CHAPTER IV

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The creative function of literature is to discover the unknown and create the new, the ideal and the whole, which is humanly completed. In order to explore intellectually and emotionally the dark caves of life, and the higher matters of the human spirit, the creative sensibility of the poet creates worlds of new images befitting the ideal by affirming or rejecting the real and the present. Suchkov says, "The creative process in art, that most important of man's intellectual activities, involves thinking in terms of images. It is the very nature of our perceptions that these images are engendered in the artist's mind by the outside world."¹

The creativity of the poet lies in changing the natural proportions of real objects, events and situations through his images. It is not that he is creating something new, actually he is doing no more than re-organising and reproducing in a new form the component parts of that whole which we call reality. "Art does not try to compete with nature in all its breadth and depth but keeps on the surface of natural phenomena. Nevertheless, art has its own depth, its own strength. It captures the supreme aspects of these superficial phenomena, disclosing what is regular in them - the

¹. Suchkov, A History of Realism, p.5.
rational perfection of proportions, the acme of beauty, the virtue of meaning and noble passions," says Goethe. Throughout the whole process of composing a poem, a poet is to remain conscious, cautious and alert. His faculties of thinking and image-forming remain constantly active. Father Bouhours (a French scholar of 17th century) thinks that thoughts themselves are the images of things. In his book 'La Manière de bien penser', he declares, "Thoughts... are the Images of things, as words are the Images of thoughts: and generally speaking, to think is to form in oneself the picture of any object - spiritual or sensible."

In the whole process of creating images in the mind of the poet and their expressions in poems, we find that all the wealth of the visible, the nature around us, finds a suitable place in such a poetic creation in the form of images. W.H. Clemen, writing on Shakespeare's Imagery shows how through images, nature enters into the very texture of the poetic creation and becomes the indistinguishable part of its organic whole. In his words: "It is by means of the imagery that all the wealth of nature enters into the plays. Apart from 'Midsummer Night's Dream' and 'The Tempest', the tragedies are the plays richest in nature-atmosphere."

2. Goethe, quoted by Suchkov, A History of Realism, p.7
"Nature in the head and heart of man is distinct from nature outside the human head and heart," says L. Feurback.

Natural objects are perceived by the genuine poet in a way that it also involves the process of selection and creation with which the chaotic, the irregular, distorted and fragmented forms are transformed into regular and systematic forms of proportions as required by the poetic necessity and compulsion. In doing so the poet creates yet another nature out of the nature he perceives through his senses. Goethe says, "From all that nature offers us we select for ourselves but a meagre quantity of that which is desirable, which can give delight; that which the artist brings must be completely understandable and pleasing to the senses, all of it must excite and appeal, all of it must give delight and peace of mind, all of it must be food for the spirit, all of it must enlighten and elevate; and the artist, grateful to nature which has produced him, offers it in return a sort of second nature born of feeling and thought, a nature that is humanly completed." 6

In the Adi Granth, the saint poets exploit very much this greatest source of imagery for the purpose of making visible the invisible through images by bringing the celestial to the level of terrestrial. For example, the image of ocean used for God shows the limitlessness and endlessly vast expanse

and its mighty powers of creation and destruction. The world which is the creation of God, is imaged as the tumultuous and dreadful sea of Maya - a sea of pain like the womb of the mother which is also pictured as the sea of pain in the imagery of the saint poets. God, Himself, is the Creator and the creation is also a part of Him:

* The Lord Himself created the four sources of creation and the power of speech: He Himself created all the universe and its parts. Himself is He the sea: Himself He filleth it with the jewels. Himself He Turneth men His-wards: Himself He Blesseth them with His Treasure. Himself is He the Sea, Himself the Boat and the Boatman; Himself He Ferrieth Himself across. Yea, the Lord Himself is the Creator and the Cause, and no one else can equal Him. 7

Guru Ram Das wants to establish that God, Himself, is the creator and the cause. But there is the tempestuous sea of Maya (our world) in which the human beings have lost their way. The reason is that we are infected by lust, wrath, greed and attachment, and, being disillusioned have turned our eyes from God. We are drowning in this impassable sea of Maya and cannot raise our heads above its water. This dreadful sea

* The English translation of Adi Granth is taken from the English version of Adi Granth by Dr. Gopal Singh.

7. ਪ੍ਰਮੁੱਖ ਪ੍ਰਸਾਰ ਵਿੱਚ ਪ੍ਰਮੁੱਖ ਪ੍ਰਸਾਰ ਦਾ ਕਹਾਣਾ ਬਣਾਇਆ ਗਿਆ।
ਪ੍ਰਸਾਰ ਪ੍ਰੀਤੀ ਵਰਿਸ਼ਤ ਦੁਆਰਾ ਪ੍ਰਮੁੱਖ ਪ੍ਰਸਾਰ ਦੀ ਬਲਾਤਕਾਰ ਕਰਨੀ ਬਣਾਈ।
ਪ੍ਰਸਾਰ ਦਾ ਵਿਚਕਾਰ ਨਵਾਂ ਨਵਾਂ ਵਿਚਕਾਰ ਨਵਾਂ ਨਵਾਂ ਦੀ ਵਿਸ਼ਵਾਸ ਗਿਆ।
ਪ੍ਰਸਾਰ ਦਾ ਵਿਚਕਾਰ ਨਵਾਂ ਨਵਾਂ ਵਿਚਕਾਰ ਨਵਾਂ ਨਵਾਂ ਦੀ ਜਨਵਰੀ ਗੁਪਤ ਰਹਿੰਦੀ।
ਪ੍ਰਸਾਰ ਦਾ ਵਿਚਕਾਰ ਨਵਾਂ ਨਵਾਂ ਵਿਚਕਾਰ ਨਵਾਂ ਨਵਾਂ ਦੀ ਜਨਵਰੀ ਤੁਹਾਡੀ।

ਮ. ਜ. ਪ. 552
is presented through an image by Namdev:

O mind, how will thou Swim across the world's sea, filled with the waters of vice. Thou art led astray deluded by false Maya. 8

Even if one gets a single jewel on searching in this sea of the world, it turns to dust after a short while because of its transitory character:

If one searcheth the seas, may be, one cometh upon a jewel. Its lustre remaineth for a while and then, 'tis eaten up by the dust. 9

There are two parallel realities: God - the ocean of Peace and World - the tempestuous and dreadful sea of Maya which is the creation of God. Man, by taking birth, is thrown into the tempestuous but tempting sea. He wants to escape into deathlessness, so that he might not again be compelled to come into this world. He wants this circle of birth and death to complete so that he can escape the fears and tortures of the noose of Yama:

Impassible is the (Sea of) Maya
And the winds drift us where they will.
I am terrified even as I hear
That the Lord Justiciar is severe and stern. 10

8. किसे हरण उपनिसाद से पौरुष मार्ग लिखे वे उठाता।
हृदय अभिशाप जैसे कुछ है भरता।।

9. पत्र मनमुद हृदयाकी किंव भक्ति लिखि परे॥
पुष्प हिंद लची गुणस्वर भवी निलो परे॥

10. मन मनमुद अभिशाप॥ तोम धरतु भक्तिकृत॥
पुष्प हिंद लची गुणस्वर॥ चले सुभक्तिरिहु॥

इ.व. प. 486.

इ.व. प. 1012.

इ.व. प. 746.
In such a situation, one can pray only to God, the Almighty so that with His Grace, He may ferry across this fathomless sea of life. A dynamic image of sailing in the ship when the sea is in tempest, and one's reaching the other shore at the Door of God, is created by Guru Amar Das:

The Sea is Tempestuous and no boat Ferrieth me across, But for the Boat of Truth; there's nothing to obstruct if the Guru is one's Support. For, he takes one to the Lord's Shore (the Door of the Lord), and lo, the Guru is ever ready to succour one.

This world is the sea of pain. The mother's womb is also depicted as the sea of pain. True Guru is considered as the ocean of virtue, and the ocean of Bliss, whereas God is imaged as the ocean of Peace.
The soul tries to transcend so that it may attain a higher spiritual place. Truth, in one's behaviour with others and even with his own self, in actions and intentions, has the power to ferry, a man across the otherwise impassable, tempestuous roaring and poisonous sea of Maya (the world):

Without Truth, one can Swim not across the Sea of Existence.
For, limitless is this Sea, brimful with Poison. 19

No body can accompany the human soul in the solitary journey after death. Every body, the near and dear ones, wails and cries for him. The soul has to bear the tortures of the Yama itself according to the account of its deeds written by the Chitra Gupta in their ledger. No one else can help it nor it can extend any helping hand to some body else, in life after death.

Ferrying across this treachrous sea, depends on whatever is Writ on one's forehead. If it is Writ on the forehead of the individual soul, it is sure to be blessed with the Dust of the Saint's Feet and thus it ferries across. No one has the spiritual power to get any body else with him in that dreadful journey after death, if it is pre-destined:

19. पयं निष्ठा त्रमसक्ति नष्टि क उपवास॥
    देवेन मृत्यु अवश्य कर निष्ठा उपवास॥
    अ.ज. प. 1041.

Nanak: He, on whose forehead it is so Writ, he's 
Blest with the Dust of the Saints' Feet, and 
is Ferried across. 21

A Saint or a Guru can help the man only by teaching 
him the correct path of Truth - the way of righteousness 
through which the human soul can transcend and can attain 
deathlessness and gets emancipated. But no one can take 
anybody else with him. A virtuous soul, a guru, a saint, can 
himself attain a more higher position but he cannot take a 
sinner, a thief or a murderer with him on that spiritual 
journey and cannot save him from the tortures of Yama, who, 
according to mythology, is deputed for the purpose of 
submitting the true account of one's virtuous as well as 
vicious deeds. But there are many images which show that even 
the iron pieces can ferry across in the boat (the guru). 22 
The guru changes the minds of the iron pieces (vicious persons) 
and they become gold (virtuous men). And then becoming 
'gurumukha' they ferry across. We find images of ferrying 
across of companions and friends; 23 saving the whole lineage; 24 
emancipating the kinsmen and clans. 25

21. "ਰਫਤਾਰ ਫਿਰਾਂਦੇ ਸੈਦੇ ਸੈਦੂ ਤਕਾਲੀ ਦਿੱਖ੍ਹਾ ਵਿੱਚ ਪੰਛੀ ਦੇ ਕਥਾ ਪੁਸ੍ਤਕਾਂਲਾ"

One thing more is that 'Ferrying across' does not at all mean dying. Had it been so, every devoted Sikh would have committed suicide. Ferrying across the dreadful sea of Maya and ferrying across the Sea of human existence are two different matters as the former is to transcend one's own lower self. Generally the meaning taken is 'to cross the sea of the world and to escape the noose of the Yama by reaching the Court of the God and having the circle of one's birth and death completed and to live in Eternal Peace in Heaven. But it is not always so. For example, Guru Arjan says that the whole world is caught in the net of Maya and only those persons are saved whose Guru is perfect. Abiding by his teachings, they cross the tempting and tempestuous sea of Maya and their bodies are sanctified:

The whole world is so involved; Yea, he alone is saved whose Guru is perfect. Sayeth Nanak: "So doth one Swim across the sea, and one's body is sanctified. 26

If one dies to oneself while living; saves oneself from the snares of Maya; the Five thieves cannot steal the treasures of his virtue; dispelling his ego and becoming the dust for others to tread upon; he has, certainly crossed the sea of Maya. 27

Following in the footsteps of the true guru, one merges in the Name. The continuous repetition of the Name, 'Anhad-nad (divine music)' starts ringing in his inner self and it helps the man in transcending his material needs, greed and attachment with the objects of Maya - the Illusion. The man, thus saved by the contemplation of Name, ferries across the Sea of Maya and becomes pure gold (meaning that he is sanctified and completely purified):

He, who Tasteth the Flavour of the Lord's Name, him the Lord Saveth through the Name, And he becomes pure like gold, and, rid of his doubt, he is Ferried across the high Seas. 28

If a man, through the mantra (the World) of the God, holds His light within his mind, or if it is so Writ on the forehead of a man and he follows the True guru30, the Word has the spiritual power to help the human soul reach the Door of the Lord.31 One can ferry across if he is blessed with the Dust of the Saint's feet32 and one boards the Boat of Truth in this tempestuous Sea of the World and reaches the other Shore.33

28. तथाचर त्यौ दिनिभक्त दिनिभक्ति तनु उनम्।
तस्य तेःसूत्र अविनव तदो दिनिभक्ति परमेव अनम्।

33. Adi Granth, p. 618.
This sea of poison and disillusionment can only be safely crossed if one joins the company of the saints and boards the boat of his Name. If God, in His Grace is merciful, one can cross this sea of Maya by clinging to his skirt, by worshipping him: if God’s love is showered upon one: if God, Himself is our boat then by clinging to the feet of the Lord, one is sure to cross this sea of Maya which is not to involve in the affairs of the world, but to transcend them and try to be one with God.

In a crystal clear image of the tempestuous sea of myriad waves which the ‘gurmukh’ helps one to ferry across boarding on the Lord’s Boat shows that we are to cross the sea with the help of a true Guru:

Yea, tempestuous is the sea of myriad waves; 'tis through the Guru (Gurmukh) that one goeth across. Fortunate are they who, boarding the Lord's Boat, are Ferried across by the Guru, the Boatman, with (the oars of the Word).

Gurmukh (God-conscious man) has miraculous powers and by becoming Truth-conscious, crosses the 'Sea', by being awake to the guru's call one reaches the other shore safe and sound.

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40. निम्न लिखिता अरुण उल्लोक सूक्ष्म्यसिद्ध भविष्यते॥ वदि सैदित्वे इति कलबचि शिवि श्रीकु ते वेष्टम् सर्वविद्य हरिणे॥
41. अ. ग्र. 575.
The true Guru becomes the boat, boarding which one is sure to cross the sea and reach the yonder shore. The Guru educates, spiritually, the follower and helps him to unload the weight of the sins. This is the reason why the soul prays to God to lead it to the Guru who ferries it across the stormy sea. The Guru advises one to contemplate the God and teaches him the way of casting off the dead weight of the wrought deeds and the way of becoming detached. If hearing the advice of the guru, one contemplates the Lord or worship the Guru which in itself is the service of the God, one crosses the dreadful sea of the World. The worship of the guru as the Service to God and keeping the image of the guru in one's heart proves two things for us. One - Sikhism was an established religion and its conventions and traditions were becoming such that the authority of Guru Nanak was made equal to God by the later Gurus, especially Guru Arjan Dev. Keeping the image of the guru in the heart shows that religious practice was heading towards idle-worship. Image in the heart comes outside in the form of a statue.

Guru Arjan warns the human beings against hypocritical gurus also. In a beautiful image he shows that those who are themselves drowned in the poisonous sea of Maya, cannot help one in ferrying across.

44. Adi Granth, p. 1002.
47. Adi Granth, p. 1001
Satta and Balwand, in a beautiful image want to serve with love because God rid them of their greed, lust, wrath and false attachment. But Guru Arjan is in favour of concentrating on the love of the Lord as by the contemplation of God one reaches the yonder shore. Gurbani teaches 'bhai' and 'bhau' (fear and love) because without the Lord's fear, one does not get His Love and without Love, one cannot ferry across.

The man is a part of the God just as the water that is separated from the sea turns in the sea and merges into it and thus loses its identity into it. From the critical analysis of the imagery in the Adi Granth, we find that the soul, on its first birth, was given some freedom to act and thus was free to keep its original sanctity or to get polluted because of the involvement in the temptations of Maya. The man of Truth, transcends his material existence and is thus saved from the vile snares and temptations of Maya and meeting the Guru, ferries across. But we must be clear that merely meeting such a man (satguru), one cannot ferry across. Kabir and Guru Nanak, by creating very successful images, teach us the way that the individual soul is to tread upon if it desires to reach the yonder shore of this tempestuous sea of Maya. In the mind's sky flows the river of peace and bathing

49. Adi Granth, p.1000.
in it, one crosses the tempestuous sea. It means that one should lead one's life according to the dictates of his conscience:

In thy (mind's) sky floweth the river (of peace), bathe thou in it, thyself. 52

Guru Nanak instructs us to merge our consciousness in God and make one's body a raft, meaning that one should be true of intention and action:

Merge thy consciousness in Thy God. Thus that making the bciy a raft thou ferriest across. 53

God has created the world which is full of everything good and bad; fair and foul; sweet and bitter. The human soul which at its first Birth, was sent into the world by the God Himself, acquires its own individuality and personality with its dialectical relationship with the objects of Maya and degrades itself to some degree (depending to the extent of its getting lost in the temptation of Maya) by being led astray by the illusions of Maya. God puts every soul to test by giving it full freedom to think, to say and to act. God is not the enemy of the human soul, Who intentionally send the soul to pollute itself. He has appointed Maya to tempt it and his pious men to save it. This war of opposites is what we see happening all around us with our own eyes.

Every thing in nature is moving according to His dictates and the man while dealing with the objective reality, experiences agony or bliss which depends on the interaction

52. आत्मनं भूलि ते सुक्ष्मं जननं मानं तत्त्वं मुन॥ श. अ. र. 727.
53. मुक्तजी गुपिति चक्षोंि देय॥ उं तव विद्युर यथावि नेतु॥ श. अ. र. 878.
of the subjectivity of the man and the objective world around him. Man involved in the tempting and fascinating illusions of Maya starts thinking that they are everlasting and his existence in this world is permanent. Guru Arjan creates a vividly clear image of the sea-shore on which man has built his house and through this successful image shows the foolishness of such a man:

The shore of sand is being washed away by the waves, But he, the fool, thinks immovable is his abode.

Kabir creates the image of shallow waters of Maya in which the boat gets stuck and then Kabir asks man why he has left sailing in the deep and peaceful ocean of God:

O man, why art thou bent upon wrecking thy boat in shallow waters: Yea, why hast thou broken away from thy Lord and attached thyself to Maya?

Love of the Lord saves the soul from getting stuck in the shallow and muddy waters:

I am ferried across the (River of Life) and my mind's feet get not stuck in its mud, for within me is Thy Love.
To Thy Feet, O Lord, is my heart Attuned; yea, Thou alone art my Boat and Raft.

Guru Nanak creates a very successful image through which he reveals that our boat is laden with sin and there is the fear of its getting sunk. Following and serving every 'Tom, Dick and Harry' as a Guru, is like boarding the boat of stone and getting drowned:

When one Serveth every'he and thou', how will one attain to the Lord? Yea, if one boards a boat of stone, he will sink with it.

The water of the river Ganga is believed to be sacred. Kabir, Namdev, Guru Nanak and even Guru Arjan (who preferred Ramdas sarover to the waters of any other tank or river for reasons best known) use it in their images. The belief that enters the consciousness of a people becomes a part of its culture. Even now, if some one goes to Hardwar, he comes back with a bottle of water of the river of Ganga with him. These beliefs are so blind and illogical that the water of Ganga becomes sacred only at Hardwar and not in the fields which are irrigated by it, whereas the purity of the water is there in the fields and not at Hardwar. But who can establish it? This belief is a part of our lives because it has created its own place in the subconscious minds of the people. So in order to make a deeper impact on the hearts and minds of

59. ਮੈਂ ਉਸੇ ਦੀ ਚਰਚਾ ਲਿਖ ਉਤਸਵ ਪਦਿਆਂ
ਭਾਰਤ ਦੀ ਨੇਤ੍ਰੀ ਸੇ ਚਹੀ ਉਤਾ ਟਰਕੀ ਪੁਸਤਕਿਆਂ
ਰ. ਜ. ਪ. 420.
our people, the saint poets of the Adi Granth used these beliefs very successfully in their images. For example:

He alone is a house holder who disciplines his sense-desires. And beggeth from God contemplation, Austerity and Self-control. And giveth in charity all he can through his body. 60 Yea, such a house holder is pure, like Ganga's water.

But it does not mean that they had a blind faith in the spiritual greatness and the mythological importance of the river Ganga or its significance because of its originating from the head of Shiva. Namdev says that going on pilgrimage to Ganga or Godavari and Gaya in selfless devotion profits but not the pilgrimage that is only to please the world and to show others one's being a religious man. 61 Satta and Balwand have given a beautiful image of Ganga which concerns the visiting of the place, Hardwar, by Guru Nanak:

Lo, the Ganga's current is turned and the world, amazed and wonderstruck, sayeth "Why"? 62

60. | नै विवरोध मे विवलै तव न। तव उभ विहराव तोली॥
| पुरुष जय चन्द जय उसौ॥ नै विवरोध मे विवलै तव न।
| प्या, स. प. 952.


62. खैरिन्दै जय जय चन्द जय उसौ॥ में शिकार जय उसौ॥
| प्या, स. प. 967.
We also find the images of a river that is to be crossed. The selection of such images is very wise because they concern the immediate experience of the people and thus the familiarity of such images proves very effective. There are caravans of people eagerly waiting to cross the river. Guru (the boatman) is calling the travellers to cross the river with haste:

Upon the river-bank crieth the boatman - "O travellers cross the river with haste; And whosoever boardeth the Guru's Boat, I've seen him being Ferried across."

But there are persons who have boarded the boats of paper (Maya). They declare that they are sailing, but the fact remains that they will surely drown as the boat of paper is to sink within a very short time. The slanderers thus drown and with them the whole lineage suffers. The drowning man is saved if he, luckily, gets the real boat of a true Guru. He is like the dying lamp that starts burning again if fed upon oil. But if one gets a boat after one is drowned he fails to board it. In such a critical moment the helpless soul cries out to the Lord to hold it by the hand and thus to save it from

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63. Adi Granth, p. 1015.
64. Adi Granth, p. 1267.
68. Adi Granth, p. 858.
drowning:

0, my God minded not my right or wrong, and Ferried me across the sea of Material Existence, Holding me by the hand.70

Persons who do not follow the guru; those who do not mediate the Name72; those who do not serve the true guru73; those who are involved in their families74; those who carry on their heads the load of sins75; can never cross the tempestuous and poisonous waters of Maya.

Without the 'true Name' there is no dam, no boat, no raft and so many caravans have drowned.76 Only by attaining unto the Immaculate Name by the Guru's Grace, one ferries across the dreadful sea of this World.77 If it is so Writ on the forehead, one ferries across78 by following the Guru's Wisdom,79 as the true Guru has the spiritual and miraculous power to save the drowning persons.80 Introspection and cherishing God in one's heart by accepting the Guru's guidance, one swims across the sea by boarding the boat of truth.81 Guru Nanak in a very

70. ॥ जो मेरी समझ न होती ॥

71. Adi Granth, p.1155.
73. Adi Granth, p.911.
74. Adi Granth, p.916.
75. Adi Granth, p.1029.
76. Adi Granth, p.1287.
77. Adi Granth, p.1013.
beautiful and purposeful image, lays stress on the individual spiritual efforts i.e. by contemplation and self-control:

Build thou the boat of Contemplation and self-control that thou Crossest unobstructed.
As if there were no sea to cross, nor no tides to contend with; such then will be thy easy path. 82

Water and its various uses, every body experiences and through them it is quite easy to make all understand the abstract ideas of spiritual transcendence. Merging of the soul in the super soul is like the merging of water in water and thus losing its identity in it. 83 And a dynamic image of water pouring down in rain and then its flowing through streamlets to the main river is used as an image for some one who slanders the true Guru and then seeks his refuge. The Guru forgives him and blesses him with the society of the saints. 84

The three uses of water to dean the soil 85, to clean the various parts of the body 86 and to quench the thirst 87 are used as images for making the spiritual matters more clear

82. ਨਵ ਉਘ ਕਰ ਚੇਤਨ ਚਹਤਾ ਹੈਕੁ ਮਿਲੀ ਭਾਗਨਾ।
ਸਾ ਮਹਾਰਨਾ ਸੰ ਕੀਤਾ ਬਾਲਮ ਮੂਹ ਫੈਲਾਣ।
ਸੀ. ਸ. ਪ. 729.
83. Adi Granth, p. 975.
85. Adi Granth, p. 975.
86. Adi Granth, p. 551.
for the ordinary people.

The friendship with the unwise and the love with the egotist is very beautifully expressed through the image of drawing a line in water which disappears the time it is drawn:

Friendship with the unwise, love with the egotists, Is like a line drawn across water, of which there is neither sign nor mark left. 88

The man's coming and going in the world is explained quite simply and clearly through an image of the rock-salt melting in water, 89 The drowning in water; 90 the churning of water; 91 the bubbles on water depicting the unreal existence of the man and the world; 92; the rising of waves and their disappearing in water again; 93 the mind getting wet with the word of the Guru - are used as images to make the otherwise unintelligible affairs of the spirit vividly clear for the ordinary persons to understand.

88. तर्के इत्याश्रे देशा जन्म निन्देन।
     उसे असाझृ निन्दे उस रूप र रूप त देन॥
     म. ज. प. 474.
89. Adi Granth, p.402.
Panjab, the land of the Gurus, is always in the forefront to provide India with saints, warriors and patriots. As it is away from the sea and the sea did not concern the immediate experiences of its people because the means of communication, in those days, were less and it was almost impossible for the people of Punjab to visit any shore. In poetic images such things or events are picturised through words which are selected from the historical and cultural heritage or from the present and the immediate experience of the people so that the familiarity of such images might have the quality of fertility in them. Otherwise the images are of no use except creating obscurity and confusion. The images of the river were easily grasped by the people. History tells us that in those medieval times, wells (the Persian wheels) were also very popular as they were the sources of irrigating the lands. The depth of the well was very dreadful and the man who fell into such a well, in those times, had the least chance of survival. But if the well is blind (the deserted well that has nothing to take the water out of it and is also out of use) the chance of the unfortunate man was out of question. To make their instructions more simple, easy and effectual, the guru poets used the Persian wheels in their imagery. The image of the blind well is used for Maya 95, for intense desire 96, for the home 97, and for our doubts also 98.

95. Adi Granth, p. 876.
The study of this portion of the imagery reveals that Guru Arjan very often uses the images of blind well and using this image shows his being over-conscious and worried about the emancipation of his followers. He tells them that the guru would help them and if any body tries to slander him (the guru), he, his family and his lineage have no chance to escape the tortures of the noose of the Yama after death. The whole world is caught in the blind well of ignorance and has become impure. For example, Guru Arjan's images are found in the various couplets of the Adi Granth at pages 208, 383, 546, 748, 804, 813, 966, 1005, 1085 and 1086.

The waves of the water as merely waves are used in a crystal clear image of the rise and fall of the waves by Guru Ram Dass. Namdev gives an image of the waves of greed lashing against him and thus drowning him in them:

0, Lord of beauteous hair, my body is sinking fast, For the waves of greed incessantly lash against it. 100

Waves of the mind, of the name of God, of desires, of Maya, and the creation of the universe like a wave are

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100. ॐ नमः शंकरां पद्माकुमारे।
105. Adi Granth, p.1236.
used in images which are so artistically studded in their proper context that the desired meanings are communicated properly to the readers.

The geographical situation of the Panjab is that rains are always welcomed. The Moonson have to travel a long distance to reach here and hence the scarcity of rain. During the medieval times, much of the land was un-irrigated and the farmers had to depend on rains for growing the crops. The people felt happy and started dancing when it started raining:

Lo, God hath Rained all over, so Sing ye the Song of Bliss,
Yea, the Lord's praise, for, the Love of God for man hath become Manifest. 106

The earth looks fresh and the fragrance of the earth fills the air at the time when it rains. It becomes beauitous. 107 It (rain) has a joyous effect on the trees 108 and creepers 109. The sikhs become happy in such a hilarious mood on meeting the guru that they appear like the bubbles which are formed by the rain. 110

The critical study of the imagery reveals that at some places, the use of the word 'Sar' does not mean tank. For example, Adi Granth, pp. 1090, 794 and 1037. Guru Nanak uses 'sarvar' for The Lord at one place and says that He is also the Swan, but when 'sarvar' is used for the guru, the followers become the swans:

(i) O Lord, Thou art my only Friend; Thou art the Swan, Thou the pool. 111

(ii) The Guru is the Pool and we the swans. 112

At one place we find the image of pool for the human body 113 and at other places the body becomes the pool of truth and the pool of God. 115 Guru is imaged as Mansarover 116 and the pool of Nectar. 117

Every religion, in its earlier years is above superstitions, blind faith, religious traditions and conventions. It is because every religion in the world is a revolt against the set conventions, traditions, formalities and rules of some old religion which again in its first years was above such

111. Adi Granth, p.909.
religious practices and mere rituals. This part of the study of imagery would reveal how the rituals are born in a religion. There is a popular myth among Sikhs that the crows after bathing into the tank at Golden Temple, Amritsar becomes swans. The reality is that the literal meanings of the following couplet are preached and the poor masses are expected to believe it, whereas the genius poet Guru Ram Das uses these words the crow and the swan as symbols of 'manmukh' and 'gurmukh' respectively. The reference in the image to the pool of Nectar is for the true Guru and not the sacred tank at Amritsar:

The True Guru is the pool of Nectar: Truth is his Speech; dipping in it, even a crow becometh a swan. Nanak: Blessed, Blessed are those men of destiny, who, through the Guru's Instruction, Cleanse the mind's dirt with the name. 118

Guru Arjan Dev, through images, wants to establish the supremacy of the Ram Das Sarovar at Golden Temple, Amritsar. He is of the opinion that one who bathes in this tank is not only himself saved but his whole progeny also:

O Saints, beautious is the tank of Ram Dass: Yea, whosoever, bathes in it, his whole progeny is Blest. 119

118. प्रियोसतु महाकु षु परितुलीं सिद्ध हुई लोकर तुम रहें॥
ऋतुः एक दिन एक वर्षग्रहीं सिद्ध हुई भुक्ति राम देखिये मल में रहें॥

119. सूचिभाज लोकत्व धोखा॥
ते सो भी ते बुध उत्कइ प्रभु कर्म देव तो ब्रह॥

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But this does not apply to the hypocrites, the vicious and impure persons. For Guru Arjan himself creating the image of bathing, reveals that mere washing one's body does not purify his inner self:

He who washeth himself from without, but remaineth impure in mind, 
He loseth both here and afterwards. 120

Guru Nanak, very beautifully, creates a congruous and intense image of the wall standing between the man and the pool of God and reveals that the thirst of the man can never be quenched so long as this wall of Maya is between him and God:

Yea, how can I quench my thirst when between me and Thy Pool of Nectar stands the Wall (of Maya). 121

The seeker's craving to see the vision of God and the Lord's in His Mercy Blessing him with it, is very beautifully expressed through an image by Guru Arjan: 122

Saint Kabir creates two beautiful images in this context. The first image shows that if a man is uncleaned from within and washes his body in the holy waters at some pilgrimage station, can never reach Heaven. 123 He declares that a stone-

120. ज्योति पात फल खर भीते हृद रूप रहे रहे।
    तोता दर्द देि हृद भीते हृदरूप भूले रहे।
    प. 381.
121. रिपर विशिष्ट विए ढेि तज सज वाटरिज भूले।
    प. 557.
123. Adi Granth, p. 484.
-hearted person even if he dies at the holy place of Benaras cannot be saved from the tortures of Hell. But if a saint dies in the cursed land Haramba (Magha Desh, where if one dies one gets a donkey's birth, according to an old belief) he not only can save himself but his whole lineage also:

Hard of heart even if one dieth at the holy city of Banares, he is not saved from hell.
The Lord's Saint even if he dieth in the cursed land of Haramba he redeems all his kindreds. 124.

The man, caught in the whirlpool of desire is puffed up by ego and hence suffers from this tumultuous whirlpool from which the guru saves him. Guru Arjan creates the image of a man who has fallen in the ditch of the world and prays to the Lord to take him out of it. 127

In the pool (the world) there is the mud of attachment and one gets stuck in it and seeks the refuge of God so that he is released. The man is ensnared by the marsh in the mud of attachment where the water of fire is mixed with earth:

In that (World's) pool doth the man, abide,
In which the Lord putteth the water of Fire,
And the Mud of attachment, into which the feet get stuck.
O, many have I seen ensnared (by the marsh). 128

125. Adi Granth, p. 916.
In all the above water images, we find many sensuous word-pictures which do not become poetic images. Many similes, because of their too much repetition in the Adi Granth, do not touch our heart and thus fail to arouse our emotions. But at the same time there is no dearth of successful poetic images which have a significant purpose behind them and at the same time picturing some scene or happening, pronounce verdicts on the reality. For example, in a beautiful image Guru Nanak reveals that if the human beings lead their lives under direction of Truth, they transcend the levels of Maya and are thus saved from drowning in the myriad waves of the sea - this world:

Neither Maya dieth(within one), nor is the mind stilled, and the sea (of desire) swelleth with a myriad waves as if intoxicated with wine,
But the (body's) boat, which is directed by Truth within, swayeth not upon the surging seas, and is Ferried across.

Vegetation Imagery:

The vegetation Imagery in the Adi Granth is so rich that nothing of nature is left untouched. Even the smallest and insignificant plant that grows in the fields, naming 'Pabban' (chupatti) is used in an image for a very great purpose of showing the transitory existence of riches, beauty and flowers which are the guests of a few days. Guru Nanak in this image uses the leaves of 'Pabban' plant as a simile to show the

129. 

129. 'माइये तनी तर मो मया मल कार्य नै मलहैं गुहु।

नै तर नै मलितु उतर दिते मलता रहतू नै गुहु।

॥ त. ज. प. 992. ॥
illusion of Maya and its short existence in the world. They fade away as this sprouts like the leaves of 'Pabban'. 130

James Reeves observes: "Richness and variety of imagery may be a sign that a poet is more than usually sensitive to the physical impressions..." 131 The saint poets exploit all the available sources of nature in their images. It shows that these saint poets, the poets of the ordinary people, have got a rich lively and immediate experience of the society and natural surroundings. The variety in their imagery is an ample proof of their microscopic poetic sensibility. Even the camel's love of the creeper and its inability to remain away from the creeper did not escape their keen observation. 132 The trees: neem, simble, mango, flowers, the growing of mushrooms are used to explain the complicated spiritual meaning and at the same time to intensify such meanings.

The image of lotus flower is abundantly used in various contexts. The image of its remaining detached from water is used for the men of God to remain detached in their families and not to get wholly involved in the affairs of the family. 133 In the philosophical discussions with Siddhas (Siddha-ghosahta) discussing the various circles of air, the image of the lotus of navel is created, 134 and Brahma's taking birth from the

130. Adi Granth, p. 23.
134. Adi Granth, p. 945.
navel of the lotus, gives us a mythological image. The lotus is used for the human body and its withering away because of ignorance as the egoist's intellect is inverted lotus:

Bound to ego, thy mind is shallow, thy lotus over turned:
Yea, thy mind is Blind, and so, thou art involved in strife.
And the cycle of death and birth hangs over thy head and thou art caught in the noose, bereft of the Name.

In a single image its use as the 'heart lotus' and 'lotus-feet' creates obscurity as the same object is used in one place for different objects. Beni creates on the forehead, the picture of a lotus surrounded by jewels explaining it to be the dwelling place of the detached God. All the images mentioned above, are created with a purpose of realising God. The soul tries to merge in God. In the way, she comes across many difficulties and obstacles. These are all the illusions of Maya. These spiritual experiences of the saint poets are made accessible to us with the use of familiar, bold and intense images. These images touching our feelings and emotions, with the aim of communicating some portion of reality become poetic images. As an example, we take an image of Guru Nanak concerning the unshakable love of the lotus for water and thus teaching us to love with the same intensity and

137. विषय तब समुद्र मध्य वैदिक स्त्रियों निवर्तेन
वर्तमान स्त्रियाँ स्त्रियां स्त्रियाँ स्त्रियाँ स्त्रियाँ
unshakable faith in Him:

O my mind, Love thy Lord, like the lotus loveth the water.
The waves shake it to the roots; but it blossoms forth in Love. 140

The 'kamina' flower lowers its head in prayer for the moon,141 and is used for the 'gurmukh' but the egocentrics are proud like the mushrooms that grow in the month of 'Bhadron' and live for a very short time.142 Bitterness in the mouth of the egocentrics is of colocynth, swallow-wort, thorn-apple and neem. They are like barren land, like trees on the river banks.144 Like stray cattle, these egoistic persons lay waste the garden of God because of their involvement in the garden of vice,145 because these quadrupeds, in the shape of human beings know nothing but grazing the grass.146 They are asses. The ass does not know the way of betel leaf growing in one's own garden,147 meaning that God has concealed all the wealth inside our body, but man involved in his ego roams about in a vain effort to find it. So these egocentrics are burnt like the bamboo trees which are burnt in the jungle fire.148 They are so illusioned that they see mangoes on lemon

140. वै भव भूति तत्व नहि मृति तत्व नहि तत्व नहि प्रचंडेनि।
वेदां तत्वं देवपरोषं तो देवमैव प्रचंडेनि।

143. Adi Granth, p. 147.
144. Adi Granth, pp.1015-16.
146. Adi Granth, p.892.
trees and coconuts on simbal trees, meaning that the egocentrics have accepted the slavery of Maya and thus lost their sense of recognizing the right and the wrong.

The slanderer of the saints, dying all alone, is expressed through a very well-selected and beautiful image of sesame-stalk abandoned all alone in the field. This image expresses the biting and torturing loneliness and worthlessness of the slanderers of the men of God.150

The nearness of God influences us like the fragrant 'chandan' imparting fragrance to the castor tree standing nearby. Guru Nanak creates a guslatory image of the sweetness of the juice of the sugarcane. Imbued with the Word, one becomes as sweet as the sugarcane.152 There is a dire need of the true Guru. As the true Guru is the tree of gold, with leaves of corals and flowers of diamonds and pearls153 the human soul always aspires to seek his advice. The selection of objects for the creation of this image is so wise that the Guru's qualities are selected from the attractive objects - the gold and diamonds - which every social being craves to own.

The images of contrast of two opposites remaining at the same place is used in some successful images. Guru Amar Das creates the image of a tree (the world) and its shade under which have gathered together persons who are sweet-tongued as well as persons using hot words.154 A 'chandan' tree girdled

149. Adi Granth, p. 972.
152. Adi Granth, p. 152.
by the snakes shows nectar and poison together. No doubt the garden of this world is beautiful and attractive, but there is also the growth of poisonous weeds in it, and on digging these weeds out, we will get sweet fruit:

Make lust and wrath thy weeder, and with it weed thy farm.
And as thou weedest thy farm thus, thy Deeds will fruition forsooth.

The fruit of the swallow-wort, attached to the parent tree, look uniquely fascinating and beautiful. But when one of them is separated from it, it turns into a thousand threads and is lost. Similar to it is the suffering of the human soul separated from the super-soul bearing agonies and tortures of being disintegrated into myriad ways. A rare image of burying the dead-body being compared to the root that is buried in the ground, is created by Guru Arjan and it has the qualities of intensity and freshness in it. Kabir paints the image of Lord Krishna grazing a herd of cows near a thick growth of 'Tulsi' plant (basil shrubs). Lord Krishna sings with joy which enraptures the milk-maid. She prays not to be left alone:

157. अभु भैया घरे घरे घरे घरे घरे घरे घरे घरे घरे।
     लिये भैया देखे उम्र कृपा यहने विदा तो भेदिदार नही।
     म. ज. र. 1171.

159. Adi Granth, p.1203.
All around there are thick sweet basil shrubs.
In the Midst of them is made a good village.
Seeing His beauty, the milkmaid becomes enamoured.
Leave me not and come and go not, any where.
My soul is attached to Thy Feet, O Holder of the bow.
He alone meets Thee, who is very fortunate - Pause.
Soul-stirring is Bindraban, where the fascinating Lord grazes the kine. 160
(trans.by Manmohan Singh)

This image is replete with emotional thrill, a sense of wonder and a musical effect. The story of Radha's love for Krishna is imaged. This is how mythology helps us in creating poetic images.

With the image of a 'simbal' tree, persons, who are proud, arrogant and egotists having illusionary attraction for their sizes and outwardly showy appearances are painted in a picture. The saint poets Namdeva and Kabir have a noble way of attacking idol worship from quite a different angle. Namdev says that by plucking the flowers and making a garland, one offers to the stone god, the flowers which are not pure but made impure by the sucking of the black bee. 162 The beautiful image of the ignorant she-gardener tearing off the living leaves, collecting them and offering to the lifeless stone-god shows the ignorance and foolishness of the persons. Guru Nanak creates

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160. उभे उभे फूल ऊँचाई तर बिखर भल आनन्द करनी रहें ||
विशिष्ट ने माथुर तैली उखचरि में ललित जैसे हरिं सजी त सजी रहें ||
उनके सलज भूषण तैली सूचितिमय॥ ते मने चढ़े गये॥ उथाने ||
हिसाब भल सकल भड़ाय निशिम उषाख बने रहें ||

the image of a real garland which is acceptable to God.
In this garland the fresh leaves of the human body and the
flowers of good qualities, when woven into a garland, are
acceptable to God. It reveals the truth that the human
beings should cultivate in themselves the godly qualities
of virtue, goodness and human sympathy so that they may be
blessed with the pleasure of God.

In Tukhari Raga (Bara Maha), Guru Nanak creates a
clear-cut image of the month of 'Chaitra', in which woods
are in bloom, the sweet-singing koel is singing on the mango
tree and the black bee is circling the blooming trees. The
Bride separated from the groom is bearing the unbearable pangs
of separation. It forms a successful poetic image which by
presenting a contrast enhances the emotional and literary
impact on the readers. The whole of Bara Maha by the genius
prophet and poet Guru Nanak, is a perfect piece of poetry full
of beautifully knit poetic images. In the month of 'Poha'
images concerning the winter season are used:

In 'Poha' the snow falls and even the sap of the grass is

0, Lord, why Thou Comest not even now when
Thou Abidest in my body and mind and
on my tongue. 165

165. ਸ੍ਰੀੱਮ ਅਮਾ ਹੁਣੇ ਦਾ ਮੁੱਖ ਕੁਹਾ ਕਲ ਨਹੀਂ।
ਮੰਨੀ ਮੇਂ ਹੁਣੇ ਦੇ ਮੱਖ ਸੋਨ ਕੁਹਾ ਮੰਨੀ ਨਹੀਂ।
ਸ੍ਰੀ, ਸੀ. ਰਾ. 1109.
In the winter season, the snow falls and the vegetation is sapped. Connected with it is depicted another reality that of a beloved who is suffering the pangs of separation and praying her lover to come to her. Creating a relation between these two realities the image of the most beautiful girl who is skeleton-like is pictured in our mind and it arouses over sympathy with the girl. The beauty of this image of Guru Nanak is that it is three-dimensional as a third reality of the spiritual relationship between the soul and God is also depicted symbolically. This quality is not found in the ancient Indian literature. Kalidasa and other Sanskrit poets, creating the image of winter season deal with two realities only.

To Kalidasa the winter appears as one beloved of the ladies in which the feeling of love making becomes exuberant and passionate ladies pass their times in difficulty. The poet Satanada paints the season by the change experienced by the animal world - shivering in biting cold. The monkey trembles and the cow chews the cud, shaking all the while. The domesticated dog prefers to live inside the ovan. The poor masses having no clothes to cover their naked and cold bodies, contracts their limbs like the tortoise. This image attracts our attention at once, to the hut of a common man and it shows that the poor people have sympathy with the poor as the poet who himself is poor and has experienced the bitterness of poverty, creates an image which reveals his poetic sympathy with the poor.

In this context we find Sheikh Farid creating an image of all the seasons as they are experienced by us in the Punjab.

The swallows in the Kafrik, the jungle fire in the Chaitra and lightening in the month of Shravana, And the loving arms of the bride round her spouse (stay not for ever). 167

The comparative study of the three images of Kalidasa, Sheikh Farid and Guru Nanak reveals that Kalidasa is concerned with the love between two lovers because in the cold season they cannot live in separation. Sheikh Farid, in his image tries to give us the impression that we should not get involved in the false attachments of the world, whereas Guru Nanak, giving full importance to the pure love between two lovers, conveys the idea through his image that such intense attachment and love the soul should have with the super-soul - our God.

Animal Imagery

It is the function of imagery to draw two distant realities together in the form of image; and thus to create a spark like the joining of negative and positive wires of electricity and thus to complete a whole circle. Imagery also asserts that there is unity and pattern even in this chaotic world. This it does by supplementing the distorted figures of reality into a thing of beauty. B. Ifor Ivans commenting on the function of imagery, says, "Imagery in its
purest form, is mysticism made manifest from sources that depend on ordinary experiences as imagery, by drawing together widely separated objects and experiences into a brief and unlaboured expression, asserts the unity of human life." 168 The poet expresses those things through his images that stir his soul and become a part of his spiritual ego and in doing so reveals his poetic sympathies. For example, Guru Nanak takes an image from the milching animals. They eat grass and in return give us the nectar (milk) whereas the egocentric eats the best food and does not contemplate the name of the Lord - the Preserver and the Giver. Such animals deserve our admiration and the human beings devoid of Name, are to be abhorred. 169 The persons who slander others are like animals because they are without a Guru and are not pure at heart. 171 Kabir wants to show the egotistic and arrogant persons, their true worth. The corpse of the man is of the use and is burnt in a pyre whereas the dead body of an animal has many uses:

If a man dieth, he is of no use to his kind.
But if dieth an animal, its uses are many. 172

Lion : Guru Nanak is against the exploitation of the masses at the hands of the kings. He has no objection if a lion fights

168. B. Ifor Evans, quoted in the World of Poetry, p. 103.
171. Adi Granth, p. 1163

172. नमु न सदैं नमु न सहि न शरी॥
पुरु न सदैं नमु न सहि सहवै॥

म. ज. र. 870.
against a lion. But if a wild lion falls upon a flock of
sheep, the Master must be answerable. 173 Sadna gives an
other image of one going to take the refuge of the Lion - the
Lord. He questions God how can he reach Him if the jackals
(the karmas) seize him in the way. 174 He wants God to free
him of the evil deeds done in the past births. Guru Arjan
creates a very clear image in which the five lions (the
desires) and the ten tigresses (senses) were slain by God and
thus one gets free from the three modes and is emancipated
in the company of the saints:

The five lions (of desire) the Lord slayeth,
and the ten tigresses (of sense) are also overwhelmed.
The whirlpool of the Three Modes is now no more.
Yea, through the society of the saints ended the
circle of fear. 175

Elephant: The human mind is like the uncontrollable and
self-willed wine intoxicated elephant and the Guru is the
goad that disciplines it and brings it to the Path of Truth, 176
with the True Word because it wanders purposelessly in the
forest of the human body. 177 There is another image which

175. ॥ तन जिकियनी कटी हिरारस ॥ दर दिखियनी भ्रमौ विधित ॥
   तीजि जायं तो चूली येिल ॥ पण सर जि चूली है येिल ॥
   र. ड. उ. 899.
176. Adi Granth, p. 159.
177. Adi Granth, p. 221.
which shows that the Guru is the elephant-driver and the goad which corrects the elephant (the mind) is the wisdom taught by the Guru. Guru Nanak creates an image of the elephant (human mind) who is intoxicated with wine and is roaming in the woods without any purpose:

The mind is like an elephant, wild, intoxicated with its own power. Yea, and it wandereth about in the woods of Maya, lured by attachment. With death ever hovering over his head, it goeth about here and there, But when it meeteth with the Guru, it findeth its Home.

There is still another image by the master image-maker, Guru Amardas. With the example of surrendering of the elephant to the goad, the man is instructed to submit one’s body and mind to the Guru and always to remain alert in the service of the God, because 'they also serve who only stand and wait'.

The egotistic person is compared to the foolish elephant who takes bath in the water and then remains dirty as after taking the bath in the water and cleaning his body, again throws dust on his body. The lustful character of the elephant is used by Guru Arjan to refrain a person from excessive attachment with the members of his family. At the call of lust, the faked frame of a she-elephant makes the he-elephant

179. अट  फेड़  मथु  ईदफा ॥ सर्वभूति  भक्ति  में  देखिए ॥
 ईदु देओ  नामि  अजु  वे  जने ॥ अङ्कुशि घनि  तु  शु  अरे ॥

181. Milton, On His Blindness (Poem)
183. Adi Granth, p. 862.
falls into the trap and then he has to suffer the tyranny of the goad and is thus enslaved. 184

There is a vivid and beautiful image by Kabir in which he depicts an autobiographical event in which he was thrown before an elephant as the Qazi and the Brahmin reported to the king about the doubtful conduct of Kabir as he had been pursuing a different path to attain spiritual transcendence. The elephant did not harm the saint. But the hard hearted Qazi, even then, fails to understand the mystery behind that mysterious and miraculous happening. 185

Deer: The ignorant deer does not understand the mystery that the musk is in his belly whose fragrance it smells. The deer runs here and there in the vain search. 186 Similarly, the egocentric, deceived by the doubts, fails to know that everything is within him. Such a situation Guru Ramdas presents in a beautiful image which has the qualities of evocativeness, boldness and intensity:

They who search for the Lord's riches outside their body, are the wild ignorant wretches. They wander about in Doubt as doth the deer (who having the musk within) searcheth all over but within. 188

185. Adi Granth, p. 871
188. रत्न रत्निक न स रातिरि यत स्वत्र भूति से सृष्टि भूति से।
से भि रतिक उपरि उद्दधिकरि किति हय मितजु चंसे॥

M. D. U. 309.
Through the mirage-image, Guru Tegh Bahadur tells us that the reality of this world is a false illusion like the mirage and the man gets nothing in the material pursuits of the world like the deer. Maya is like mirage, the mind's delusion, the deer's craze and the passing shade. The black deer (the man) should not be attached to the beauty of the garden (the world) as the sweet fruit of the world causes immense pain. But the human mind is mercurial and does not resist itself from eating the green shoes of evil. Guru Ramdass and Saint Ravidas, both, create a host of five images, when they depict that deer is fascinated by sound, the fish by taste, the black bee by smell, the moth by sight and the elephant by touch.

A man, being single-minded, should concentrate on God and leave all the worldly possession. The deer who hearing the music of the hunter's horn falls into the snare, comes to great grief and cries, and is ultimately killed. But the tragedy of human being is that they are fascinated by the false and illusionary beauty of Maya like the deer who considering the hunter's torch as the moonlight, is ensnared.
Kabir thinks of the wandering naked jogis as fools because merely hating the worldly goods cannot help one in reaching the door of God. Had it been so, all the naked deer in the woods would have been emancipated. 199

**Dog**: With the dog-image, Guru Ramdas successfully conveys that greed, like a mad dog bites whosoever he meets and the bitten person goes mad afterwards. 200 Men, involved in the false strife in this world does not keep company of the saints and being led astray dies. 201 Such a man of falsehood, barks himself to death. 202 A change in the outward appearance does not imply that the inward nature is changed. If a man wears the dress of a certain religious sect, apply some special type of perfume to the body, it is all in vain. There must be a change of heart. If we apply 'Chandan' paste to a dog, its nature remains the same. 203 He who is not conscious of the Lord's worship, calls at every door like a dog. 204 Guru Nanak and Guru Tegh Bahadur, both, create two images of the crooked tail of the dog. The Man of the world does not listen to the counsel of wisdom and the egotistic person who does not abandon his self - both of them are like the crooked tail of the dog which can never be straightened. Kabir gives quite a different image of the dog. He images dog as an obedient servant of the owner. Through this image he explains that the

position of man at the court of the God is like that of a dog. He should be always praying to God to emancipate him:

God, I keep to Thy Door like a dog,
And stretching my mouth towards Thee I bark out. 206

Cow: If you paste 'chandan' on the body of a dog, he will not be benefitted by it, but will go to join the dogs. Similarly the cow-herd will eat only the grass and not the gold which, symbolically, mean the purest and the best food:

Spread thou gold before the cows; it will eat only the grass. 207

Without the calf, the cow feels lonely. Similarly the devotee of the Lord feels the agony of separation when separated from God. 208 Using cow, as a symbol of beauty, Ravidas, though a beautiful and aesthetically appealing image, appreciates her gait and the sparkle of the lustrous hair of her tail. 209

For Kabir the human mind is a cow without teats. 210 God is Omni-present. He, Himself, is the cow, the heifer, the milk 211 meaning that God who is the Creator of this world is also in all the objects of this world. To feel God and His presence,

206. ॐ सँन कं डे राजनमिः
अकूंचकी अणि हटो भागवि।
प. उ. र. 969.

207. जोिेगे मृतिश्र नगरीकी जोिे मृतिश्र नगरी
प. उ. र. 143.

211. Adi Granth, p. 1190.
one should love the human beings and other creatures.

We find a dynamic image of the hungry calf rushing to his mother, the cow:

As the calf being untethered runneth to her mother, 
And sucketh her teats and sippeth her sweet milk. 212

The calf is pleased when it sucks the mother's milk and its mind flowers on seeing the cow. 213 Similarly a devotee fully elates on being loved and recognised by God. Kabir criticises the Brahmins by saying that he(Kabir) is the cow and the Brahmin, the cow-owner, from birth to birth. He wants to convey that the Brahmins, for centuries were considered the spiritual gurus, great scholars and the interpreters of sacred texts. But the Brahmins have failed to graze them across the banks of this world meaning the Brahmins have failed to satisfy the spiritual hunger of the masses whose representative Kabir was. 214 How intimate Kabir was with the life of the ordinary peasants, is clear from one of his images. The stray bull is that which is driven out of the house of a peasant because being old, it is of no use in ploughing. It is deserted by the owner. This image is used for the persons who are existing without having any relationship with the Lord:

Without (contemplating) the Lord, one is like a stray bull, 
With a torn nose and bruised shoulders fed upon the straw of coarse grain. 215

212. नैसे गाढ़े तर स्वर्णी तृप्तम्। तृप्ते तेषु प्रभुः ॥ अ. उ. ५७४।
215. लघु कुङ्कुमिका सरसा गुलाबी।
जने तु जने अपने भगवाने से हृद अन्तर्गते॥
अ. उ. ५२४।
The vicious person, even if forced, will not become virtuous. The bull, even if tethered, cannot be milked just as the rider of a cow cannot pursue a tiger. Similarly, one cannot worship a ram as the milch-cow of the gods. 216

Horse: We should not feel arrogant, egoistic and proud. Even if one has achieved everything to the entire satisfaction of his wishes, who knows when one falls headlong on the ground. Riding a beauteous horse and a beauteous dagger dangling by his side 217 represents the glory of the brave young man. But he is expected to cultivate the quality of humility in him. Guru Ramdas creates an image of riding a saddled mare. Realising the Great Lord in one's heart, according to him, is the saddle on the mare (the body) and riding on it one crosses the dreadful and stormy sea of the world. 218 He creates another image of a mare with the reins in the mouth, and wanted to teach us self-control and discipline:

Let the reins in the mouth (of the mare) be the Guru's wisdom.
And let the whip be of the Lord's Love;
Yea, whip thy body with the Lord's Love and so conquer thyself turning God-ward. 219

Sheep: Man is enjoying the worldly play of Maya just as the ram enjoys the company of the ewe. But time comes when, all of a sudden, he is ensnared in the net of death. Kabir uses the image of sheep and her offspring, symbolically, when he wants to communicate that Maya is the sheep and the man, fascinated by it, is involved in it and thus becomes her offspring. This sheep is sucking the milk of wisdom from her offspring and Kabir says that a strange play of the world has become manifest to him. Criticising the religious sects that preached a special type of hair cut or the plucking of the hair from the body as a part of their meditation to God and considered it sacred, Kabir says if one transcends spiritually, it is because of the change of the heart and for his good actions for the great cause of humanity. Addressing Siddhas, in this beautiful image, he tries to instruct them a lesson:

He who says by close-cropping the hair one becometh a Siddha,
Knoweth not he that if this were so, the sheep would all have found deliverance.

Guru Ramdas creates the image of the goat and the lion abiding in the same abode. For him goat is the earth and lion represents the water. He considers it the strange play of the Lord that neither the earth dissolves in water nor water gets lost in the earth and thus creating mud everywhere.

221. Adi Granth, p.326.
222. VHP KW rT Wol3t S BTSHfr »f. 3?. if. 324.
On the one hand He Himself created fear in us and on the other hand instructs us to still our doubts and to contemplate the Lord.

Ass (Donkey): Persons who take pride in themselves, have no virtue to be proud of. They are the real donkeys and every morning graze the green shoots (of evil) and fail to understand that they are nearing death and are laughing and braying themselves to death. If we paste such asses with sandal-paste still they would role in dust. Guru Nanak compares the persons who turn their backs upon the guru, to asses, swines, cats and chandalas and thus falling into a myriad wombs. Through the image of a vile, heartless and lust-infected ass, Guru Arjan preaches the true ethics to shun intruding (entering into another's home to entice his woman). The Brahmin's spreading his dhoti on the floor and gulping down everything like an ass is the image used to check the customs and conventions of the age and thus warning the Brahmans against this inhuman act of fleecing the ordinary innocent masses:

The Brahman spreads out his dhoti and on it squats; And,like a donkey, gulps down he all that cometh his way; He bathes and anoints himself and worships (the deity), Then threatens he with the knife to receive in charity.

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226 Adi Granth, p. 326.
230. W Sfrje $%ii sremi ^ 3^ thfeu

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230. घटी घटि विड़ि विड़ि॥ जनसं वंभ रचे गीती॥
किल्ला भजनी भक्ति रं भक्ति॥ भजन भजन कर गीती॥ भजनी॥
पुजन दिनस तक दिनस॥ दुनी अर्पि देखे वर्दः॥

र. ज. प. 201.
Buffalo: Our mind, the he-buffalo, is intoxicated with ego and so is uncontrollable and undisciplined. Kabir, by creating an image, reveals that in an attempt to overpower others this fool falls into the hell.  

Horse: The human body (the horse) is taken out by the buffalo (our mind) to graze, meaning that the human beings are fools because they are controlled by the mind which is easily influenced by Maya.  

Jackal: Guru Arjan through an image, advises us that we should drive out the jackal of disinterestedness and of lassitude from our personality and thus enter into the sanctuary of God.  

Rhinoceros: There is a purposeful image of rhinoceros created by Guru Nanak in which he criticises the hypocritical Brahmins of the day. Rhinoceros is killed for the purpose of burning his flesh on the sacred fire and the Brahmins who devour even the flesh of human beings at night, pretend to cover their noses so that even the odour of the burning flesh they may not even smell.  

Mouse and Cat: The mouse (the time) is always eating away the rope (the life) in the darkness of the night created by Maya and the human beings are not conscious of it. Even while dying, one continues devouring the illusionary sweet of Maya. Through the following image Guru Arjan  

teaches us to keep death in our minds:

Might and day, the mouse (of time) plucketh at the string (of my life);
And falling into the well, one eateth still the sweet (of Maya). 236

Kabir says that death is like the cat that devours the mouse (the man). 237 But Guru Arjan uses in his image, the pet-cat as human mind who is instructed to scare away the mouse of craving. But the fear grips the pet cat even at the sight of the mouse. 238

Monkey: The human mind is trapped like the monkey and the fish. 239 Lured by avarice, the man does evil deeds and these acts prove to be a halter round his neck like the monkey spreading his hands out for a handful of grain and thus being entrapped:

The monkey spreadeth his hands out for a handful of grains,
And can escape not from the trap thereafter, and so
danceth he from door to door (at the bidding of another). 240

Through the above image saint Kabir wants to communicate that we should not get involved in Maya because Maya is depicted

236. अवहित भूसर रमण टोपणे॥
विटक दूध भव मारि विषणे॥

238. Adi Granth, p. 381.
239. Adi Granth, p. 862.
240. अवहित भूसर आदन जी भज मृत्यु हे तीठो यथू प्रभावै॥
हृदसे महाक मिलिअ भज जीवन हे सयतिअ यथ जल घराै॥

Maya is depicted as juggler who earns his bread by enslaving a couple of monkeys and forcing them to dance at his instructions. The monkeys are caught and enslaved by exploiting their weakness for the grains.

**Bird Imagery:**

The mind as well as the five senses are birds sitting on the tree of human body. Uniting with God, they all partake of His Essence and thus become free from any snare or any net spread out to imprison them. Voicing his views against attachment, Namdev through an image conveys that the worldly relations are nothing because all the human beings are like birds who are perching on the tree for one night only (this life). Kabir thinks of the human mind as a wild bird, now it sits on the sweet smelling chandan and now on the bough of the poisonous swallow-wart and again it is attuned to the highest truth. Such are the changing moods of the human mind.

**Swan:** The basis of the philosophy of all true religions is to keep the body and soul pure, concentrate on the Name of the Lord and to bear the pains of all humanity and thus end all our pains. Through a beautiful image of the swan, Guru Nanak wants the human beings to share the pains and sufferings of their fellow beings because therein lies their own deliverance. The human soul is imaged as the swan, and

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is advised to contemplate the name of the God and to serve the suffering humanity:

Immaculate is the body, Immaculate the swan (soul),
And within it is the Immaculate Name, the Essence of the Detached Lord;
And he, who indrinketh all the Pain of the earth with a sweet heart, he cometh not to sorrow again.

For the lovers of Maya and the Materialists who think of their physical needs alone, Nanak says that at the time of death the swan-soul flies away and the corpse turns to dust again. Guru Amardas, through a beautiful image, conveys that one should not earn much to feed one's belly fat by telling lies when it does not accompany the soul on its last journey. Guru Arjan creates the image of the swans going to the tank and feed on the pearls and through this image he conveys that the Sikhs (swans) go to the pool (the guru) and feed themselves on the pearls (the wisdom) as the guru is the inexhaustible treasure of wisdom. But the cranes and crows (the egocentrics and the vicious shrewd persons) do not go to the true guru because they do not find their food there. The image of the comparison of the qualities of a swan and that of a heron, is created by Guru Ramdas.

It reveals that the soul thinking heron (the deceiver) a swan starts loving. Had it been known to the soul that heron is a heron (a hypocrite), it would never have loved it. There is another beautiful image created by Guru Ramdas, of the herons following the swans who were swimming to reach the yonder shore. But the hypocrites, the deceivers and the egocentrics (herons) were all drowned in the mid stream. The egocentrics are always arrogant and egotistic. They are like the herons who always fix their minds on the small fish, have no flight above the ordinary material pursuits and do not even think of the higher values of life. Guru Amardas creates the image of cranes for such persons because they become the followers of the Guru, only to serve their own selfish ends and if they sit in contemplation, they do so like the cranes who fix their attention on the fishes alone. The so-called religious persons robed in white who live at some pilgrimage station, outwardly appear like saints, but inwardly they are like the herons who devour fishes like a devil. How can the whiteness of the clothes prove the purity of their hearts? Guru Nanak questions. Guru Arjan creates a fascinating and fertile image of a heron sitting among swans, cannot conceal his real self and thus cannot become a swan:

It becometh not a crane to sit amidst the swans, for, even there he hath his eye on the fish, when the swans look around and discriminate, they find nothing in common with the cranes. The swans peck at the pearls and diamonds while the crane seek but frogs. Seeing this, the cranes fly away lest they be exposed.

In this beautiful image the crane is a symbol of 'Mammukha (the mammon worshipper) and the swan symbolises the 'Gurmukha' (God fearing person). The purpose of using these symbols in an image is to show that both of them cannot live together. The water and fire cannot remain at one place. Similarly, 'gurmukha' and 'mammukha' cannot co-exist because they are, by nature, poles apart from each other. This image, not only portrays in a vivid picture a portion of a scene of nature, but it also passes a verdict on the reality of life.

Chatrik: Chatrik's wailing for the Swanti-drop (the first drop of rain) is very aptly used in images in the Adi Granth. Chatrik does not drink water from the tank or the pool or from any other source of water because his thirst is only for the swanti drop. If he drinks it, he is satisfied and failing that it cries to death because of his thirst. Guru Nanak, in a meaningful, purposeful and vividly clear image

255. गंगा विविध नरण सुबर सयी नेवर दिखा नहीं है उज़र नहीं॥
 संय सयं संयं निसर निसर देखि उस सयं सयं सूद जरे त जरी॥
 गंगा निसर निसर सयं सयं सूद निसर निसर नहीं॥
 गुरुनिसर देखि सयं सयं नहीं है जरे भरे भरे जरी॥

प.स. प. 960.
instructs his own mind (in fact he is addressing all the human beings) to love the Lord just as the Chatrik longs for the Swanti drop:

As the Chatrik craves for the (Swanti) drop, for that is her life's main stay. God is mine. 256

As the Chatrik craves for the drop of the rain coming directly from the clouds (the mainstay of his life), the Lord is dearer to Guru Arjan. The Name is the celestial drop and Chatrik (the human soul) is the seeker. 257 He cannot get peace without meeting the Lord. 258 Guru Arjan compares the Guru to the Swanti drop and the mind longing to have the sight of the Guru, wailing and crying, is imaged as the Chatrik. 259 Without meeting the Guru one is not satiated just as the Chatrik remains unsatisfied and wails without the celestial drop. Sadna creates a very beautiful image of the Chatrik seeking the Swanti drop while alive. After death, even the oceans are of no avail to him. Similar is the case of the devotees of the Lord. What use is being Blessed by God after death. 260 Guru Amar Das creates a fascinating and successful poetic image picturising the spontaneous wailing of the Chatrik

256. ॐ तीर्थं सि तपस्या निर्मितं देहं बुद्धि यात्मक स्वाभीम।
before dawn expressing his helplessness, and through this image the Guru advises the human beings to shed ego by following the Guru. Then and only then God hears our prayers and in His mercy the rain of nectar (in the form of Swanti drop) starts.262

Crow: The bird crow is notorious for hypocrisy, greed, falsehood and his getting attracted towards the dirt. In an image of Guru Nanak the crow is used as a simile for the false one.263 The worldly-wise persons are within filled with greed, falsehood and ego and are devoid of the Name. But outwardly, they crow out like the crow, the words of wisdom.264 Persons of uncouth minds are unwise in the real sense of the word and, in reality they are unfortunate because they intentionally try to go away from the Lord. Creating the image of a crow through a simile, Guru Ramdas clarifies it that such vicious persons, like the crow, do not taste the Nectar, but falls ever for dirt.265

Sheikh Farid gives a beautiful image full of poetic emotion and arousing our sympathy and affection of a crow's eating the dead body and the soul's cry to request the crow to eat all the flesh save her eyes because even after death she still hope to see the vision of the Lord.: 

Kabir, the master image maker, in a bold, intense and fertile image advises the man not to feel proud and egotistic as the head that one decks with a beautiful turban is used, after death, by the crows to sharpen their beaks by pecking at it. Guru Nanak and Guru Arjan, both, create the same image of a crow visiting a deserted house. Both these images are very beautiful and fascinating. Guru Nanak tries to communicate that without the Guru, one receives not the name without which one wastes this chance of taking birth and regrets one's coming and going like the crow visiting the deserted house, whereas Guru Arjan uses it for the man who forsakes the Name and myriads of afflictions afflict him in the world and he wails like a crow, getting nothing, in a deserted house.

Peacock: Peacock's love for the thundering clouds that are overcast the sky and the dancing of the peacock in happiness is used very beautifully by almost all the Guru poets of the Adi Granth. The critical study of imagery also reveals Guru Ram Das's particular inclination towards this image which is a proof of his fine aesthetic sensibility and keen observation. In the month of Sawana (rainy season)

266. अध्यात्मान्तः जीवनीतसः पवित्रसदनाः भवानि।

the sky is overcasting with the clouds (of the Nectar Name of God) and the peacock (mind) starts dancing to the tune of the word reveals how the mind of the seeker is fascinated when the Name is revealed to it and its blissful expression by the seeker is compared to the dancing of the peacock which is a symbol of the beauty of Nature.

**Swallow**: The image of swallows is used in many different contexts. But its use as a poetic image by Guru Nanak is very evocating, intense, fertile, sensuous and meaningful. Swallows and herons are used for the black hair and the white hair respectively. The black hair have disappeared. It is, symbolically, expressed through the swallows shrieking high up in the sky as in their place, the herons have descended. The coming of old age shows that man is nearing death and this is, symbolically, used through an image as going to the in-laws, which has very intense and meaningful emotional associations in our society. The process of one's getting old is very artistically expressed through this image:

Over the sky (of my mind) the swallows (of age) shriek; the herons (of white hair) have descended upon me. I'm ready now to leave for my in-laws; O, how shall I face them now? 272

There is another image of a swallow's (a bird of passage) leaving behind its offspring and going to some distant land.

272. orasbx'T Stan »n% $0 mm mm 7TTJS Wof 'foWT MtJ *?. ar.. if. 762.
The swallow meditates on the Name of God and leaves its offsprings to the care of the Almighty.\textsuperscript{273}

**Parrot**: The image of parrot is used by Namdev in which the simbal tree shows the false outward appearance of the hollow world. But the parrot, on seeking the simbal tree feels elated in vain.\textsuperscript{274} Guru Arjan creates a fascinating image of the parrot, in ignorance, being trapped in the reed. This image of Guru Arjan was used for the rulers who are acting in ego. The same image of a parrot being trapped in a reed is used more appropriately by Kabir for a man who is involved in Maya and is thus enslaved.\textsuperscript{276} The coming of death is expressed so clearly and simply through the image of cage and parrot. The soul (parrot) utters the words of love in the cage (the body), pecks at Truth and sucks Nectar. But in the end the parrot flies out never to come again in the same cage.\textsuperscript{277} These two images of Kabir and Guru Nanak are the true poetic images with all the qualities of a successful poetic image.

**"Koel"**: The beauteous koel loves the mango tree,\textsuperscript{278} and in the shelter of a mango-grove dwells in peace.\textsuperscript{279} She sings in bliss sitting on the branches of a mango tree.\textsuperscript{280} Farid

\textsuperscript{273} Adi Granth, p. 495. \hspace{1cm} 277. Adi Granth, p. 1010.
\textsuperscript{274} Adi Granth, p. 1165. \hspace{1cm} 278. Adi Granth, p. 455.
\textsuperscript{275} Adi Granth, p. 407 \hspace{1cm} 279. Adi Granth, p. 157.
\textsuperscript{276} Adi Granth, p. 654. \hspace{1cm} 280. Adi Granth, p. 1108.
creates a sensuous image of a black 'koel', which concerns only its outwards appearance, but his style and presentation of this image is so that it becomes a very fertile and fascinating image. In the first line, Farid questions a 'koel' why her colour has turned black. The reply is that she has been burnt in the fire of separation of her spouse:

O black Koel, why hast thou turned black?
I have been burnt by the separation of my Spouse. 281

"Chakvi" : The Love of chakvi for the sun is used to inspire the human mind to love the Lord with the same intensity and devotion. Chakvi does not sleep for a moment in her love for the sun. 282 When she sees the sun, she is in bliss and forgets all the sorrows 283 and seeing him with her own eyes, in utter humility, falls at his feet. 284

"Garura" : Namdev creates a dynamic and thrilling image of the "garura". The quality of fertility in this image comes from the fact that its source is Indian mythology and thus the images coming from mythology, have an intimate affinity with the universal unconscious mind of the people. Because in our young age, such myths are repeated again and again and they also enter into the individual unconscious minds. In this

281. अग्नि तेजस न खिल झुठ लक्षी।
    जब देख तुम ते जब देख नल्ली॥
    म. उ. ७९४.

282. Adi Granth, p. 60.
image, Namdev paints a picture from our mythology:

And lo, here comes Gobind seated on a Garura,
And playing upon an instrument of feathers. 285

**Pigeon and Sparrow**:

The image of a pigeon falling into the net is used as a simile for the self-willed person being trapped by death. 286 And flying into the sky, the sparrow, after eating only half a grain, singing the praises of God—the Giver—is used by Guru Nanak to advise us to be thankful to God and utter His Name because thus only God is pleased. 287 The sparrow (soul) is in the cage (the body), the cat (Yama) catch/hold of the sparrow and takes it away. Kabir creates the image that the pots and bits of food remain in the deserted cage afterwards. This image makes us feel that the man is not immortal and he is destined to die one day. One should always keep death in mind and should refrain from doing vicious acts.

**Kite**: A unique image of a kite descending on the corpse while it is wandering over waters and earth, is used for the evil doers that they search only for the vicious deeds:

The kite roams and wanders in ten directions over waters, mountains and forests, but comes and alights, where it sees any carrion. 289

(tr. by Manmohan Singh)

Aquatic-life Imagery:

Fish: Cheated by the call of her tongue (taste), the foolish fish is netted or its neck being pierced through with the hook of the hunter. After being caught, the fish (human being) realises that the world is unreal and all its manifestations are only illusions of Maya. Guru Nanak creates a very beautiful congruous and appropriate image of the sea i.e. separated from the water because she is trapped in the fisherman's net:

The fish separated (from the sea) with tearful eyes, is trapped in the fisherman's net. In the end her doubt departs and she knows the world was Maya, sweet though was its lone.

Guru Nanak creates another image in which he proves that the fault does not lie with any body else. The fish is trapped because of her own folly. But Kabir is of the opinion that it is because of the sin of forgetting the Lord in the previous births.

The slanderer of the saints wails just as the fish writhes in pain when it is thrown out of water. Persons involved in lust wrath and avarice and the worshippers of worldly power all die like a fish out of water, because without the Lord's Name their bodies and minds are hollowed and perished by Maya. Guru Ramdas paints a picture that the

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290. Adi Granth, p. 862.
292. ਰਾਹੀ ਤਰੀਕੀ ਦੇਹੀ ਸੁਤੀ ਸਰਪੀਰ ਸਰਪੀਰ॥
ੰਨੀਤਹੀ ਸਾਰਕਾਰ ਪੈਦਾ ਮੌਲ ਮੌਲ ਕਰਨਾ ਬੁਡਾਪੀਰ॥ ਐਂ ॥ ਦੀ ॥ 439.
saint of God cannot live without him as the fish cannot live without water. Guru Nanak, in a very familiar image, shows that the bride (the saint) grieves in separation as the spouse (God) is away in a foreign land and she feels like the fish being tortured in shallow water.

**Frog**: Guru Nanak creates a successful image of a frog living in the well. The man who is devoid of devotion to God and does not contemplate His Name, is unwise like such a frog who is cursed to remain in a well. He does not know what is good and what is bad and is involved in vice. The frog eats only the dirt and does not taste Nectar. He does not even know the love like the black bee, who is attracted towards the lotus by the smell of it. Kabir, while criticising Hinduism, paints a beautiful image of the frog in holy water of some pilgrim-station. He, in his image, paints the picture of a frog that remains always in holy water and is not emancipitated. Such religious persons, like the frog, are not free of the cycle of births and deaths.

**Snake**: The snake of Maya stings all. It is so powerful that even Brahma, Vishnu and Shiva were poisoned by it. Maya (snake) creates duality in the minds of the people and thus destroys many happy homes. He alone kills this serpent

301. Adi Granth, p. 990.
who realises the truth in his heart.\textsuperscript{305} He who dies while worrying about Maya borns again as snake\textsuperscript{306} Guru Nanak, through an image, shows that without the Guru one cannot escape of Maya and being stung by it, dies in the path(meaning in this life).\textsuperscript{307} Namdev shows his thorough and perfect knowledge about snakes when he paints that snakes cast off their skins but not their venom. It is a deception like that of the hypocritical heron who like a saint, fixes his attention on water, but at heart he is a vicious deceiver.\textsuperscript{308} The stone-hearted egocentrics have hard and impious minds and cannot be changed. They are like the snake who even on being fed on milk does not lose his sting:

\begin{quote}
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 milk, who loseth not his sting thereby. \textsuperscript{309}
\end{quote}

There is no doubt that snakes are found on earth also, but they also live in water. The reason of their not including in the category of animals that live on land, is that the snakes cannot dig their holes in earth but live in the holes dug by the mice; whereas they don't come across any such problem.

\begin{flushright}
\textsuperscript{305} Adi Granth, p. 1022.  \\
\textsuperscript{306} Adi Granth, p. 1114.  \\
\textsuperscript{307} Adi Granth, p. 942.  \\
\textsuperscript{308} Adi Granth, p. 485.  \\
\textsuperscript{309} \textit{Maha Phud Tav Kaurat Te Jit Jit Te Vi}

\textit{Sahu Jatt Phale Jat Te Jit Jit Te}

\textit{.sidebarnote}{755.}
**Scorpion**: The image of scorpion is used by Guru Arjan. Through it, he wants to communicate that the worshippers of Maya are so completely absorbed in deceit, treachery and ego that the hearing of the Name of the Lord is considered as the stinging of a scorpion by them. But the reality is otherwise. The words, they utter, sting one like a scorpion. So one is advised to abandon their association for good by Guru Ramdas.

**Crocodile**: The image of a crocodile, caught in the net is used by Guru Nanak to convey the idea that man like such a crocodile repents when caught in the net of evil thinking. Teaching the man to contemplate the Name of the Lord, the image of the elephant caught in the grip of a crocodile is used. An elephant was in the clutches of a crocodile and raising his trunk out of the water started uttering the Name of the Lord and thus was released from the grip of the crocodile.

**Tortoise**: Kabir, using the tortoise image, says that he is revealing the mystery of the tortoise (conscience) eating the burning coal of the Name of the Lord. God is the only Protector of us all. It saves the offsprings of the swallow. Similar is the case of she-tortoise as expressed by saint Dhanna in an image which communicates that the she-tortoise

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312. Adi Granth, p. 1009.
lives in water and its young ones are on the bank. They are there on the bank under the care of God Almighty:

The she-tortoise is herself in waters, her young ones are on the bank; and they are neither protected by the mother's wings nor fed upon her milk. 315

Surdas creates a unique intense evocate image, which is not found in the verse of any other saint poet. Therein lies the originality of this saint poet. The idea that he wants to convey through the image is that one should concentrate on the love/the Lord because loving other than Him is so painful as the sucking of the blood of a lepor:

He, who seeketh his God not, is like the worm who's fed on a leper. 316

Insects:

The insects-imagery also forms a very important part of the overall imagery in the Adi Granth. The saint poets exploited the various habits of the insects in order to make their complicated thoughts understandable for the masses.

Worms: God is depicted as compassionate, beneficient and merciful towards the whole creation. If the God provides food to the human beings, the animals and the birds, He feeds the

315. ਸੁਰਦ ਦੀ ਸੰਤਿਕ ਉਦ ਦੀ ਦੁਸ਼ਵਤਲ ਉਜਰ ਕੋੜੀ ਦੋਰਾਨ॥
    ਪੁ. ਲ. 488.

316. ਸੁਰਦ ਦੀ ਸੰਕੁਤਲ ਉਦ ਦੀ ਦੁਸ਼ਵਤਲ ਉਜਰ ਕੋੜੀ ਦੋਰਾਨ॥
    ਪੁ. ਲ. 1253.
The worm is in the stone hidden from the human eye having no contacts with the outside world, but God in His Mercy provides him with food. Guru Ramdas creates a beautiful image when he wants to convey the idea that the man cannot utter all the Merits of God. He paints the picture in which he shows that God is a temple and the man is merely a worm lurking in a lone hole:

O God, Thy Merits I cannot utter: Thou art the Temple while I'm a mere worm lurking in a lone hole.

The self-ward persons are enveloped by the darkness of ignorance and remaining there die. This idea is presented through the image of the worms of dirt by Guru Amardas:

They, the worms of dirt, were consumed by dirt;
Yea, the self-ward ignorants were enveloped by darkness.

These blind egocentrics are involved in the play of Maya (this world) and so do not find the Refuge of the God. The dirt of the worldly affairs consumes these egocentrics, and their comings and goings do not end.

318. उनि जूते टीम घरेलू राजी परिवार तुम यहस यह गीत लो।
319. गिमर ते लीते गिमर भागी पाएँ अठास अघय ज्ञान॥
The saint poets did not believe in the caste-system of the Hindu society and they were great iconoclasts. In the Adi Granth, we find the parallel philosophic alternatives to the worn out ideology of Hinduism and other religious sects prevalent in India during the medieval times. The man who does not contemplate the Name of the Lord, according to these saint poets, is of the lower caste and a worm of the dirt. 323 Those who do not cherish the true taste of, 'Har Rasa' and are beguiled by false greed, are the thieves who are stealing the property of the saints and are thus wasting away their lives in vain as the worldly goods are perishable. 324

Black Bee: Condemning the fake purity of the so-called 'pandits', Ravidas uses the black-bee image when he says that the calf defies the milk in the teats, the fish pollutes the water and the black-bee impurifies the flower. Similarly, these pandits pollute the atmosphere of religion. 325 Guru Arjan creates the image in which he explains that the black-bee is bewitched by the fragrance of the flower and does not leave it even for a moment. It is bound by the love of the lotus and hums about:

The black-bee hums about enticed by the fragrance of lotus, bound irretrievably to its love. 327

325. Adi Granth, p. 525.
327. श्वायत्त सुरूह अर्हताठ डोंगड ये अरवल्ल उस समस्त भाग ये पूर्वि अरह लौकिक भाग]

म. ब. ब. 462.
Guru Nanak creates a successful image of the mad pursuits of love of this black bee. Seeing the black bee, encircling the lotus makes the separated bride helpless and she feels as if this life is a dead weight on her head. In the same image we find that the plant of the lotus is in full bloom and the black bee enticed and fascinated by its love encircles it. It becomes beyond control of the human soul to bear the pangs of separation of the super soul, God. Guru Nanak wants our minds to be the black bee in love of the lotus feet of the Lord. But if the black bee (metaphorically used for the man) goes from one flower to another (involves himself in the affairs of the world and does not remember God and fails to inculcate in himself the godly qualities), he has to suffer an immense pain in the end. Such a man who does not shed his dualism and fails to concentrate his love on God, has to bear the tortures at the hands of Yama. So Kabir through the following image instructs us:

The God's lover, like the black bee in love with the sap of the flower, abideth first in the twelve-petalled Lotus of the heart,
And then holdeth he the breath in the sixteen-petalled sky, yea, the Tenth Door, and there flutters he in Bliss.

Through the above image, Kabir wanted to teach us the way of spiritual transcendence and on this path the step by step

329. Adi Granth, p. 496.  331. Ibid.
332. अरुण शेषारुण तम शीरा शतल से पैदलिकान॥
           गौरव भरे अरुण शेषारुण अरुणे बलु दिलान॥
           म. अ. 970.
The beauty of this image also lies in the imagery of numbers with the mythological references that they create in our minds.

**Moth**: Maya of three Modes exploits the man and leads him astray as the light of the lamp attracts the moth. This falling for light of the moth is because it is lured by ego, and the fool does not see the fire of the flame. Kabir creates, in such a situation, a very purposeful and instructive image which communicates the idea behind this image and that is to restrain the man from the excessive involvement in lust and greed. Like the moth man is in a passionately blind pursuit of woman and gold and forgets the noose of Yama. The image of Kabir reveals this fact very clearly:

The moth seeing (the light) with the eyes is attracted to it but see-eth not the fire of the flame:
The fool mindeth not the noose of death attached to woman and gold.

**Fly**: One is allured by the sweetness of the pleasures and the material objects of this world. But when he is involved in it, he has to lose his all, even his own life like the fly which gets stuck in honey and is dead.

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335. तेज देवि उक्ति लेकरे बुझु न देखे आयिक।
रज जम न मधु में लेकर अन्धिल रक्षित रक्षित॥

म. ज. उ. 482.

**Butterfly** : Guru Arjan creates an image of the butterfly, which apart from its originality as an image, shows the aesthetic and poetic sensibility of the poetic genius of its creator:

*Between Him and me is the partition of "I-am-ness", fine like the wings of a butterfly.*

**Ant** : Kabir creates another meaningful, appropriate and evocative image. We can say that this image is so congruous in the situation that no other image could express the situation better. An egoist, who is arrogant and proud because of his high caste and a high social status, is presented as an elephant. But on the opposite side, the most humble and awakened (spiritual) man is compared to an ant. God is presented as giving us a heap of sugar and sand mixed. An elephant, huge in size and giant in power, cannot separate them but the ant, working continuously throughout the day and night, will collect sugar and will not touch the particles of sand:

*The God is like giving sugar mixed with sand : the elephant can pick it not.*

*Sayeth Kabir: "Abandon the ego of thy caste and pick it, becoming the little ant."*
Universe:

In this section of imagery we include the images which are beyond the grasp of the human eye at a glance. It shows the limitless expanse and countless qualities of the universe - the miraculous and mysterious creation of God. The smallness of our world and the narrow vision of the religious people of the day, who thought of God as a statue, worshipped it and wanted to win His (God's) Blessings from the dead and cold stone, carved into a particular form called the idol of some deity.

The inclusion of imagery concerning the universe in this section of imagery from nature, is for the reason that these particular images are linked with the objects of nature. So, we consider it quite useful to include the images of universe in this section.

Showing the transitory and illusory character of this world, Guru Arjan creates the beautiful image of a house built on a whirlpool. In another image of Guru Arjan the world is compared to a stage and over this world the canopy of the sky is stretched. Guru Nanak paints this world (God's Temple) as a beautiful mansion with two wondrous lamps (the sun and the moon) created by God. In another image the Omni-presence of God is conveyed by Guru Nanak

in a very effective way. In the image God is the earth, the bull (the popular bull of Indian mythology) who is supporting this earth by taking it on its horns) and the sky:

O Lord, Himself, is the earth, the Bull and the sky.  
Yea, He, the True One Himself Maketh Manifest His virtues.

Criticising the idol worship in its traditional form in which the statue made of a stone is worshipped and the offerings of flower are made to please the Lord, Guru Nanak paints the wonderful and limitless form of God because in His worship we need the salver of the whole sky studded with stars and two lamps - the sun and the moon and chandan-scented winds to come here from the Malai mountains and then alone, we can perform the true 'Aarti' (a Hindu form of worship) of the Almighty God.  

In another beautiful image, we find the whole earth as a paper, the woods as the pen and the writer is no mortal being but air. Guru Arjan, in this image, conveys that even then the qualities of the God cannot be written as there is no end to His qualities.

Placing both these images side by side, we find that the first image of 'Aarti' of Guru Nanak tends towards the expansion of the small into the whole universe and in the other image of Guru Arjan, the similes of the earth as the paper

342. 

 permanence of the universe ||

 permanence of the universe ||

1021.

and the woods as pen tends towards contracting with the purpose of communicating to us the poet's meaning exactly and then making the air as the writer, Guru Arjan makes this image more vivid and crystal clear. On its critical study we find that in both these images the qualities of freshness, familiarity, intensity and fertility are created by these masters of image making.

With the division of the universe into fourteen regions, nine divisions of the earth and the counting of seven islands is created a beautiful geographical image and from another angle we can name it an image of digests - a mathematical image. A hypothetical view of the creation of this earth is imaged dynamically that for aeons of years, there was nothing but chaos - no earth, no sky; neither day nor night; neither air nor water; no birth no death; there were no divisions. The world, the under world, the heaven, the hell and no other celestial or terrestrial regions were existing except the Absolute Lord Himself. This view of the creation of the world is expressed through an image of a dusty and misty atmosphere. From our study about the origin of the earth, we find that the Russian's theory of the original of earth is formed following this view of Guru Nanak.

Maya:

According to the saint poets of the Adi Granth, the greatest hindrance in the path of spirituality is Maya, the greatest enticer of human beings. It is the wall that one has to cross in order to get emancipation. The human birth, one gets to earn spiritual profit and thus to attain a higher place in heaven. Even the gods and other great souls like angels, have no chance of ascending the ladder of spirituality and thus they fail to get a higher place in the court of God. So they seek to come into the world as human beings and by doing good deeds in the world, they may avail of the opportunity of attaining a higher position in the court of God. But coming into the world with a different purpose, man gets involved in Maya:

One cometh to earn Profit, but is involved with the Mirage of Maya, the great enticer. 348

Guru Arjan tries to communicate that gathering riches and burying it underground is of no avail:

Some there are who strive to gather riches and bury there underground, And part not with their coins even in dream. 349

348. अन्धे रघुराज वै उष्णो मेवलक ठरविवैन निहित पौर्णिम मः
   अ. य. 1203.

349. ते भूम धरि धरि धरि॥
   देवधरि मुधहि धर्म व हरि॥
   अ. य. 1004.
Maya is an illusion, poison, wine, unreliable friend, the cause of pain and it blackens our face. One's coming and going does not cease as one is bought and thus enslaved by Maya. It eats him up even without teeth. Singing the praises of the Lord is the only cure.

At page 1171 of the Adi Granth Guru Nanak creates a successful image which is very interesting and instructive. Maya is pictured as shadow of reality and hence illusion. If we follow it we are to become its slave and it consumes us. But if we neglect it, and remain careless about it, it follows us like the shadow of a tree and becomes our slave. Guru Arjan Dev, following the line of Guru Nanak, advises us through an image to throw away the love of Maya and thus to get rid of all fears.

So long as I carried over my head the load of Maya, my mind was taxed, But when I, Nanak, throw away my load, and met the Perfect Guru, I was rid of all fears.

Obeying the orders of God, one gets the True treasure.

The war with all the desires ends and the involvement in Maya is gone by following the true path.

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359. नष्ट नष्ट गरे तसो साम्राज्य उष्ण क्रोध हरे॥
 गरे तसो गरे गरे सम्राज्य उष्ण क्रोध हरे॥

Maya has given births to five sons (Lust, Greed, False Attachment, Anger and Avarice) and in this world the play is of the four material sources:

Maya, their mother, hath given birth to the Five. And in the whole world is the play of the four material sources. 

Guru Nanak says that all our courts and mansions and fortresses are vain, like the shadow-play. We should not indulge in and get lost in this illusionary play of Maya. The saint poets of the Adi Granth convey the idea that the true treasure is with God and in the meditation of the eternal Name. One who does good deeds and sacrifices his all for the betterment of humanity is liked by God. Guru Arjan through an image reveals that God is the Ocean of Peace and the Treasure of Mercy:

Oh Thou Ocean of Peace, Treasure of Mercy, whose Glory overshadoweth all. 

In this world, there is a continuous struggle between the forces of Maya and the forces of God. The saints who are the preachers and messengers of God instruct the human beings to shun the path of Maya. They want us to contemplate the Name of the Lord because thus one is saved from the baited net of Maya.

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362. ਪ੍ਰੇਰਣਾ ਦੰਤ ਦੀਰਾਂ ਦਾਰੀਂ॥


364. ਕੁਆਂ ਕੀਤਾ ਪ੍ਰੰਤ ਦੇ ਪੱਛਮ ਨਾਮ ਦਾ ਹਿਵ ਤਨ ਦਾ ਹਿਵ॥

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362. ਪ੍ਰੇਰਣਾ ਦੰਤ ਦੀਰਾਂ ਦਾਰੀ॥


364. ਕੁਆਂ ਕੀਤਾ ਪ੍ਰੰਤ ਦੇ ਪੱਛਮ ਨਾਮ ਦਾ ਹਿਵ ਤਨ ਦਾ ਹਿਵ॥

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Day and Night:

The use of the day-and-night imagery in the Adi Granth could not have been ignored as the day symbolises everything that is bright, positive, clear, virtuous and good, whereas the night stands for everything that is dark, vicious and negative. Let us see the use of this imagery in the social context. Guru Nanak, through the images, conveys that the name of a man presents the ego and the caste is for the artificial classifications of the society, which has ceased to be progressive and has become stagnant. It proves an obstacle in the development of the Indian society. Guru Nanak says that the day shines at the place where there is no distinction of any name or caste. 365

Night is wasted in sleep as if we were hanged and the day is spent in vain strife. 366 Again, in the following image Guru Nanak creates a crystal clear picture of a fisherman who entrapped the fish with the net (day and night) which were cast by him:

The night and the day are nets cast for us; yea, all the moments too are but a snare:
And as one pecketh at the bait, one is trapped: then, pray, how is one to be saved? 367

366. Adi Granth, p. 1126.
367. तवहैं तवदिनं लक्ष्मणं भस्मं तेजस्य यत्री देही उदयी॥
    तनिः लगिः केंद्रुः तुलिनिः लिङ्गरं भ्रमरं भृतिष्व अत गुरुः॥

    980.
On the critical analysis of the above image, we find that this artistically perfect image shows that our days are spent in difficulties and troubles as Maya always casts her net to entrap us. Guru Arjan advises us to devote ourselves to the feet of the guru, contemplate ever the Name of the Lord with folded hands\(^{368}\) and if God so wills we get the company of the saints. We should cherish the Lord associating with the saints.\(^{369}\) The soul (the bride) is craving for the Lord (her groom) because she is denied His affection and she bears the pangs of separation. Ultimately, she becomes the devoted slave of the saints and with Guru's grace meets the Lord.\(^{370}\) Day and night, morning and evening she is contemplating His Name and singing His praises.\(^{371}\) Then and only then she finds peace and harmony.\(^{372}\)

The day and night are divided into eight parts, "Paharas". Four are in the night and the other four parts make the day. Guru Nanak instructs the man to remain awake as there is always the fear of the five thieves (avarice, lust, greed, wrath and false attachment) stealing our homes and she is advised to protect her belongings from them.\(^{372}\) And if throughout these eight 'Paharas' (day and night) the soul (the bride) remains awake and contemplate Him (the God) with

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folded hands, \[373\] she is sure of getting the bliss of the union.

In the moonlit night, the sky is full of shining \[374\] stars and the gurmukhs are in bliss. \[375\] Even in a dark night the seekers are wide awake whereas the world is in slumber. The world is deceived by the three modes of Maya, and thus the precious time of life is wasted:

The world is in sulumber, strayed by the delusion of the three Modes, and so the night (of their life) passeth. \[376\]

But it does not affect the sanctity and devotion of the saintly persons. \[377\] They are attuned to the Lord and attain the ultimate aim of finding the quintessence of the Reality. \[378\] But the bride (soul) who is separated, passes her night with a burning heart whereas the brides who have the luck of residing with their grooms are full of comforts and happiness. \[379\]

Egocentric, if for a moment has a wink of sleep, he dreams of the woes of the world, \[380\] and so the ill-fated egocentric passes the night (life) in sorrow. \[381\]

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\[373\] Adi Granth, p. 1077.
\[374\] Adi Granth, p. 459.
\[375\] Adi Granth, p. 465.
\[376\] दिके कुलो माननु बुध मुण मुरियं हैनक हिलिए॥
\[377\] Adi Granth, p. 789.
\[378\] Adi Granth, p. 920.
\[379\] Adi Granth, p. 1083.
\[380\] Adi Granth, p. 981
\[381\] Adi Granth, p. 997.
But those who remain awake at night, are in bloom at dawn. With the rising of the sun they murder the five demons, and pass the day without their interference in their affairs and they busy themselves in meditation over the Word. The demons here mentioned, are lust, wrath, greed, avarice and false attachment:

When riseth the sun, one slayeth the (five)demons, (for) one locketh upwards and reflecteth on the Word.

**Temperature (warmth and cold):**

In these *kinaesthetic images* (caloric images) the inner strife of the egotistic persons is compared to the heat of the burning fire whereas the Name of the Lord has a cooling and consoling effect. Kabir paints the picture of the winter season when one needs clothes to cover the body. It shows that Kabir was a philanthropist and a great poet of the people who feels the torture of the suffering humanity. Ancient Indian literature also provides us with many examples of such poets of the masses. For example the Sanskrit literature introduces us with a poet named Sudanand who is known for his sympathies with the poor. He paints the winter season by the change experienced by the animal world in which the animals are shivering in biting cold. The monkey trembles and the cow chews the cud shaking all the while. The domesticated dog prefers to live inside the oven. The poor masses, having no clothes to cover their naked and

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383. दिखेले गूळ अग्नि मिलेले॥
दिखेले विधि मर्दि सोलेले॥

*भः जयं* 
3.930.
cold bodies, contracts their limbs like the tortoise.\textsuperscript{384}

\textbf{Warmth:} The hot winds (the worldly pains, sorrows, sufferings and remorse) do not even touch the man who contemplates the Name.\textsuperscript{385} who finds refuge in the Lord.\textsuperscript{386} It is because the Lord hugs His devotees to His Bosom\textsuperscript{387} as He is pleased with them and saves them from the hot winds of this world. Guru Arjan, through an image, advises us to inculcate the quality of humility and to concentrate on the love of the Lord:

\begin{quotation}
Give up thy/self-willedness and the sense of the other,
Thus wilt thou see the Lord's Vision, and even the hot winds will touch thee not. \textsuperscript{388}
\end{quotation}

Guru Nanak in his 'Baramaha' paints the picture of the hot season. The hot land represents the adverse circumstances and unfavourable conditions. The bride (soul) bearing the pangs of separation, makes requests to the groom (God) to come back to her.\textsuperscript{389} Namdev compares the agitation of the human mind suffering the scorching heat of the sun to the 'mammukh' who is without the Lord's Name.\textsuperscript{390}

\begin{footnotes}
\footnotetext{384. S.Bhattacharya, \textit{The Imagery in the Mahabharata.} p. 141.}
\footnotetext{385. Adi Granth, p. 1085.}
\footnotetext{386. Adi Granth, p. 819.}
\footnotetext{387. Adi Granth, p. 824.}
\footnotetext{388. \textit{हैवतन्त्र भव के मृत्ती विमलवे दुर्गा उसी नीदि। Hāvatnāt maṇḍūkī vimalavē durga uṣā me uṣā me nīdi।} \textit{M. J. 4763.}}
\footnotetext{389. Adi Granth, p. 1108.}
\footnotetext{390. Adi Granth, p. 874.}
\end{footnotes}
The images of red-hot pillars are used by Guru Arjan for the persons who indulge in vice and abandon God. Such persons will be forced by the couriers of Yama to embrace the red-hot pillars.\(^{391}\)

Simply wandering in all the directions does not itself pacify the fire that is burning in the heart,\(^{392}\) but the singing of the Lord's praise has a cooling effect on the mind and thus with Guru's grace the coming and going of the man ceases:

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\begin{align*}
\text{Cessèd now is my coming and going,} \\
\text{And the frying pan (of the heart) hath cooled with} \\
\text{the Guru-given cooling Elixir of the Name. }^{394}
\end{align*}
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The egocentric is the blind one and the fire is continuously burning in his heart. He fails to find peace of mind.\(^{395}\) The fire is quenched with the Guru's word,\(^{396}\) getting satisfied from God,\(^{397}\) and by being embellished by the hands of the Lord.

These images concern the bride who like the chatrik bird is satisfied only with the love of his groom. She feels bliss only if her lover embellishes her with her own hands. But in the Adi Granth, it all is said of the relationship of the soul and God. Meeting God, the inner
fire is quenched and the body and mind are cool-comforted; illusions are banished; doubts are cleared, and thus drinking the nectar name one becomes an immortal:

Immaculate is His Light, Nectar Sweet is the Lord's Name And whosoever partakes of it becometh Immortal and desireless. Comfroted are his body and mind for his fire is quenched. And becometh he the embodiment of Bliss and renowned is he in the whole world.  

Cold : A cold-day is painted by Guru Ramdas:

If it snoweth, yea, if it is frostly and wintry, the seeker will still go out to see the Guru.  

Guru Nanak also creates the image of the winter season in his 'Baramaha'.

Kabir creates an image of weaving the clothes and thus instructs us to shun ego because thereafter there remains no need of wearing the clothes to save the body from cold.

Guru Arjan images the uttering of the Lord's Name for providing warmth to save us from the biting cold.

All these images touch our hearts because of their quality of familiarity and intensity. They arouse the emotions of all persons because they are drawn from the

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402. Adi Granth, p. 1109.
immediate experience of everyone. Even the ancient Indian poet, Kalidasa exploits such a situation for a different purpose. S. Bhattacharya, the well-known author of 'The Imagery in the Mahabharata', while discussing the poetic achievements of almost all the Sanskrit poets, shows that this cold season is exploited by Kalidasa in his imagery. To Kalidasa the winter appears as one beloved of the ladies, in which the feeling of love-making becomes exuberant and passionate ladies, failing to meet their lovers, pass their times in difficulty.

The scorching fire of the body and the mind is quenched with the love of the Lord and the vision of the Lord cools and pacifies one's inner strife. As the mind and the whole body get peace, the tortures of coming and going also cease.

Hearing the Guru's Words and the Unstruck melody (the eternal and godly music) quenches the fire, caused by Maya:

My inner fire is quenched, I'm cool and content; and, Hearing the unstruck Melody, I'm wonder-struck by God's wonders.

407. उपरि मृदु होंठ मधुर कपाले मुखि अर्धज तिलम उड़े गिनच।।
    अ. ज. प. १२१८।
Games:

This world of ours is a playground in which sometimes one wins and at some other time he is defeated. Many new companions come to us and some near and dear ones leave us for ever. Guru Nanak questions whom we are to grieve. It is God who makes us play this game of life. Even then we should try to play this game fairly otherwise we shall have to bear the consequences in the court of God. Guru Arjan creates a beautiful image and through this image instructs us to dispel duality and get together to play the game:

Gather together, O brothers, and attuning yourselves to God and dispel your Duality. And spreading the prayer-mat poise yourselves by the Guru's Grace, to play the Game of the Lord's Name.

Without the Guru's guidance, the dirt of the egoism is not cleansed and one is defeated in the game of spiritual transcendence. The blind ones, abandoning the Lord and not cherishing His Name, lose the game of life.

Maya has given births to five sons (Lust, Greed, false Attachment, Anger and Avarice) and in this world the play is of the four material sources:

Maya, their mother, hath given birth to the Five. And in the whole world is the play of the four material sources.

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411. Archana, p. 1053.
412. Adi Granth, p. 1053.
413. Adi Granth, p. 1027.
Guru Nanak, through an image, shows that all our courts and mansions are illusions like the shadow-play. 415 We should not indulge and get lost in this play of Maya. On the contrary, under the guidance of the true Guru knowing about the true play of the Lord should be our aim. 416 Establishing the omni-presence of God, Guru Nanak says that it is He who plays; Himself is He the game, Himself the ring in which He Himself plays; Himself He is the Umpire:

Thou, Thyself, art the male as well as the female, and Thou Thyself, art the chess-board and the chess-figure, And the ring and the play, and the players and the figures, and the discriminating Judge. 417

We get the largest number of images of gambling because this vicious habit of gambling is such that one cannot leave it. Guru Arjan uses this gambling as a simile for his love of the Lord. 418 The gamblers put at stake their all and cherishing not the Name, one gambles one’s life away in vain. 419 Persons lost in lust, anger, Maya and wine forsaking truth and clinging to falsehood, 420 appearing pure from without and unclean from within, 421 being intoxicated with ego, 422 gamble away their precious life with which they were blessed by God. According to the philosophy of Adi Granth

417. अन्ये पुदहु अन्ये ती तत्त्वतः अन्ये भ्रमण अन्ये सत्त्वतः अन्ये नींद्र सत्त्व ऐंहे अन्ये होमियात्ते देव। औ. य. उ. 1020.
422. Adi Granth, p. 1205.
man is blessed with his life to transcend to a higher place in the Court of the Lord. Even the religious persons who are expected to devote themselves in the service of God, in ignorance, seek to reach divine place simply by begging from door to door. Guru Nanak reveals that such persons have lost their lives in gambling:

And beggeth he from door to door, but instructeth others in wisdom:
lo, the blind of mind loseth all his honour this wise. He's strayed by Doubt and so Reflecteth not on the Word, and gambles his life thus away. 423

These so called religious persons will surely lose this game of life in the end. Some others, led by ego, wander about and thus waste away the merits of the human birth. 424

Kabir wants us to think seriously about ourselves when, before our eye, the gamblers, remorsefully leave this world: One is playing a fair game of life and is not gambling it away if he sings His praises; have a true Guru and contemplates the Name. Thus the Gurmukh forsakes such a losing game of gambling, 426 and is owned by the Lord. 427

Shooting (Bow & Arrow)

The arrows of the Love of the Lord when injures one, no doctor can cure it because its treatment is beyond the knowledge of the worldly doctors. Guru Ram Das creates the image of an arrow piercing through our mind and it is one's will to be hurt with the arrow of Guru's words because through

423. जल जल भाग्य पान पति न धर्म केला कर शरी॥
जल जल भाग्य समस्त । जल जल नुढ़ि जल जल शरी॥

425. Adi Granth, p. 1158
it one's thirst for the vision of the Lord is satisfied. Guru Nanak is of this view that the spiritual problems can never be solved with material means. We should break the walls of the Delusion and Doubt and thus the bow of the Lord's praise is spontaneously and of its own, aimed at him. The reason is that we are surrounded on all sides by Maya which is the cause of the doubt that is within us. The Maya throws arrows towards our eyes in order to entice us and to lead us astray from the True Path. How realistic and impressive this image is! It deals with a reality of love in which most of us get involved in our youth. The hitting of our eyes by the arrows of love is quite familiar to us all. So this image is very intense, fertile and evocative. It shows that in our lives the objects around us are the manifestations of illusory Maya and the human being is in their unceasing attack. Had there been unshakable faith in God within us we would have been firm, defensive and many a times offensive in our war with Maya. But the human tragedy is that in our heart is also a doubt about God and hence we find it another enemy that supports Maya - our main enemy. Man is to wage war on two fronts because:

Within us is Doubt without we are enveloped by Maya which arrow like hits us in the eye.

Kabir creates another image in which he shows that Guru's word has pierced through the hard core of the minds and one

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430. जाति यमल तथा तथा अनिष्ट के तेरी धर्मति घटो ||

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has seen the True Light and are accepted:

The Guru’s Word hath pierced through the hard-core (of my mind) and a state of Illumination hath dawned upon me.
Any my mistaking the rope (for the snake) due to the darkness of Maya is ended, and I abide in the Eternal Home of the Lord. 431

**Pasa :** This is a game which is played by throwing the dice and making certain moves of the figures accordingly. The right way of throwing the dice is contemplating ever the Name by the Guru’s Grace. 432 Because Guru Nanak through an image shows that the involvements in the world, dominion over others, the joys of beauty and riches are all simply gambling away one’s soul. 433 Kabir is of the opinion that contemplating the one Eternal Lord is throwing the dice correctly:

He who contemplates the One Eternal Lord is vanquished not, Sayeth Kabir, such a one is defeated never if he knoweth this well to throw the dice. 434

**Chaupar :** This game is played upon a cloth made of two long straight sheets cutting each other in the centre at right angle and this is divided into several parts. Seven dices are thrown which show only two things and thus the chaupar

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431. जूत तै सारि गवल अर्ठ बैली पुजारिया पुजु पूजाम।
अर्थ अयोत माहरी कूल चुम्ब दिलसु भद्र भाल सम।

434. ने नह बागन भवारि भवितुर अर्थ दिन वर जनम।
उदू उयर ने नह वहु द उपणि खानि नू नाशिद यम।

figures are moved counting the positive sides of the seven dices. If one is lucky to have the positive sides of all the seven dices, or the negative sides of all the dices, he is given one more chance to throw the dices. Whereas, in chess, there is no need of any dice and one can simply give only one move of the chess-figures at a time. One more proof Guru Nanak gives by creating two different images - one of chess and the other of chaupar.

In another image the four epochs (Sat yug, Treta, Dwapar and Kalyug) are pictured by Guru Nanak and all the human beings are made the chess figures and the God is the Player:

The Lord created the chess board of the four ages, And making the creatures His chess-figures, Himself He throws the Dice.437

(Dr. Gopal Singh translates Chaupar as Chess)

In the above image Chaupar means the four sides which symbolise the four ages and God is the only thrower of the dices who play it in all ages. It shows the omni-presence of God in all ages.

The persons who play the Chaupar of the self with the Chaupar figures of ego and illusion lose in the end and wail.

436. Adi Granth, p. 422.
437. 11 ochi jajaj T 11
rfe m ?ft! 11 w 'nnHj sari 11
*31. 4
But he alone wins who dwells upon the Guru's Word. Realising the Lord's Will and throwing the dice, making religion and deeds as the game of Chaupar and taking compassion as the Chaupar figures, one defeats lust, wrath, greed, avarice and false attachment. Such play is dear to the Lord.

Let the Religion and Deeds be your Game of Chess, and compassion the Chess figures, And overwhelm your lust, wrath, greed and attachment for such a play is dear to your Lord. (*Refer to page 225 on Dr. Gopal Singh)

Chess: The image of playing Chess is used for a person who talks too much in the Lord's court. Such a person is imaged as beaten in the game:

If one prattles over much in the Lord's Court, he is reputed as wild, His figure, in the world-play of Chess, being ill-arranged is beaten. 441

Athletics:
The image of jumps is used to show that every one in this world tries to compete and win to get ahead of others and thus to get a prize at the Court of Lord, but it all depends upon the Will of God. 442

440. तबभ यत्न उगु, चैनिंचिक ममाछु मुन तवतः ममाछु।। तभृ वेगु वेगु मले नीलु भैरै वेगु वाचिए बिचाली॥। भ. ग. ल. 1185.
441. नै तै उत्कृष्ठ घटुस्व घटुस्व घटुस्व॥ प्रतली पानी बताइ टली जापी पानी॥। भ. ग. ल. 359.
442. Adi Granth, p. 469.
Wrestling: This world is a great and wonderful wrestling arena in which the wrestling bouts of different wrestlers are always going on.\textsuperscript{443} God enjoys the scene of this arena and the wrestlers, who are dyed in the colour of the Lord in the company of the saints, win.\textsuperscript{444} This image contains four sensuous word pictures - the image of dyeing, the image of an arena, the victorious wrestlers and the image of the congregation of the saint and his followers. All these word pictures lack the qualities which can make them successful poetic images. They do not touch our hearts to create the thrilling emotions in us and one more reason of their failure is that the unity of impression is shattered because we fail to create any relation between the distant realities of the congregation of saints and the wrestling bouts, because by their very nature they are poles apart. The congregation of the saints preaches peace, contentment and to shun the vain competitions, whereas in wrestling one is in the spirit of competition, always inclined to defeat the other wrestlers.

"Chhinjh": The wrestling bouts which are specially arranged in the arena alongwith other physical feats and folk dances are called Chhinjh. This exhibition of the physical strength of the rural people in Panjab is of great attraction for the other villagers and people who come from far and wide to witness.

\textsuperscript{443} Adi Granth, p. 379.
\textsuperscript{444} Adi Granth, p. 461.
It is used symbolically, in the Adi Granth, for the coming into the world. Guru Arjan Dev uses this image for the play in the whole world because Guru cuts the fetters (of coming and going into the world) and his participating in the 'Chhinj' (coming into the world again) ceases:

The Guru has cut the fetters (off my feet) and I will not play another turn in the ring (of Chhinj).

In another image God, Himself, is shown as arranging "Chhinj" in the world in which the wrestlers wrestle. The 'Gurmukh' defeats the egocentric in the bout. This image is crystal clear and has the qualities of evocativeness, familiarity and fertility in it.

Polo: The image of playing Polo is used by Guru Arjan:

He playeth the game of Polo, and knoweth not how to ride! He wanted to fly with swans, having only the flight of a cock!

In the above image the game of Polo is only referred to, but when it is put in relation to the comparison of a cock competing with a swan in flying, it flowers into a very

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445. चूड़ियाँ जमे फिल्मी नैचरी||
लड़ी चढ़ति बंद सबसे तफज्जल आये मुझे नये अद्भुत नौके||

446. Adi Granth, p. 1280.

447. चूड़ियाँ तै इताली मूवी प्रेमिता चली तो भेषज़से||
शेड़ नेल्ली दिनु दिलभितर नूतन दी बंजरी||

successful poetic image. This image is quite congruous, fertile and fresh. The pristine pure aesthetic beauty of the image taken from the game of Polo and the comparison of the cock to that of swans contributes to the success of this image. Its lustre grows when it is put with another image by Guru Arjan.\footnote{448}

**Kite Flying:** Namdev weaves the image of kite flying very beautifully and uses it in a proper context at a proper place. The man is a social animal and in order to live, he has not only to remain in living touch with other human beings but also with the constructive and destructive forces that are within his body. Namdev says that the man is to deal friendly with the five (greed, avarice, false attachment, wrath, and lust) but should concentrate only on his love with the Lord. He should devote himself in the contemplation of the name just as the kite-flier keeps his mind on the string and the kite:

> Of the paper, one maketh the kite, and lo, it flieth in the skies.
> But while one chit-chats with the friends around, one keepeth one's mind in the string (lest it breaks).\footnote{449}  

\footnote{448. Adi Granth, p. 838.}

\footnote{449. ST# »T«oO? wd
tfe %§ HTET H3r|»{T gfte ift#
»f. ar. if. 972.}
**Stage Acting** : The whole world is a stage and all the human beings play their roles in this drama of life. One enters the theatre, enjoys this show and shares the emotions and feelings of other actors also. Through this process of acting and seeing others acting one relieves oneself of his pent up feelings through catharsis and then goes out of this theatre (world) for ever and never to come back:

As the pantomimist stageth his mimicry, so is the world's play; One see-eth the show for a moment, but it taketh no time to pass away.

**Jugglery**: Juggler (the God) plays many feats in the world because the world is itself the exhibition of the jugglery of God. But when the God lays aside the mask and ends the play - He alone remains:

The Juggler performs His many Feats, And exhibits Himself in many many Roles, But when He lays aside the Mask and Ends His Play, Then the One alone Remains, yea, the One alone.

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450. (Verse) Adi Granth, p. 487.
452. Adi Granth, p. 482.
Battle Field:

During the times of the saint poets, the armies were not armed with inter-continental missiles, rockets and atom bombs. They had to fight with ordinary weapons - popular among them was sword. Guru Arjan in his image shows that fly bombs were also used in warfare. The best defence was the fortress, hiding in which one found himself safe. The victory over the fort was considered the real victory. So demolishing a fortress is used as an image by the saint poets for the purpose of conveying the spiritual meaning of winning over the various objects of Maya and one's own inner desires. Guru Arjan creates the image of demolishing the fortress of desire.¹⁴⁵⁴

Guru Nanak considers the fortress (the human body) as a hindrance because of its material needs and appetites. One and shouts the victory of God, there is no chance of being defeated in the battle of life for Him.¹⁴⁵⁵ One lights the flying bomb of Awakened consciousness with the match stick of love and with the help of Truth and Contentment, one breaks through the doors of the enemy's fort. He captures the king (human mind) alive and keeps him in his control;

¹⁴⁵⁴ Adi Granth, p. 408.
¹⁴⁵⁵ Adi Granth, p. 936.
If Love be the match-stick and Awakened consciousness the flying bomb, and the bomb of wisdom, And the fire be of God lit through Equipoise, then with the first attack, lo, the fortress falleth. When Truth and Contentment fight on one's side, one breaks through the two doors. Then associating with the saints, and by the Guru's Grace, one captures alive the king of the Fortress. 456

In Katha Upanishad, there is a reference to Brahma being a great terror, like a drawn sword. Through the simile of the drawn sword, we understand that Brahma, the Creator of the world helps one in overpowering the internal and external enemies of the man. 457

The image of murdering a man is used for the invisible killing of the man at the hands of Yama. 458 The five demons (lust, false attachment, greed, anger and avarice) are demolishing our body. The outside enemies can be fought with the swords and other weapons but these inner enemies are killed with the utterance of Name. 459

456. उष्ण पकौऽ मुक्तिन मुक्ती वेतन विना विना कलंकोऽवरीष्ट॥ युवाः जन्तुः मलनुः पत् नसि स्तेत्र सुत प्रहरीश्वर॥ नसू ममूः हे रबसूः रवसूः हे तस्य उजपण॥ रथ रत्ने बुध वाक्षि दियुः हे वनिक कुल हे द्वार॥ उलबजः जोति सत्र नवर नवर नो वरो वर हो द्वार॥ रथम नागेवुस नित्वरुः रक्षक नित्वरुः रक्षक रक्षक॥ य उष्ण पकौऽ नासिं तस्य विना विना कलंकोऽवरीष्ट॥ त्र, त्र, त्र, 1161.
When the news of the war between the 'Gurmukhs' and the egocentrics reached the Court of God, and also the struggle of the Gurmukhs against the inner five demons was going on, God recommended the sword of wisdom to slay all the enemies. Guru Nanak also advises us to use the sword of wisdom in our fight against our own minds.

And struggleth with the mind, armed with the sword of Wisdom, her desire mergeth in the mind from where it issued forth.

One who has the Name in his heart, has a big army in the fortress of his body and one kills the demons of attachment and greed with the sword of knowledge. The love of the Lord kills these vicious enemies of man only when God so Wills:

When it is Thy Will, one is a warrior and puts the enemy’s head to the sword.

Kabir creates a very successful poetic image of the battle field in which the soldiers are in action, but only those brave and fearless soldiers will stick in the battle field to sacrifice themselves who are stamped:

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460. Adi Granth, p. 983.
461. नितान धन्वन्त हैं अनी सिंडु दुरूवी भक्ति भक्ति समथी है॥
464. तर उध दुरूवी उठ एक रक्षादिनि निव भृजी बरट नष्टिं॥
He who's so stamped fights on the battle field, 
without it, one runneth away. 466

The imagery of Kabir reveals that this master image-maker, a great religious satirist iconoclast and a staunch devotee of God, wanted to fight like a soldier in the revolutionary religious war waged by the harbingers of the Bhakti Movement. He paints the image of a brave soldier fighting to the last in the battlefield:

"The (God's) hero is he who fighteth for the oppressed, 467
And though battered into bits, he abandoneth not the fight.

Guru Amardas considers only such a person as the servant of God who offers even his head at the Feet of God. 468

The two images of Kabir at page 1105 of the Adi Granth are perfect images having all the qualities of intensity, brevity, familiarity and evocativeness. These images inspire us to do acts of bravery in the great cause of humanity, because these images, by pronouncing the verdict on the reality of fighting in the battle field of life on the side of the oppressed and the true religion and oppressed religious people, flower into perfect poetic images. He wants us to wage war

466. ਜਸੇ ਰੋਜ਼ੇ ਮੂਲੁ ਮੁਤਿ ਪੂਰੁ ਹੀ ਭਿੱਨ ਜਏ ਉਠੀ ਸਤਿਗੀ॥
        ਮ. ਜ. ਪ. 970.

467. ਸੁਨ ਨੇ ਪਰਮੁੱਖਿਆ ਹਨ ਤੋਂ ਰਿਦਕ ਜੀ ਦੇਉ॥
       ਸੁਨ ਸਾ ਸੁਨ ਪੁਰਾ ਨਹੀ ਅਮਰ ਟ ਲਗ ਰਾਹ॥
        ਮ. ਜ. ਪ. 1105.

against the Hindu religious customs, traditions and worn out rites and also against the exploiters of the people who, consciously, make religion the opium of the masses, by converting it into a pond whose water does not flow and hence becomes stagnant. Under them the religion in India lost its quality of dynamism and became dead weight for the ordinary people and a sword of the rich classes of their times.

Shackles:

Man is bound in shackles of all the various forms of Maya and the human weaknesses. Adi Granth aims at emancipating the human soul and helps it to transcend the mad pursuits of satisfying only the material needs, attractions and charms. It instructs us about the way of reaching the Court of God and ultimately merge in Him.

The egocentric is caught in the wilderness of his mind and is enticed by the bait of desire. The whole world is ensnared by vice, lust, the worldly affairs, desires and cravings, egoism, doubt, envy and evil intentions, the evil habit of back-biting and slandering others, and by one's false attachments to family — son, wife

469. Adi Granth, p. 1011.
The view of thinking this illusory body as real and also the enticing objects around us lead us no where, but into the shackles of the Yama.

The image of shackles is used for other purposes also. We are all bound by the Will of the Lord and through an image Guru Nanak shows how He drives us by the nose with a nose-ring:

And every one is driven by Him by the nose; He it is who Binds in, than Loosens, His silken Cords.

God, our Saviour, chains us by the neck, and many a times binds us by the string of love.

We are put on the right path of truthful living by God. But the fish (human soul) is found trapped in fisherman's (Yama) net and being separated from God wails. One can only be released by singing His praises and contemplating His Name.

Kabir tells us that the sense of possession is false as the soul (the sparrow) is forcibly taken away by Yama by breaking the cage (human body):

478. Adi Granth, p. 999.
479. Adi Granth, p. 1231.
482. Adi Granth, p. 1287.
484. Adi Granth, p. 979.
Sayeth Kabir: "Listen, 0 ye saints, false is the 

sense of possession; For, when the cage (of the body) is broken (by Yama), the soul's sparrow is snatched away forcibly, and remains behind but a few bits (of the broken cage)." (translated by the author)

This poetic image of saint Kabir paints the picture

of our familiar experience. Almost every body in the rural areas has seen a kite or a hawk attacking some small bird and preying upon it. This beautiful and appropriate image in this context serves the purpose for which it was created by the genius poet.

The shrewd egocentrics are crow-minded, but are, again and again, trapped when they fall for the bait. These egoists can be released by associating with the saints, and by the Guru. God, in His Mercy, caresses the foreheads of these humble and tortured persons and breaks the bond of Maya for ever.

Light and Darkness:

In Adi Granth the system of the selection of images is conditioned by the necessity created by the didactic purpose of

486. ॐ ते अरस्वातः पुजुः हृदेव मेधस्य मेध्ये हुक्ते।
रीक्षक द्रविति संग्रामः है संपिन्ति उत्सु ण्डवी हुक्ते।

this great sacred text in which the poetic genius of these saint poets of the Bhakti Movement found expression. It depicts the struggle between Maya and God; between materialism and idealism; between theism and atheism; good and evil. Hence the objects and situations, exploited as images, are contrasting in character. Our endeavour in this research work is not to study critically the imagery of the Adi Granth according to the set norms in various scholarly works, but to evolve a system of our own, only if the contents of the Adi Granth necessitate. These groupings of Light and Darkness, Heaven and Hell, Poison and Nectar, Union and Separation are made only to satisfy the literary needs of this religious classic.

In this Kali-age, which is called by the Guru Amardas as the age of darkness, the egocentrics are lost and they find no way out:

The Kali-age is the age of Darkness, and the Egocentrics findeth not the way out.

Sayeth, Nanak: "Fortunate are they to whom the God becometh manifest, by the Guru's Grace." 491

God, Himself, illumines the dark depths of our hearts. But one has to acquire the knowledge of God and only then one's soul merges in the super soul. 493

Thus the fortress (the tenth door) is illumined, and the flashes of the light

491. नानकन तनिक जीव जीवन न भक्तिय जीवन द वैस।
    नै ज्ञानद्रिज ज्ञानर्व नित्य ज्ञानर्व ज्ञाना देवेद।


in it, makes us feel the presence of God therein. This realisation becomes a great source of Bliss for us.\textsuperscript{494} Because the Lord's wisdom enshrined in our hearts and God (groom) in His Pleasure enjoys the Bride (Soul) the highest physical enjoyment instils ecstatic feelings in us and we become wonder-struck at the blissful and perfect satisfaction that we thus experience.

Guru Amardas reminds us that God, Himself placed His Light in our body and we came into the world\textsuperscript{495} and by doing the truthful and righteous deeds, the pure light of the God burns more in us.\textsuperscript{496} At the tenth door, the four-faced lamp of Godly wisdom starts burning in us and this is the highest achievement of transcending to the highest spiritual state.\textsuperscript{497}

The darkness in us is of Maya, wrath and lust, fear, ignorance, doubt, ego and untruth. The light comes to us from the Word of the Guru, the Name of the Lord, the singing of God's praises, meeting the True Guru, contemplating the Guru's word, and adding by the Guru's wisdom.

\begin{itemize}
\item \textsuperscript{494} Adi Granth, p. 1162.
\item \textsuperscript{495} Adi Granth, p. 921.
\item \textsuperscript{496} Adi Granth, p. 1039.
\item \textsuperscript{497} Adi Granth, p. 974.
\item \textsuperscript{498} Adi Granth, p. 1238.
\item \textsuperscript{499} Adi Granth, p. 971.
\item \textsuperscript{500} Adi Granth, p. 1116.
\item \textsuperscript{501} Adi Granth, p. 1111.
\end{itemize}
When there was neither the earth, nor the sky, even then the absolute light of the Lord permeated all the three worlds. The same Light pervades the egg-born, the foetus-born, the sweat-born and the earth-born. This light is in the fourteen ("Lokas") and in the existence of sun and the moon. With the help of this Light the servants of God escape the clutches of the dark and poisonous Maya.

Guru Arjan creates an atmosphere of the moon-lit night when the beams of the God's moon come into our compound and create an atmosphere of beauty, peace and ecstasy:

"Of all lights, let God's moon Illumine the compound (of thy heart)."

Satta and Balwand create an elaborate image of preparing the 'Prasad' of Ghee, refined flour and sugar, by such a Guru who is like a shining sun in the Kali-age.

Saint Kabir gives a different image of begging sadhus who invest 'chaudasa' and 'amavasa' with sanctity and thus rob the ignorant and innocent people of their hard earned

511. Adi Granth, p. 945.
512. Adi Granth, p. 1109.
money. These sadhus are the elite having the lamps of intelligence in their hands but are sure to fall into the dark wells because of their vicious activities, they indulge themselves in.\textsuperscript{516}

\textsuperscript{516} Adi Granth, p.970.