaks into fearless soldiers and named them 'Khalsa'. He, himself, changed his own name from Gobind Rai to Gobind Singh. He is the proud father of four sons who laid down their lives for a great cause and also the lucky son of a father, who, along with his flawless followers, happily greeted death. Though the authorship is not mentioned, but we
find one of his shalokas in the Adi Granth which is composed in response to a shaloka of Guru Tegh Bahadur. It is the bad luck of the Sikh Community that the verses of this great poet, saint and soldier could not find a place in the Adi Granth. He himself passed on guruship to the Adi Granth. So, no follower could dare add his verses in the Adi Granth. The only effort done by Bhai Mani Singh was not welcomed by the Sikh Community.

III - Other Saints and Bards

(1) Bhikhan:

Bhikhan was a suf i saint of Lucknow District. Two of his hymns are included in the Adi Granth.

(2) Sur Das (1528 A.D. . . . . ) :

Sur Das of the Adi Granth is not the blind Sur Das, the author of immortal "Sur Sagar." He was a Brahman by caste and a saint by temperament. As the governor of Sandila Province, he squandered the revenues of the State on the saints. Fearing the displeasure of the king, he fled away but was arrested. After imprisonment for sometime, he was released from jail. Two hymns of this carefree saint are found in the Adi Granth.

(3) Sunder:

Sunder was one of the grandsons of Guru Anar Das. He composed a 'Sad' in Ramkali depicting the death of the third Guru and it is included in the Adi Granth.
(4) Mardana:

Mardana, the great musician, was a companion of Guru Nanak in all the four religious tours. He contributed three shalokas.

The other poets whose verses are included in the Adi Granth are:

(5) Kal ... 49 (46 swayyas and 3 sorathas)
(6) Kalsahar ... 4 swayyas
(7) Tal ... 1 swayya
(8) Jalap ... 4 swayyas
(9) Jal ... 1 swayya
(10) Kirat ... 8 swayyas
(11) Sal ... 3 swayyas
(12) Bhal ... 1 swayya
(13) Malt ... 6 swayyas
(14) Bhikha ... 2 swayyas
(15) Jalan ... 1 swayya
(16) Das ... 14 (7 swayyas, 3 Rad and 4 jholnay)
(17) Gayand ... 5 swayyas
(18) Sewak ... 7 swayyas
(19) Mathura ... 10 swayyas
(20) Bal ... 5 swayyas
(21) Harbans ... 2 swayyas

(22 & 23) Satta and Balwand:

They contributed a var of 8 pauris. The first five
pauris were composed by Balwand and the other three by Satta.9

The order of the Poetry given in the Adi Granth is as follows:


II. Rahiras - the evening prayer - containing the following order of hymns:

2. Asa Mahla 1
3. Asa Mahla 1.
5. Gujri Mahla 5.

III. Sohila - the bed-time Prayer - contains the hymns in the following order:

1. Gauri Dipki M. 1
3. Dhanasari M.1.
5. Gauri Purbi M. 5.

IV. The Ragas which are in the following order:

1. Sri Raga
2. Majh
3. Gauri
4. Asa
5. Gujri
6. Devgandhari
7. Bihagra
8. Vadhans

10. Dhanasari 22. Tukhari
12. Todi 24. Bhairo
15. Suhi 27. Malar
17. Gaund 29. Kalyan
18. Ramkali 30. Prabhati and
20. Mali Gaura

In these Ragas the following order of hymns is observed:

1. Chaupade, Dupde, Tipde, Panchpade or Chhipade with the number of the musical notation of the Raga in serial order and the number of Mahla in serial order.

2. Ashtapadis with the number of musical notation of the Raga in serial order and the number of Mahla in serial order.

3. Solhe, if any, with the number of Mahla in serial order.

4. Poems with special sub-headings with the number of Mahla and musical notation in serial order which do not come under 1 and 2.

5. Chhants with the number of musical notation and the number of Mahla in serial order.
6. Vars of the Gurus in serial order followed by
var written by bards, if any.

7. The hymns of the saints mostly beginning with
Kabir followed by Namdev and other saint-poets.

V. Shlokas and Swayyas are given in the following order:

1. Shlokas Sahaskriti
2. Gatha
3. Phunhay
4. Chaubolay
5. Shlokas of Kabir
6. Shlokas of Sheikh Farid
7. Swayyas of Guru Arjan
8. Swayyas written by bards as panegyrics on the
first to fifth Gurus in serial order.
9. Shlokas in excess of Vars by the first, third, fourth
and fifth Gurus in serial order.
10. Shlokas of the Ninth Guru.
11. Mundavani or the seal consisting of two shlokas.

VI. Ragmala.

The first recension of the Adi Granth was completed
by Bhai Gurdas in 1604 A.D. and was installed by Guru Arjan
at Golden Temple, Amritsar. Now, it is in the possession of
Dhirmal's descendants at Kartarpur. The second recension was
got prepared by Bhai Bano when he took the first recension for
binding to Lahore. The third recension was got scribed by
Guru Gobind Singh from various hand-written copies of the first two recensions in parts or in full, collected from various sources because Dhirmal bluntly refused to give the Guru the first recension. This third recension is known as 'Damdama Wali Bir'. Guru Gobind Singh added the verses of Guru Tegh Bahadur in it and also one of his own hymns which is attached with one of the shalokas of the Ninth Guru. In this age of printing, the third recension is popular and is available everywhere in the printed form.

The Adi Granth is a volume written in several languages and dialects. The saint-poets were the bards of the masses. They sang in the language which was understood by them. So the saint-language, which was widely understood, became the medium of their poetry. Poets like Kabir, Sain, Dhamma, Pipa, Parmanand, Ravidas, Surdas, Beni, Sadna and all the guru-poets used the saint language in their verses. Guru Nanak, Guru Arjan and Beni (in one of his hymns of Rag Parbhati) used Sahaskriti. We also find some changes in the use of this saint language by different saint poets. The reason being that the saint poets belonged to different parts of the country and the saint-language could not escape the influence of their regional languages.¹¹

Dr. Trumpp finds the beauty of Adi Granth in its being a rich treasury of Indian languages and dialects.

In his words, "The chief importance of the Sikh Granth lies in the linguistic line, as being the treasury of old Hindu dialects." 12

Jaideva uses a queer mixture of Sanskrit and the vulgar tongue of the masses. 13 The language of the Sahaskriti Shalokas is the admixture of Sanskrit and Western Apabhramsa. It was a sort of, imitation Sanskrit used by the Pandits of the time. In it, the use of Persian words has been intentionally and carefully avoided. One finds that in the use of Sahaskriti a deliberate attempt was made to Sanskritise the Apabhramsa of the period. 14 Besides Sanskrit, Eastern Apabhramsa, Western Apabhramsa, Marathi, Hindi, Panjabi, Sant Bhasha, Lehndi, Sindhi, Persian and Arabic are also used in Adi Granth. It is the only available store house of the medieval Indian languages and dialects.

There is a view that Adi Granth interprets Vedas in the folk language. But a critical study reveals that the saint poets especially Nanak and Kabir, rejected sharply the authority of the Vedas and all the various sacred texts of Hinduism. These saint poets of the Bhakti Movement

12. Dr. Earnst Trumpp., Introduction to Adi Granth.
which was a reaction against the formalism and ritualism of the prevalent religions, gave a different gospel befitting the changed circumstances. Dr. S.S. Kohli quotes Hughes—

Dictionary of Islam - "A careful investigation of early Sikh traditions points strongly to the conclusion that the religion of Nanak was really intended as a compromise between Hinduism and Mohammedanism, if it may not even be spoken of as a religion of a Mohammedan sect."¹⁵ The idea of compromise between Hinduism and Islam has been emphasized by several writers such as Cunningham, Monier Williams and others. But there are some like Macauliffe, Dorothy Field and Greenlees who think that Sikhism is an independent religion having its own distinct features.¹⁶

In this research work, the object has been to study Adi Granth from the artistic angle especially to discover the beauty of the imagery used in it. As Adi Granth is a classic of Indian literature and the golden treasury of Indian medieval thought, an attempt was made to study it according to the principles of Indian poetics. The study of great Indian critics like Anandavardhana, Bharata, Dandin, Vamana and others reveals no clear definition of the image. No ancient Indian critic gave the image its due importance and place in his theory of poetry. Even the concept of image,

¹⁶. Ibid.
as enunciated by the leaders and poets of the Imagist School of Poetry like id not serve our pui.
dried and a
because it served their.

Caroline Spurgeon, in her study of the Shakespearean Imagery considers similes and metaphors as images. So to find a proper definition of poetic image, the critics of the socialist school of Realism were studied.

While judging the poetry of Adi Granth, according to this new definition of the poetic image, one has to give a sympathetic treatment to the verses of the saint poets, so that the real beauty of the literary art of the poetry did not loose its luster because of its study according to the alien norms. But there was also a similarity between the two. The socialist realist critical theory and the poetic creations of the saint-poets are written with special purposes. Many a times, one finds that the images of the saint-poets, especially Guru Nanak and Kabir are quite successful according to the standards of these critics. Our definition of the poetic image is reached after struggling through every concept found anywhere among the Sanskrit, English and Russian criticism and examining on the touchstone of the truth of poetic creation. The critical theory is not the mother but the child of poetic creations.
The first chapter is an attempt to define poetry-image and poetic-image. The second chapter concerns the sources of the imagery of the Adi Granth. The third chapter concerns the general classification of imagery, the fourth with nature and outdoor images, the fifth with indoor images and the sixth with images from mythological sources, religions and other miscellaneous sources of imagery. The seventh chapter concerns the impact of the imagery in Adi Granth on Panjabi poetry up to the modern times.