CHAPTER V

INDOOR IMAGES
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The imagery of Adi Granth presents a lively social, economic and political picture of the medieval Indian society. The kings, their courtiers, the feudal lords, their paid workers, patwaris and mullans (magistrates and justiciars), the village community with the land owners and their tenants, shopkeepers, traders, weavers, washermen, goldsmiths, iron-smiths, cartmen, servants and slaves, all working, are presented through images. The vicious persons like thieves and highwaymen busy in their vicious occupations are used in images. The poetic imagery not only pictures the social scene of the day, but passes judgements on the reality also by depicting the reality in the most sensuous poetic style, and appealing to our emotions, feelings/human sympathies by causing a thrill in our hearts and minds. The Saktas (mammon worshippers) and 'Mamrukhs' (egocentrics), have their own world full of Greed, False attachment, Wrath, Lust and Avarice (the various forms of Maya) and the Gurmukhs are imaged leading their saintly lives doing a selfless service to the society and humanity as a whole, by earning in order to exist and not to amass wealth by exploiting the fellow human beings.
These men of God had to remain alert, cautious and awake because of the fear of the social sharks attacking their hard earned labour in the form of marlin. The masses were always in the fear of relentless tax-gatherers, cruel high-way men and shrewd thieves stealthily entering or forcibly intruding into their homes. By creating the images of love and fear of God in the hearts of the human beings who had to submit their accounts of good and evil actions to God after death, the saint poets want to save the human beings from the vicious clutches of Maya so that they follow the path of Truth - the path preached by the Guru and as a result of it to attain a blissful life here and hereafter. In the idiom of the medieval times, we can say that thus and thus alone the individual will be emancipated and will have a permanent peace in Heaven. In the modern idiom we can put it that he will lead a fearless but fruitful life. He will work as he wills and thus satisfy his outer and inner hunger - the spiritual hunger which is caused by the dissatisfaction with one's forced and unrelished existence in the world because of the exploitation of the fruit of labour by the rich and the spiritual hunger of the rich also suffering because of being the slaves of the five demons (false attachment, lust, wrath, avarice and greed). Both the seasonal crops (kharif and rabi) are of lust and wrath and this farm (of the body), after being watered with greed, is tilled by the worldly cravings with the plough of viciousness. Guru Amardas creates this image of getting the harvest of sin from it:

1. Ernest Hemingway; Old man and the Sea.
Lust and wrath are the two crops, seasons, night and day. We water the (body's) farm with greed, and sow in it the seeds of illusion, and our desire tilleth the land. The plough is of evil intent: and the harvest is of sin.2

Occupations:
There is an image of the whole process of watering, tilling, sowing and harvesting by Guru Nanak. If the man is involved in Maya and throughout his life remains under its influence, he fails to gain anything in life.3 Guru Arjan creates the image of the farm of love which is watered with purity. The two bullocks to plough are truth and contentment, the plough is of humility and the man who ploughs is the human consciousness. The proper time to plough is God's rememberance. The seeds of the Name are sown in the farm and one reaps the harvest of the blessing of God.4 Guru Arjan wants us to fence the farm with True Dharma and to leave some place for the gate (the Guru's wisdom) for entering into the field of the human body.

The hard ground is ploughed again and again. Nothing will sprout in it without sowing the seed in it. The beautiful idea is beautifully conveyed through an image that the barrenness of the field (the ego of the man) can only be changed into fertile soil by sowing the seed (the Lord's Name).5

Make lust and wrath the weeders to weed the fano so that the crop is free from the undesirable weeds. Yoke your mind (the bullocks) to the persian wheel (of working with one's own hands) and irrigate the fano of the body again with the Nectar Name.

Guru Nanak creates a beautiful and successful image of the farmer working in his farm:

Let thy mind be the farmer and deeds the farming:
and let thy body be the fano; water it, yea, with effort.
Let the Lord's Name be the seed, and contentment the furrowing, and let the fence be of humility.
If thou doest deeds of Love, thy seed will sprout and fortunate will then be thy home.

The Name one gets from 'Satguru' is the heap of grain and following this way of life by living a pious life one gets a written document (the accounts of the payment of the tax to the government) to reach the door of the Lord.

The egocentric is the farm of tribulation and the true Guru is that of Equipoise. "The scare-crow image" is very appropriately used for a person who bedecks himself with all kinds of showy ornaments and garments. Guru Ramdas conveys

7. भट बरसी विस्मयकी तरसी सज्ज चप्पौ उठ घेंगु॥
   देव लोक मन मुक्त कु ल नै रूसी हैं॥
   जस तब स्वभ नानाभी ने सब उपस्र देन॥

10. Adi Granth, p. 190.
the idea that the man wastes his life in the pursuits of Maya and his body remains a barren field. With his evil deeds he destroys his crops before it gets ripe. He cannot even hope of gathering grains by harvesting it. In the old age there is no use of feeling remorse and to try to save his destroyed crop by fencing it. The saint poets by creating these images want us not to be careless in our youth but to do good actions and contemplate the name of God and live a truthful life of selfless service to the society by having faith in God.

There is a dynamic image of making sugar from the standing crop of sugar cane. First cutting, binding, crushing and then boiling it on the fire in a pan and its wailing in the process is presented by Guru Nanak. Though this green crop of the sweet tasted sugarcane, we are told symbolically, not to be proud and arrogant by over estimating our worldly possession. After death, the dead body is cremated and nothing remains of it in the world whereas the fate of the soul is to suffer at the hands of the couriers of Yama.

The study of this section of imagery reveals the immediate and practical knowledge of the saint-poets especially Guru Nanak. With the selection of images from agriculture, the interest of Guru Nanak in rural people and their occupation (agriculture) becomes vividly clear. Himself

11. Adi Granth, p. 911
being an agriculturist, these images concern his immediate experience and are successful. The problem of communication is also solved as the selection of imagery is from the experiences of the masses. G.B. Mohan is of the opinion that while taking images from the immediate experience, the poet does not dissolve in it his individual personality, but elevates it by making it to have harmonious relations with the feelings of the society around him: "In aesthetic experience the individual personality is not dissolved but is lifted up so that it throbs in unison with the heart beat of all humanity."¹⁵

Trade and Shop-keeping: In this sub-section, we do not find many fine poetic images. The reason being that the saints were least interested in these occupations. Trading in the world is the affair of Maya and its worshippers. In the mad pursuits of money, the conscience of these mammon worshippers are blackened as it is an occupation of vice, cheating and falsehood. The truthful trading is not the way of worldly persons. It is fleecing the customers to the extent one can. The saint-poets did not like it. But these images are used only to say the complicated celestial matters at the terrestrial level, so that the ordinary public can have an easy approach to these complicated and confusing spiritual affairs.

The human body is the shop and the mind is the pedlar. Our tongue is the beam and the heart is the scale of the weighing apparatus in which we weigh the unweighable Name. Under the guidance of the Guru we write Name only in our account books:

The Lord's Name is our Trade; the Guru hath engaged me in this only profitable Task, I write out the Account of the Lord's Name, and no more doth the Yama's terror hangs over my head.

Within our body, our conscience is the God. It weighs our evil and good actions. In the modern idiom we shall say that the sense of good and evil, virtue and vice is the affair of our consciousness, which is different in different persons. It is not something external but the product of one's inheritance, one's struggle in society, one's education and one's culture. Our material existence determines our consciousness. So this god is not the God of medieval times, but the product of the human brain which is the most delicate, fine, developed and complicated form of matter.

In the two scales one puts oneself in one scale and in the other one's soul (conscience) and thus finds one's true worth.

Guru Arjan creates an image of a canopied street

18. जिल्लेश्वर गुरु जगदीश्वर जगदीश्वर जगदीश्वर ही श्री गुरू स्वामी प्रतिष्ठा लिखनो तोती॥ जिल्लेश्वर जगदीश्वर जगदीश्वर ही श्री गुरू स्वामी प्रतिष्ठा लिखनो तोती॥
in which only the truthful and saintly dealers come, riding on the horses of truth to deal in Name. Only they are honoured who buy Name and in return sell their minds and their heads. Dharamraja is the broker who approves them because they have Name with them. Through this image of chopping the hands of the go-between, the so-called middle-man between the man and God, Guru Nanak denounces the Pandits of his days, who were befouling the public and thus depriving them of their hard-earned money:

The hands of the go-between (the brahmin) are copped off, thus is the Lord's justice ministered.
Nanak, that alone is received in the Yond, that one giveth out of one's honest day's bread.

Guru Arjan, through an image, advises us to enter into partnership with them, who deal in the Lord's Name and hence are rich.

The saint poets wanted to reform the masses by restraining them from following the path of Maya and to come to the way of God. Gurbani considers love and fear necessary for such a change. Dharamraja is the accountant appointed by God, to settle the accounts of every individual at the time of death.

24. गुरु जी ने मुझे नहीं देखा था || गुरु जी ने मुझे नहीं देखा था ||
    स. घ. आ. 472.
The couriers of Yama seize a man to produce him in the court of Dharamraja who takes into account the doings of every moment spent by man in the world. Finding that one's evil doings outweigh his qualities, the five tenants of this farm of the body (the eyes, the nose, the ears, the tongue and the sex organ) leave one in the lurch and one is imprisoned:

When the King of Dharma asketh the Account, there's always a huge balance (of misdeeds) against me, And the five farmers, then, are on the run, and the poor soul is bound down by the courtiers (of God). 27

The wretched soul is there all alone and Yama strikes in the head relentlessly. 28 Guru Arjan in an image presents that one cannot get oneself freed from one's account at the court of the Lord. One has to know the mystery of the Lord to get one's mind purified. 29 If one contemplates the Name and does good deeds in the world, one attains refuge in the Lord's court. 30 The scene of one's being produced before God is picturised by Guru Nanak beautifully. It becomes a successful poetic image as one is caught in a situation which arouses our sympathies. This easily perceptible image indirectly declares a verdict on reality that one has

27. ਤੰਕਾਮਰਥੀ ਤਕ ਕੇਸ਼ ਮੈਂ ਛੜਾ ਦਿਖਾਈ ਜਾਂਦੀ॥
ਪਹਿਲਾ ਨਿਗਮਦਰਜ਼ ਕਰੋ ਤੇ ਕਾਹਿਣੀ ਨਹੀ ਕਰਵਾਈ॥
to suffer because of one's evil deeds. One can escape the 
eyes of men, but is always watched by the ambassadors of God. 
This image is concerning one who is brought in the presence of God. It is creating the emotion of fear in our hearts. 
This image of Guru Nanak has the qualities of familiarity, evocativeness and boldness in it:

Thy Lord will ask thee to render thy accounts to Him. 
Yea, He'll have the Ledger (of deeds) before Him, 
And the angel of Death will then surround thee. 
And the soul, trapped in a narrow lane, will know 
not the exit thereof. 31

The occupation of a weaver is exploited in imagery 
by Saint Namdev when he pictures the weaving of a blanket 
for Blessed Lord Krishna. 32

The indoor working of the house-wives in kitchen is 
also used in the imagery by the saint poets. Because it all 
concerns the immediate experience of us all, the images taken 
from kitchen and other indoor occupations prove very successful 
because of the quality of familiarity in them. The house-wives 
churn the curds and make ghee, sew the garments, prepare meals, prepare thread from the ginned cotton and weave clothes and carry water from the persian wheels. No aspect of the 
indoor work is left untouched. This shows that the saint

31. तेरा तुम मुंिातब के ई तपि मति बली॥ 
उठाए चमड़े अलौकिक घड़ी निचि तली॥
अनन्तरित हंसने के ली अपने आपी उठी॥
अरुषु नापू ते पुढि बीजे बली बली॥
32. Adi Granth, p. 988.    ॥    ॥  ॥
poets were not hating the woman-folk like the Yogis, but on the contrary, they favoured giving a fair and justified good treatment to them. They also wanted their message to reach them so that half of the population may not be deprived of their teachings. This is the reason behind selecting images from the occupation of women. This shows the good intention of the saints.

Just feel the thrill of reading the image of churning water and note its use as a simile in which one is vicious at heart but outwardly gives tongue to his pretensions. It is compared to churning water. The noise of its being churned there but we do not get butter from it, but froth.

If within one is the guile and outwardly one pretends to be wise,
One churneth water and gathereth froth. 33

If we make the earthen pot of our body and the churning stick of our mind, we surely get butter in the form of the word, but only if we act according to the dictates of our Guru.34 We find the mythological image of churning of the ocean for obtaining fourteen jewels by making the Basak snake, the churning thread; and Summeran ("Meru") mountain as the churning stick.35 This myth is again used by

33. लुटे वत्क भव जिष जरण।
   लुटे लरा जलरति एज।।
   ॥ ए. र. उ. 656।

34. Adi Granth, p. 1009.
Guru Ramdas in an image where he shows that the sea of the human body is churned by Gurmukh under the guidance of his Guru, virtue is inculcated in him:

The body is the sea, it throweth up the jewels of virtue. Nanak: through the Guru, is the sea churned and the Quintessence found.

This image also serves another purpose. It criticises the practices of the ancient religion of torturing the human body as it was considered the prison-house for the human soul. This image revolutionises the idea when it proves that everything lies hidden in the human body. We should make an earnest effort to discover the hidden treasures of spirituality. It is a valuable possession of the man. This body is a blessing and a God-given chance to go higher and higher. According to Indian mythology, the gods and angels in heaven are in perfect equipoise and peace. They have no chance of spiritual development, but the human existence in this world which is full of strifes and struggles, provides a chance to the soul to transcend by doing good and godly deeds.

Kabir creates the image of a well and some women going to it for filling their earthen pots with water, but the rope breaks and they hopelessly return home. Symbolically, it means that man remains involved in worldly affairs and pays no heed to his spiritual self. The rope of the life breaks and the pot of life turns into pieces and he had to
go back to his original home remorsefully. 37

There is an original and unique image of a grain sticking to the mill gate and thus being saved from being ground in between the two mill stones. Symbolically, it means that the person who sticks to the door of the Lord is saved and all others had to bear the pangs and tortures of being ground in the mill stone:

And then between the two mill stones, the grain is ground, (But) lo, the wonder that they who stick to the mill gate are saved. 38

How complete, perfect, appropriate and fascinating poetic image is this! Another image of making the threads of falsehood from the ginned cotton and with it the possibility of weaving the patterns of falsehood is created by the master image maker, Guru Nanak. It shows that goodness leads to goodness and the seeds of good only sprout into the fruit of goodness. 39 The omni-presence of God is proved by Guru Ramdas when he creates a running image of God, Himself being the farm, the Farmer, the Crop, grinding the corn, preparing and serving the meals and eating it up Himself. 40

38. दूधि दूध जल सैलिर तै दौसठ शब्दि सुचित||
रै दहिन जड़ पुं हस्ते तरंग झंठ झंठ||
अ. उ. प. 142.

Guru Arjan creates a beautiful image of stitching in which he wants us to stitch the mind with the loving adoration of God and not with the worldly thread and needle. It shows that we should turn our minds from the material worldly pursuits to the meditation of God by doing godly deeds for attaining the higher spiritual values of life.

Many other occupations are exploited in the imagery of the Adi Granth by the saint poets. For example, Saint Ravidas presents an image of a pedlar who deals in the Name of the Lord while all other worldly persons deal in poison. Saint Kabir uses the occupations of the land lord and his tenants. In a group of intense and provocative images, Guru Nanak paints the administrative system of the feudal governments. In his times, the suppression and the exploitation of the masses is very vividly pictured in the following image:

The kings are like leopard, the courtiers like dogs; For, they awaken those that sleep in God's Peace; The king's servants tear (the docile subjects) with their nails. And, like curs, lick up the blood that they spill.

In this stanza the preying of the leopard and the tearing
with nails by the servants of the kings are beautiful and successful images. Their beauty lies in pronouncing their verdict on the political and social reality of the fifteenth and sixteenth century. They arouse our feelings and emotions. Evocativeness, intensity and congruity are some of their qualities.

Kitchen:

The images in this section concern our food, the worldly tastes and a balanced and health giving diet for the spiritual man. The preparation of food articles and the utensils used in the kitchen are also exploited in the images. Their use in imagery is for the didactic purpose of explaining the spiritual experiences which are otherwise quite unintelligible. Through these familiar images, the saint poets find it easy to communicate their ideology. For example, Namdev prepares pudding by boiling rice in milk to offer it to the stone-god. But it is impure because the milk was first tasted by the calf. This offering image is complete in itself and also passes its verdict on the social reality of making offerings to the stone-gods and denying such food to the hungry millions. Moreover, there arises another philosophical question - what is pure and what is impure? The impurities cease at the limit from where the helplessness of the man starts. Man cannot help allowing the calf to get milk from the teats of the cow and hence ignores the hard fact that it was made

Impure by the calf.

Mardana creates a lively image of a tavern showing that this age (Kali Age) is the pitcher full of wine of lust and the human mind drinks it deep with the drinking bowl of wrath, brimming over with false desire. This cup full of wine is offered by ego (the bar-man). Drinking is a great source of enjoyment in society and is thus we are wasting our precious lives. Guru Nanak, through an image, reveals how the health giving wine can be prepared:

Gnosis thy molasses, concentration the Mahua flowers, deeds the bark of kikar tree; Faith, the distilling pot, the plaster of love; thus, yea is the Elixir of life distilled.

We need the ambrosial food of God which is served in a salver and its contents are three-things (truth, contentment and discrimination). The true food is complete if gnosis be the molasses, Lord's praise - the bread and the meat be of Lord's Fear.

These are three beautiful images of the process of distillation of wine. Mardana creates an image of drinking

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46. Adi Granth, p. 553.
47. Adi Granth, p. 645.
49. Adi Granth, p. 553.
wine in which the body is the pitcher; selfhood is the wine; society is of the cravings and outgoings of the mind; desire is the drinking bowl brimming over with falsehood; Yama is the bar man. The drinking of this wine will earn us vice and sin. 50

The earthen pitcher is also used by Guru Nanak in meaningful and purposeful images. The earthen pitcher of the body cannot help us in crossing the impassable sea of the world without the Guru's support:

The earthen pitcher of the body is in pain, for it is made to be broken and so it suffers sorrow. How can we cross the impassable sea of the world, without the Guru's support. 51

Guru Arjan uses the same image in a different manner. According to him man is like a clay-built pitcher in water. The more he indulges in ego, the more is he wasted away. 52 Kabir also uses it for quite a different purpose. After burning off lust, wrath, and the infatuation of Maya, the man has burst, at last, the pitcher of craving. 53 All these three images are very successful as the earthen pitcher has some emotional associations with us and has thus acquired some emotionally significant meanings in our consciousness.

51. "अती राजति टेक तुजें किस किस लघु बड़े।।
किस नल मधुर टेकन किस उद्धित किन्तु बिलात उमिद न पत्ती।।"

52. Adi Granth, p. 392.
This is the reason of these images being very fertile, evocative and familiar. In an image of churning, Kabir makes the human body the churning pot and churns it with the stick of the mind and collects into this pot of the body the curds of the word. 54

The hypocrites who are robed in white, but are hard at heart like quadrupeds indulge in vicious deeds. The curtain of ego is burnt down by God in his Mercy. 56 The gown of lust has been worn out and all the doubts are dispelled, and God has blessed me with a silken gown to cover up my shame. 58 But at another place, Guru Arjan warns us against the silken garments of the egocentrics - the worshippers of Maya. If one bedecks oneself with the torn blankets of the saints his body is properly covered whereas the silken raiments that a mammon-worshipper wears protect not his honour even. 59

There are the images of washing the dirty hands, feet and the whole body with water and clean the spoiled clothes with soap. 60 The washing of the vessel and disinfecting them with incense before collecting milk in them is used by Guru Nanak. The rubbing of the bronze utensils to sparkle them

58. Adi Granth, p. 520.
60. Adi Granth, p. 4.
bright is used by Guru Nanak as a simile for the purpose of communicating the idea that we should also clean our souls with the meditation of the Name and by doing godly deeds in this world. The mending of the worn out and torn clothes; the tastefully polishing of clothes and wooden furniture and the plastering of the houses with lime are used very appropriately in their proper contexts. Guru Arjan very artistically weaves the image of binding the beads with thread to make it a rosary by putting knots in the thread.

Nectar and Poison:

The poetry of the Adi-Granth is not the letting loose of emotions with the aim of aimlessness which in itself is the aim of the exploiting classes in all class-societies. The didacticism of Adi Granth centres round the idea that Maya is an illusion and with its allies (wrath, greed, false attachment, avarice, lust, ego, duality) it exploits the honest and innocent men and lead them astray from the path of truth and righteousness. Guru Arjan says that Maya is the fly created by God Himself. Its nature is to sit on dirt and to lick the sweet poison of illusion. And Farid creates the following image of poisonous sprouts with the aim of teaching us that the involvement in the objects of the world is in vain and it harms us:

64. Adi Granth, p. 886.
65. Adi Granth, p. 1227.
0 Farid, (pleasures) are the poisonous sprouts coated with sugar’s paste. But, some were wasted away while sowing them; others while enjoying them and so being lost.  

Man, abandoning the Lord’s Nectar, drinks poison from the over-brimmed well of the world under the intoxicating effect of the wine of Maya and thus falls into the dark depths of vice. The poison of ego, of untruth, duality in love, separation from the Lord, and hypocrisy are all Maya in disguise. These should be burnt and the ever-active desires of the mind should be stilled by drinking the Nectar-Name of the Lord. The Frog (egocentric) living in the small well is satisfied with water. It does not know that in the nectar-sweet milk of God are also treasured honey and sugar. The irrigating of the Neem tree with Nectar is like feeding the worshipper of Maya with it, as its branches and flowers fail not to remain poisonous even after consuming it. 

The saint-poets were optimistic humanists and did not preach escapism. If this world is gripped by Maya, it is also God’s garden of Nectar in which the trees have myriads of branches, flowers and leaves all full of the sap of Nectar. Pain, in this world, is not doubt distracting.
but this poison can be turned into antidote with the Lord's Name. The true Guru is imaged as the pool of Nectar and having a dip in it makes the crows swans:

The true Guru is the pool of Nectar: Truth is his speech: dipping in it, even a crow becometh a swan. 79

In this image the crow symbolises crow-minded manmukh and the swan stands for the Gurmukh.

Guru Nanak, an ideal image-maker and idol-breaker, creates an atmosphere of the coming of the rains. The clouds have covered the sky and are thundering. The peacock of our hearts start dancing and praying God to pour the rain down. 80 This fascinating image brings smile on our lips and fills our souls with ecstasy. The Nectar of the Lord rains in its healthful drops and the Lord comes to the bride (soul) in His pleasure and loves her. 81 This image of meeting and mating creates such sensations and thrills in our hearts that our words fail us and we cannot describe them. Guru Ramdas gives a beautiful and perfect image of being accepted by the Lord and thus being replete with the Bliss. The eyes are lustrous with the Nectar of the Lord and His love has illumined

78. Adi Granth, p. 1257.
79. 78. Adi Granth, p. 1257.
the mind. When tested on the touchstone, my mind has proved that it is of pure gold and it rings true.

With the Elixir of my Lord are my eyes lustrous,
With the love of my All-pervasive King is Illumined my mind.
My God hath tested my mind on His Touchstone, and lo, it ringeth true, my mind's gold,
Through the Guru Am I steeped in the red of the 'lalla' flower,
my mind and body are with his love Imbued.
Nanak hath bathed, yea, in musk, and (now) Blessed, Blessed is his birth. 82

**House Image:**

The egocentrics are under the command of the five demons (wrath, false attachment, lust, greed and avarice) and their mercurial minds wobble always. They fail to search their own homes but on the contrary go to steal the belongings of others by intruding in their homes.83 These egocentrics, hidden not being conscious of immense treasures within themselves, wail and wailing die.84 Almost all the saint poets, through images selected from different sources, advise the self-ward persons to search their own inner selves by shedding their conceit and abiding in the house of Poise.85 In the house of the body there is the small house of mind in which is hidden the precious house of wisdom.86 Guru Nanak, with the image of wandering in all directions in the wood, instructs us to

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82. एवि अन्तरु हिंदू तेतिर्र पटू पुरिम हीड़कः तम फिनी।
   मुनु रस्व प्रकटी लालिका तैलकं नैदिनी।
   श्रानवस्थि लुकि स्वच्छिन्न प्रेम भूत उनी जिना।
   सन्त रस्व पुस्नलिरि लेखिका मध्य पत्न एहि जीना।
   म. अ. प्र. 448-49.

84. Adi Granth, p. 590.
86. Adi Granth . 70.
find the Lord, God, within. Farid joins Guru Nanak in it when he wants us not to suffer the pains and tortures of searching God in woods as God is Omni-present and resides in our own innerselves.

The image of a house of collyrium is used for instructing the human beings not to get lost in the affairs of the world by keeping the company of the vicious and self­ward persons under the instigation of the five thieves:

Into the house of collyrium whosoever goeth is blackened.

No one welcomes the egocentric to his home and he is like a crow in a deserted house. Persons who fail to experience the Love of the Lord, waste their lives and go from the world without gaining any profit. The tragedy of such individuals is that they fail in the mission of transcending spiritually and in attaining a higher place in the court of God. Guru Nanak beautifully communicates it through an image of such a one returning hungry as he was before, from a deserted home without being entertained by some host:

They who know not the taste of the love of God, are like a guest, who has to return as empty as the deserted house is, in which he enters.

89. तिनि अपने समय में जीते प्रदायक में वे अनुभव ने।
91. तिनी त परिवर्तित भूमिः पृथक त उपार्दित करी।
 पृथि भवते पुराण निन्दिताद्विति हिसि नरि। 
प. आ. प. 790.
Myriads of afflictions afflict him who forsakes the Lord's Name. He wails like a crow in a deserted home. The house of the sinner is always in the fire of strife, unrest, disturbances; struggles and fears and he, himself, is always burning in it.\(^9\)\(^2\)

Begging from door to door is condemned by Guru Ramdas.\(^9\)\(^4\) Such a man is living a cursed life and has to bear rigorous punishment at the hands of Yama. Kabir advises the human intellect to accept God as her husband by forcing herself free from the iron shackles of attachment and lust and thus to be saved from going through myriads of birth.\(^9\)\(^5\) Namdev comes to the rescue of some unlucky fellows who have to beg from door to door. Through an image he conveys that in it lies the Will of God.

The world moves and has its existence in the three modes whereas He lives in the fourth transcended state. Attaining that stage, one is saved from the cycle of birth and death.\(^9\)\(^7\) Only continuous, strenuous and devoted struggle leads one to such a state. Rome was not built in a day.

In such a situation, Guru Ramdas creates the image of the house of a man catching fire and he then starts digging up the well to fetch water to extinguish the fire which is

consuming his home:

So long as one hath one's body and mind whole and full, one cherisheth not God, but when his home catcheth fire, lo, he then diggeth the well for water. 98

A man who is completely absorbed in the affairs of the world and is only concerned with the terrestrial affairs, is living in the house of death. 99 The transitory character of the earthly things is vividly depicted through an image of a house of snow and our garments of fire. 100 Through this image, Guru Nanak presents a contrast which enhances the beauty of this image.

A man should always keep in mind that the near and dear ones only love the living body of the man. After death, they will not keep the corpse in the house even for a moment. This image of Guru Tegh Bahadur touches our sympathies and arouses our emotions. Every one starts feeling that this mortal body will never help one in transcending spiritually because like the other material objects, it is to wither away one day and no one will be ready to own it:

Yea, when thy breath leaves off the body, they call thee a ghost, and they keep thee not even for a moment and drive thee out.

98. Adi Granth, p. 981-62
100. Adi Granth, p. 943.
It is not that Guru Tegh Bahadur pleads to keep the dead bodies embalmed in every home. But he wants to convey that there is no permanence in the worldly attachments. Creating the image of the house of the in-laws and one's parental home, Guru Nanak conveys that the man who forsakes God, gets refuge neither here in the world nor hereafter. So one should live in the house of truth, utter nothing but truth and thus be free from egotism. For such a man, the guru is the ship, and by contemplating the Lord one ferries across to the yonder shore.

Home:

The foolish mind of the egocentric, like an elephant, wanders aimlessly in the wild forest. It is attached to Maya and thus remains in the endless cycle of birth and death. But it is Gurmukh who has searched God in his very self (the home). The evil mind, deluded by doubt, is goaded by the Guru's word and then it comes back to home. Kabir drives Maya out of his home, but the world has a weakness for her and allows her to cling to their skirts. Because of it, the bodies of self-ward persons are thieved into by the five thieves (false attachment, wrath, lust, anger, avarice) and ego also joins them by breaking into the home of the self-ward persons.

103. Adi Granth, p. 1040.
Guru Nanak, through the image of a home, shows that the foolishness of the man who builds his home on the weak foundations in the flooded ditch-water of Maya, leads him into distress:

Yea how hard it is to slay my self even while alive. The Pain is the Door, wrath is the guardsman its two planks are of hope and fear. And in the midst of a flooded ditch man builds his home. 107

Farid creates the image of standing under a leaking thatched roof on a rainy day and through the image confirms his view that greed and the Love of the Lord are poles apart:

O Farid, where there is greed, there is no love; As one can pass not one’s days when leaks the thatched roof above. 108

The image of a cot and bedstead, strings and quilt, is the passionate outburst of a bleeding heart. It arouses our emotions and feelings:

Anxiety is my bedstead, strung up with Sorrow, and the bedding and the quilt are of separation from my Lord. This, yea, is my whole life, see Thou, O my God. 109

107.  ਦੁਰੇ ਹੁਣ ਰਾਹੀ ਦੇਵੁ ਕਰਕਲਾਰ ਭੀਮ ਮਨੁ ਪੁੱਤ ਨਹੀ।
        ਸਾਰੀਇਆ ਨਹੁ ਮੁਫਤ ਪਹਿੜ ਮਨੁ ਮੰਨਾ ਮੇਨੀ।
        
        ਸ. ਰ. ਪ. 877.

108.  ਵੋਹਾ ਨਹੁ ਕਰੁਨ ਦੇ ਕੇਥੂ ਮੂਹੁ ਉ ਦੁਖ ਤੇਹੁ।
        ਦੱਖਣ ਲਕਸ ਤਸਕਰੀ ਦੱਖਣ ਦੁਖੇ ਮੇਨੁ।
        
        ਸ. ਰ. ਪ. 1378.

109.  ਵੋਹਾ ਕਿਠ ਮੰਤਰੀ ਹਰੁ ਦੁਆਰ ਵਿਕਰ ਵੀਕਾਰ ਦੇਹੁ।
        ਦੇਹ ਮਾਰੂਣ ਛੋਟੇਰ ਦੁ ਸਾਗਰ ਸੇਹੁ।
        
        ਸ. ਰ. ਪ. 1379.
Suffering under such a pitiable condition, the well-known English romantic poet, P.B. Shelley cries out:

O lift me as a wave, a leaf, a cloud,
I fall upon the thorns of life, I bleed.

The critical study of these two images of Sheikh Farid and P.B. Shelley shows that the spiritual tortures felt by both these poets are the same. B.P. Shelley is tortured by the world and the human beings. His cry is against the adverse circumstances and it is a prayer to God. Whereas Farid is suffering the pangs of separation from God and prays to Him to merge him in Himself. He appeals to God to see for Himself the miserable conditions under which Farid is suffering.

Creating home-images, Guru Nanak reminds us that the worship of other gods except God does not profit us. He does not want a seeker of truth to leave his house-hold duties. The self-willed persons, in despair, leave their homes and try to beg at the doors of others. They are caught in the whirlpool of vicious mind and are led astray. The reason being that they are without Name and so their existence in the world is like a deserted home. One's mind should be enshrined by the guru's word and then God, in His mercy visits one's home and the home looks beautiful and the garden blooms:

110. Adi Granth, p. 1012.
111. Adi Granth, p. 1187.
How fortunate am I that my Lord hath come into my home? 113
Home beauteous look my mansion, my whole garden is in bloom.

When He comes to her, the bride (the human soul) is immensely pleased and blooms when in her own home, she is enjoyed by the beloved Lord. Guru Nanak through an image, brings the spiritual experience to the level of the emotional experience of us all. Kabir paints in words the picture of the house of a weaver:

I have all the thread in my home with which I weave continually, on thy neck is a small sacrificial thread. Then but readest the Vedas and the Gayatri, while I have enshrined the Lord in the mind. 115

The sacred threads of the Brahmans have nothing spiritual about it. The weavers have the cotton thread all around them. He is a creator because he makes cloth from thread and the Brahman’s thread is soiled with the dirt of his body. The Brahman is involved in the study of sacred Text without having the heart enshrined with His Name. On the contrary, Kabir’s heart is the abode of God. Hence the centuries old religious customs, rites and practices of the mere study of sacred texts is condemnable. The spiritual attainment is only possible by creating emotional and spiritual relations with God.

113. ॥ यहि याति समवे उन्न यति आते यदि सृजन॥
देवं देवं दुःखमण्डल अरु हँस॥


115. ॥ अग गंधि छूँ उठानि रहित उठहो वचिखि उठिये॥
उभू उभे केह सवरु लगितस्त देखिये रामभे॥

Adi Granth, p. 482.
Temple: The human body is God's temple and God has placed a lamp in it. The darkness is of Maya which is vanished with the light of the lamp. The egocentric does not understand this mystery and wastes his life. The image of a deserted temple is used as a simile for the dead body by saint Kabir:

So long as there's oil (of life) in the lamp (of the body),
So long one see-eth all that may be seen.
But when the oil is burnt, the wick puffs off, and the temple becomes a vacuum. 119

Guru Nanak in 'Kuchajji' (the wicked woman) uses temple as beautiful building, which is the material manifestation of Maya. The wicked woman prefers this illusion of Maya to the love of the Lord. One should not be deceived by the sight of perishable palaces which are raised of jewels and inlaid with rubies and are beautifully plastered with musk, saffron and sandal paste. But the human beings should realise that God Himself is also such a beautiful temple whose beauty is everlasting. One should try to find a ladder for mounting up to reach the temple of God. When through the Guru's word, the bride (soul) reaches the mansion of God,

120. Adi Granth, p. 762.
122. Adi Granth, p. 17.
she is hugged by Him:

"The Bliss-giving Lord is Revealed through the Word, and Huggeth He His Bride to His Bosom. Sayest Nanak: "The Bride then findeth the Lord's Mansion: yea, through the Guru's Word, she attains to her Lord. 123

Door: 'Door-image' is used at many places for quite different things in different contexts. Everything that happens in the world is all according to the Will of God. If he so desires, he will force a king to eat the grass and they even do not get alms when begging from door to door. 124 Guru Arjan wants us not to wander like a dog from door to door forgetting to contemplate the Name. 125 He is not in favour of wandering from place to place in search of God. He pleads for lying prostrate before the door of God. 126 Saint Ravidas creates an image of coming to the door of God. Tortured by pain and craving to see His Vision, one comes to the Door, but God answers not and one is kept waiting:

Stung by Pain, I have come to Thy Door, 0 God, And I crave for Thee but Thou Answerest not. 127

Everybody else is also standing at the God's door. They consider God as their only spouse. They are asking about

123. तब क्षुद्र अज्ञ: प्रविष्ट चेतना अभिनीत तमीला तेषः॥
रत्न भक्ति भलो नवरे सुदर्शनी रत्ने उः॥

Adi Granth, p. 770.

127. श्रीराम सन्तोषु तवि आशीर्वादम् सज्जन पिंगलम सन्धुः क उफळताम॥

Adi Granth, p. 793.
God from those who are Imbued with His Presence. God's Treasury is full and no one is going away disappointed. But it depends upon His Will to accept or let one stand waiting. The waiting souls are wailing at His door:

Infinite is His Value and Abideth He in Truth:
Yea, if the Lord liketh her, the Bride is Blessed.
Some there are who Enjoy the Spouse,
While I stand at His Door, and wail.

These images are from husband-wife-relationship and are very intimate to us. We easily feel the pain of the woman who is suffering the pangs of separation and also the blissful blossoming of those who have enjoyed His company:

In Isa Upanishad, the image of the golden disc covering the door of the True Lord is created: "The door of the True is covered with a golden disc. Open that, O Pushan, that we may see the nature of the True."

Through an image of the Door and Window, Kabir wants us to explore the cave of our own mind. With the image of quite familiar objects, Kabir, artistically, creates a vivid picture of otherwise intangible abstract philosophic thought:

130. भैंस आगे पौर सभि हैं। भूल जड़े हे। प्रिय जोड़ी।
     चैन मलित है। जिसकि कलोष चैन। युक्तसा तुम भली॥
     Karkala
     अ. ज. र. ४३६.
For, the back-door (of my mind) is propped by the stone (of Ignorance),
And above this Stone opens the window (of mental poise),
Above this window is the Tenth Door,
yea, the inner cave of the mind. 132

Saint Namdev, through an image, reveals that Almighty God is very merciful. He comes to the help of His Saints in distress. Prehlad was saved and Harnakashappaya was killed by God appearing in the form of Narsing. He Himself stands at the door of 'Bal' because Bal is his devoted follower and He cannot afford to ignore him.133

The hard doors of ignorance, egotism and doubt and falsehood134 can be opened through the Guru’s word. 135 Then and only then one can reach the Tenth door that is the abode of the Supreme Being. 136 At this Tenth door, the Unstruck Melody is ringing harmoniously.137 To reach the door of Emancipation, one is to free himself of egotism.138 Through the Guru, the fear of God is created in us.139 Abandoning greed and creating selfless love for the Infinite Lord, we can reach His Door.140

132. दोर्यो द्वारवेः री ब्रह्मदेशगुरु।
कर्म विवेक विनायकानं भर्तर।
कर्म कृतं कार्य तस्माद सुभाष।
भा. २. ११५२।

Guru Ramdas creates a crystal clear image explaining that the human body has ten doors and the five thieves (greed, lust, wrath, avarice and false attachment) are always stealing through them:

Into the house of my body, with its ten doors break the five thieves ever and steal away all my righteousness and Riches, but I the blind egocentric, know it not.

My body is the fortress of gold, but bedecked with jewels and when in it Awakens wisdom, it is Attuned to the Quintessence of God.

And through it are also hid the (five) thieves, Then he bindeth them through the Guru's Word. 141

Guru Arjan creates the image of a hut and conveys the reason of preferring a hut to a mansion. In the hut one sings the Lord's praises and in a palatial building full of luxuries, one forsakes the Lord. 142

Using the 'cave-image' Kabir says that applying ashes to one's hair and living in a worldly cave is of no avail. One should conquer one's heart. 143 Because only by being detached from the world, one understands that the True Home is the cave of Equipoise. 144

141. देव विदुष संसार में न है अचिन्तित उसथ भैं देख चढ़ेने ।
यहाँ सबसे सबूत धरति है नष्ट रोग भला हो धरति ।
हृदय धृत घड़ा जड़ते तरिका नन्द बिकश मुख होते ।
उसाध में धृत अन्तर तमसे बुद्धि सागर स्पन्दित होता ।

144. Adi Granth, p. 939.
Criticising the Pandits of his days, Guru Nanak, through an image, explains that they mark off the kitchen square, and plaster it with the cow-dung. It is of no use because upon it are seated no others but the false ones. Guru Amardas is of the opinion that the true persons mark off the kitchen square of their 'inner-self' with knowledge and eat the food of the Name. One cannot ferry across without the Name just as the house falls without the beams, and the pillars. Without Name, the fate of our body is similar to that of the wall of sand. The man involved in the comforts of Maya and the bride (soul) who loves other than her Lord are like the wall of sand.

The wisdom of the Guru is the ladder with the help of which one mounts to the door of the God's abode and this ladder is the ladder of truth:

The Truth is the Guru-given ladder to mount to our God and then one enjoyeth True Gladness. And one gathereth the Peace of Poise and Truth seems sweet to him and this instruction of Truth faileth not.


152. त्रद ती सदा त्रसद त्र त्रसद त्रू सदि देवी।
मृदि मदिनि अस्वि पदि दुवि पदि त्रसद त्रू सदि देवी॥

॥ त. अ. उ. 766. ॥
The 'castle-image' is used for our body with its hard doors of falsehood, pride and untruth. The illusory world is compared by Guru Nanak in an image, to a castle of smoke.

In the end of this section of House-imagery the following two images in which the body is used as a ceiling (image of Guru Angad) and the body as the whole structure of a house (image of Saint Kabir), are very successful images. Through these familiar and clear-cut images, we understand the whole functioning of the human body and the role of God in the structure of this body and its life because of the breath i.e. filled in it by God Himself. These images are very successful because of the qualities of familiarity, congruity and intensity in both of them:

(i) The image of Kabir:

The structure (of our body) is built upon six lotuses, and within it is the incomparable thing, the soul. Yea, in an instant our Creator-Lord put the vital breath into it, which, like the lock and key, protects our house.

155. ॥ त्रैंग लोक तत्त्व तैत्तिरि संयोग तत्त्वः त्रैंग गौण योऽप्पयो ॥
     तैल स्यांग विन विषये संयोगः ॥
     ॥ ॥
     ॥. U. P. 339.
(ii) This image of the house (the mind) of which is the door and its key is with the Guru, is created by Guru Angad:

The mind's House with the ceiling of the body is locked by Attachment and the key is the Guru.

Yea, without the Guru, the mind's Door is opened not, for, the key is in no one else's hands. 156

Fire:

In ancient Indian Sanskrit literature, the fire is presented in images in its various manifestations. In the Rgveda, the blazing fire is conceived of as a being possessing human form. 'Agni is flame-haired, butter-tongued, master of the house, protecting the household from all dangers.' 157

At another place in Rgveda (To Agni, X.16) is presented in another image: "Thy portion is the goat: with heat consume him; let thy fierce flame, thy glowing splendour, burn him." 158 This image was of the sacrificial fire in which some animals are burnt with the purpose of the so-called safety of the human beings from being destroyed.

In Katha Upanishad, the image of the burning fire and thus changing the very nature of things it burns, is very beautifully imaged: "As the one fire, after it has entered

156. ज्वलन ज्वलन वर्तन विचित्र भवन्ति ज्वलन तद्भवन्


the world, though one, becomes different according to whatever it burns, thus the "oneself" within all things becomes different, according to whatever it enters, and exists also without." At another place in Katha Upanishad, the image of the burning fire is created to reveal that it originated from the terror of Brahma, which is the source of the heat of the sun, Indra and Vayu.

The fire and its action as the destroyer is used in Adi Granth in various images. Mammukh is a prey to this fire that is burning all around in this world. The fire of Maya, worries, cravings, false attachment, and the inner fire is quenched through Guru's Will. Persons who forsake the Name of God are roasted in the frying pan of desire and the oil of duality fries their hearts more and more. But at another place, Guru Nanak shows that this body is also the furnace of the purifying fire:

The body is the furnace, in which is (cast) the iron of the mind, and it is heated by the five fires, and the mind is burnt. The rusted iron too is transmuted into gold, if it meeteth with (the philosopher's stone) the Guru.

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160. Ibid. Sixth Valli, Second Adhyaya, quoted by John B. Alphonso Karkala (Ed) An Anthology of Indian Literature, p. 62.

165. Adi Granth, p. 760.
166. Adi Granth, p. 1289.
167. अग्निः प्राणं भूत विद्व कृष्ण अर्ध विदु त वषद „
कैलास कुरु विद्व तेसं नेत्र त्रिशु जैवी।
कैलास महतु विद्व तेसं नेत्र त्रिशु विदेषेऽ।

श्रीमद्वेद्य प्रभु बाप अनान्वयनी च त्रिशु जैवी।
Guru Arjan through the image of fire, reveals that this world is the tumultuous Sea of Fire and the 'Pakhandi' (hypocrite) blazes the inner wisdom of the Lord through the inner fire of his body. Merciful God pulls us out of this Sea of Fire (the world) and Guru, being the boat, ferries us across.

Nanak disapproves the traditional way of performing 'yagna' (worshipping around the burning fire). The alternative, he suggests through an image, is to make the firewood of the human tastes and ghee and oil of our cravings. He suggests to fire it with the matchstick of lust and wrath. With it the sacrificial acts, 'yagna' and the reading of sacred texts, are approved if God so wills.

An image from the anatomy of the pregnant mother's abdomen is created by Guru Arjan in which there is utter darkness and the fire is raging in the womb. The unborn child is lying upside down and is saved by God;

There, where the fire rageth (in the mother's womb), And where's utter Darkness, and one lieth upside down, Lo, there one mindeth God every moment and is Saved by Him.

The purpose of this image is that one should remember now

173. निवे अश्लिि त्रै उज्जवले॥
 दिवं मुख अंग जुगने॥
परिक्षण नर्दिसमर्दपा इति धनिः दंतिः रहिताः॥

A. D. 1007.
those critical moments when one was continuously praying to God to save one. But now the jungle fire of Maya is burning all around and every one, old and young, are burning in it except a few chosen and blessed ones. 174 One should cast in fire the illusionary cursed but intoxicating glories of the world. 175 Man is reminded of his end by Saint Kabir. He creates the image of the bones which are burning like the faggot of wood and the hair burning like a bundle of grass. The sinning hands and feet will fall off in the pyre and will be burnt and no trace of them will be left behind. 177 The hypocrites who want to please God by mere talk will be burnt in a specially designed furnace like the clay-pots. 178

Guru Nanak created a good poetic image of the month of 'Asarh'. He pictures the sun in the sky. The earth is as if it is roasted and suffers. The chariot of the sun is moving and in such a situation the Bride looks for a shade. Brides (souls) who are having a great load of sin, are to grieve whereas the truth gatherers (saints) are blessed with bliss. 179

175. Adi Granth, p. 1290.
177. Adi Granth, p. 1000.
Birth and Death:

The problem of life, death, life after death and emancipation is very minutely discussed in Indian literature from the religious angle. This problem is presented only in the context of individual emancipation and solutions to this problem are found suggested. Indian religion, especially the Hindu religion, deals with the individual salvation and ignores this salvation for the society as a whole. It is the duty of a progressive religion to suggest ways and means to attain the social, political and economic emancipation.

In Katha Upanishad, the man who is ignorant and careless is not emancipated and he is in the circle of births and deaths. "He who has no understanding, who is unmindful and always impure, never reaches the place, but enters into the round of births.... But he who has understanding, who is mindful and always pure, reaches indeed that place, from whence he is not born again. But he who has understanding for his charioteer, and who holds the reins of the mind, reaches the end of his journey," says Katha Upanishad.

Birth: Guru Nanak creates the image of the formation of the human body in the mother's womb and shows that it is God who put in it the air, water and fire and thus the human body comes into existence. Thus man gets the form of infinite beauty. Guru Nanak, in an image, in order to remind man of the purpose behind his birth, questions him:

Of the fire (of the mother's womb) and the water of (the father's) sperm, O, why were we created? We should not forsake such a Great and Beneficient Master who feeds us in the fire of the womb. It is He, in whose Will, every person is conceived and thrives in the womb standing on one's head. At that time, one attunes oneself to the Sustainer-God and cherished His Name with every breath.

Guru Arjan reminds man of these past and forgotten days:

"He who created thee out of a mere drop of water, And, who breathed life into the dust of thy body, And Blest thee with the light of reason and the wisdom to discriminate.

Yea, He, who kept thee whole in the mother's womb."
After conception, the mother felt blossomed to keep one in her womb and had to bear the inconveniences of keeping one in the womb for nine months. But on coming in the world one gets involved in Maya. Disillusioned by its enticing beautiful forms, the man forgets God and even his mother. How humble was man when, encaged in the mother's womb, one was crying and wailing to come out. It was God who protected him there in the womb. One can be saved from burning in the fire of the mother's womb and even from wrath, Greed, false attachment - the maladies of this world only if one obeys the commands of the Lord's servants (the saints and prophets). Failing that one is cast-recurrently into the hell of the womb and one gets disintegrated there as is salt, when dissolved in water. Again, Guru Ramdas paints an image that time and again the smell of the ill-odours of the womb and that of the dirt of the depths of the womb, one has to experience if one does not follow in the path of truth under the guidance of a true Guru.

188. Adi Granth, p. 396.
189. Adi Granth, p. 481.
Guru Amardas, through an image, conveys that the fire of the womb and that of Maya are equally dreadful:

As is the fire of the womb within, so is the fire of Maya without. Both are equally to be dreaded, though both are the plays of the Lord. 197

Guru Nanak shows that the man comes into the world like a way-farer. He neither brings something nor takes away anything from the world. 198 When he comes he is naked and at the time of his final departure, he is again naked. He is punished ceaselessly on this endless journey of deaths, hells and births. 200 Trapped by sin and intoxicated by Maya, acting viciously in the world by carrying the load of sin on the head and trading in it, not serving the true guru 204 and bound to the desire 205 one is caught in the noose of Maya and I'am-ness. 206

The bride (soul) bedecking herself save with the Lord's Devotion 207 becoming an egocentric, 208 remaining doubtful about God 209 and being hypocritical is so unlucky that it has to wander endlessly in the birth-and-death-cycle.

204. Adi Granth, p. 1041.
207. Adi Granth, p. 786.
Guru Nanak shows that this never-ending cycle of births and deaths is very dreadful:

Dreadful to me is the never-ending cycle of coming and going,
And, devoid of the Lord’s Name, I am vacant and sad, for, I harkened not to the Guru’s Word. 210

Our mind is blackened with the dirt of this coming and going and being separated by God, we wail grievously. After death, without contemplating the Lord, we fall into the hell. 211 The egocentric is baked in the hell-fire and is ultimately consumed by death. 212

The worship of the Omnipresent God by contemplating His Name saves one from getting naked at the times of births and deaths. 213 Saint Kabir prays to God to end this torturing cycle in this life. 214 One is saved only if one is blessed with the Name by the saint; 215 if one utters the Lord’s Name; 216 if one is under the sway of the Guru and thus one’s deeds are true; 217 if one bathes in the dust of the feet of the men of God; 218 if one looks upon life and death alike. 219

210. अभाव नामत नरोत्तम उपास्य जी अरुण प्रवेक्षय॥
अन्त भिक्षु भिक्षु धरी कर तु मरि परमात्मा॥

211. Adi Granth, p. 651.
221. Adi Granth, p. 790.
Thus, one overcomes the cycle of birth and death and God snaps the worldly shackles:

The recurring pain of birth and death is past and I find my seat in bliss.
Yea, the Lord snappeth the bonds of desire and doubt, and the Lord is pleased with me. 222

Death: Guru Tegh Bahadur shows that the wild wide-mouthed Yama roams the whole world and will surely prey upon us all. 223 Neither childhood nor youth nor old age is safe from him. 224 Without earning anything in this world by doing good and truthful deeds, one has to go to the court of Dharamraja at His call and is asked to settle his accounts there and then:

And the balance (of his misdeeds) he hath to account for before the Lord of Law, for, he carrieth an immense load (of evil) upon his head. 226

This immense load of sin on his head is because during his life time he did not cherish the Lord's Name even for a moment and did not put into practice the True Word by reforming his conduct. 228 He is lost in the illusion of Maya, viciousness and worldly tastes. 229
The egocentric is blind because he is lured by the love of the other\textsuperscript{230} and is the worshipper of Maya.\textsuperscript{231}
This slanderer of saints is consumed in his own fire\textsuperscript{232} as he is strayed from the path of truth and has an eye upon the possessions of others and thus loses the merits of life. Yama seizes such men by the locks, strikes them and thus they fall into the jaws of death:

When the Yama striketh thee, seizing thee by thy locks, thou becomest unconscious and fallest into the jaws of death.\textsuperscript{234}

Yama seizes one by the neck,\textsuperscript{235} strikes one on the head with his rod,\textsuperscript{236} attacks one with his arrows\textsuperscript{237} seizes by the locks,\textsuperscript{238} binds with a rope and drives one to the land of death.\textsuperscript{239} Forsaking the true door and going to the wrong door, they are caught like thieves and are punished by Yama.\textsuperscript{240} Then they painfully cry\textsuperscript{241} but no one hears their prayers for help.\textsuperscript{242}

The man's complete indulgence in the affairs of the world, his complete disillusionment at the hands of Maya, his remaining within the limits of the three modes, and

\textsuperscript{230} Adi Granth, p. 841. \quad \textsuperscript{233} Adi Granth, p. 941.
\textsuperscript{231} Adi Granth, p. 1030.
\textsuperscript{232} Adi Granth, p. 815.
\textsuperscript{234} यामा संकेत तीर्थ त्रिते अभिप्रेते सन्तानों पुनः भूमिः तत्तत्त्वा विषयम्
\textsuperscript{235} Adi Granth, p. 792. \quad \textsuperscript{239} Adi Granth, p. 1041.
\textsuperscript{236} Adi Granth, p. 1030. \quad \textsuperscript{240} Adi Granth, p. 425.
\textsuperscript{237} Adi Granth, p. 905. \quad \textsuperscript{241} Adi Granth, p. 1265.
\textsuperscript{238} Adi Granth, p. 721. \quad \textsuperscript{242} Adi Granth, p. 587.
his abandoning the Lord, is his slumber from which he wakes up only when the Yama strikes him with his staff.\textsuperscript{243} Lured by greed and misled by doubt, the evil man practises conceit and deception.\textsuperscript{244} He is led astray by duality,\textsuperscript{245} is distracted by the thought of Maya and mine-ness,\textsuperscript{246} and is thus involved in false strife and is strayed away from the true path.\textsuperscript{247}

Such persons are punished by the Lord of Law.

Kabir uses the simile of separating the husk from the rice by putting into the pot and striking it with a wooden rod:

\begin{quote}
Kabir: the rice liveth with the husk and so is put into the pot and struck with a wooden rod.
For, whosoever keepeth the society of evil, him punisheth the Lord of Law.\textsuperscript{248}
\end{quote}

Guru Tegh\textsuperscript{249} Bahadur asks for the ways and means with which one can be saved from the torture at the hands of Yama and Guru Arjan recommends the singing of the Lord's praises in the company of the saints.\textsuperscript{250} Namdev suggests the purification of the mind by cutting it to size and straightening it to make a yardstick, making the tongue a pair of scissors and thus measure by measure, steadily

\begin{itemize}
\item \textsuperscript{243} Adi Granth, p. 1008.
\item \textsuperscript{244} Adi Granth, p. 981.
\item \textsuperscript{245} Adi Granth, p. 948.
\item \textsuperscript{246} Adi Granth, p. 993.
\item \textsuperscript{247} Adi Granth, p. 1238.
\item \textsuperscript{248} \textit{Adi Granth}, p. 965.
\item \textsuperscript{249} Adi Granth, p. 632.
\item \textsuperscript{250} Adi Granth, p. 824.
\end{itemize}
cutting the noose of the Yama. Saint Namdev wants us to follow the true guru because merely talking about it but indulging in a myriad kinds of deeds (the religious ceremonies and rites) and thus practising vice and shrewdness, cannot spare us from Yama. Guru Ramdas recommends holding the sword of Guru's words in one hand to kill Yama:

Hold thou in thy hands, the sword of the Guru's Word, Which is the death of the Yama.

Thus attuning to the Lord, one is saved from the hard path on which one is driven by the courier of Yama.

Everybody is to die. Neither the kings nor the beggars can resist when one's turn to die is there. Such a situation, Kabir creates in the following successful image:

When the pitcher (of the body) breaks, everyone sayeth: "Carry him off".
In the home, the mother waileth, for the brothers take away the bier.
And shaking off her hands the wife cries, but the swan-soul goeth alone.

251. Adi Granth, p. 1034
252. Adi Granth, p. 1167
253. Adi Granth, p. 911
254. Adi Granth, p. 1020
255. Adi Granth, pp. 934-35
256. Adi Granth, p. 1020
257. Adi Granth, p. 1033
258. Adi Granth, p. 936
What to talk of others, even the wife, with whom one was so deeply attached and she also was clinging to one ever, abandons one after death by calling one a ghost. Saint Ravidas calls this world a house of death. Guru Arjan criticises the tendency to decorate the bier of the dead man with the Chandan, because it makes no difference to the corpse. Throwing the corpse into the dirt does not make any difference for it. He wants us to serve our brothers and parents wholeheartedly instead of decorating the bier and spending much for the funeral rites.

The physical death is not the only death. Abandoning the Lord one feels oneself dead. Guru Amardas is of the opinion that the world which is lured by duality, is not alive. Even the slanderers of saints should be considered as dead. So Guru Arjan advises us to be dead to ourselves and rid ourselves from the sense of duality. We should kill our lust and wrath and purge ourselves of ego and greed.

Blind:

The study of Adi Granth shows that the word blind is generally used symbolically in it. Poetic creation

263. Adi Granth, p. 349.
265. Adi Granth, p. 1152.
266. Adi Granth, p. 1002.
Itself is the symbolic representation of the actual experiences of the poet: "A poem generally comprises of many images, symbols and metaphors, fused into oneness by imagination resulting in a symbolic representation of experiences", says Joseph Chiari. C.M. Bowra, while defining symbolism gives an example of a flower used as an image - "The flower, evoked by the magic word, is the ideal flower which has in it the beauty of all flowers and is not one among them but something above them. The symbolist poets in English literature always attempted to convey a supernatural experience in the language of visible things, and therefore, almost every word is a symbol and is used not for its common purpose but for the associations which it evokes of a reality beyond the senses .... mystical literature is almost inconceivable without it.

The Saint poets of the Adi Granth not only use it symbolically, but at places and in very important contexts it is found used with the meaning of an actually blind persons. In the shalokas of Guru Angad the word 'blind' is used in both the above mentioned meanings - symbolic as well as actual:

270. Ibid.
He whom the Lord hath Blinded, his eyes only the Lord can open.

Yea, he doeth as he knoweth, howsoever, one may warn and reprimand the Blind one. 271

Guru Nanak uses it as a simile to show that the Name is the support of the man as the staff is of the hands of the blind:

As is the staff in the hands of the blind, so is the Lord's Name with me. 272

Saint Namdev uses this image of the blindman holding a staff in his hand to express the spiritual meanings concealed in symbolism. According to him God, Himself, is the staff for the blind persons. 273 The Name is the only Light 274 and if the blind man is made to see the Light of the Name, He feels a thrill of joy. 275 Under the mercy of the Guru, the blind one acquires the power to see the jewel (of God). 276 Here the persons who are ignorant of the jewel (Name) are compared to the blind persons roaming about in the world. They are like the blind ones who are carrying a load on their backs and climbing the hill on a long and winding road. Guru Nanak questions how they can

271. उँचिसां अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः अधिः ।
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272. निती अधिः अधिः अधिः अधिः अधिः अधिः अधिः
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reach their destinations. 277

The unwise and blind egocentric does not know
the state of his soul. The friendship of such a person
is very unreal and illusory like two stones joined with
mud. 278 This image of the stones and mud was used by
Guru Arjan under the influence of Guru Nanak. Nanak used
it to show that evil doings of a man make his mind blind
and this polluted mind spoils his body. 279 This body is
blind and deserted without the Name. 280

Guru Angad considers such a person blind who has
abandoned the path of God, 281 licks the poison of Maya, and
starts loving the wife of someone else. 282 Even the
bride who wears the brassier of lust and wrath and enjoys with
others is blind. 283 Even the
Kabir calls his wife 'Loi' blind as
she has no guide. 284 Without the guru, one is blind and
is involved in strife. The Guru purges us through the
word; 285

Without the Guru, one is Blind and is involved in strife,
Yea, through the Guru is the mind purged, through the
(Guru's) Word is one's mind cleansed.


286. "ਭਾੜਾ ਜੁਨ ਕੱਢੇ ਲੱਕੁ ਏਰੀ ਦੀਜਾਂ। ਨੁਹੂ ਕਲਾਰ ਰੇਤਾ ਭਰ ਸੰਧਰ ਵੇਚਾਂ।" ||
ਨ.ਜ. 1170।
The saint poets of the Adi Granth warn us against
the leaders who are themselves blind. They do not know
the right path and lead their followers astray. Guru Angad through an image advises such persons whose eyes
are wide open not to be led astray from the path of truth:

If a blind man leadeth him, only a blind man can follow.
But he whose eyes are wide opened, why should he be
strayed from the path? 290

Without the knowledge of the true Word, the mere reading
of the sacred books, acting within the three modes and
remaining within the circle of Maya is condemned by Guru
Nanak. Mere bathing, inscribing a sign on the forehead and
singing the praises of the Lord, the blind ones do:

One is Blind from within and without, but pretendeth
to sing (the Lord's Praise).
And washes clean his body and inscribes signs on it
and runneth after Maya. 292

The blind man does not gain anything by coming into
the world. He does not make his heart sacred with the
presence of God in it and does not serve the Guru and thus

290. "...". 
292. "...". 

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290. W (I 
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loses the game of life. \(^{293}\) The tragedy is that the Blind one does not know his real self. \(^{294}\) Guru Arjan is sure that the blessings of the Guru can make the blind man see the three worlds and even the leper can climb the mountains:

The leper scales the mountain, the unwise one becometh a man of wise speech.
Yea, the blind one see-eth the three worlds when he becometh holy through the Guru's Grace. \(^{295}\)

**Disease:**

In Adi Granth, we find many images from various diseases. These images touch our hearts and appeal to our emotions and create human sympathies by expressing concrete emotions. This term 'concrete emotions' seems very strange as some misconceptions have been created about it. Poetry is the art in which images of universal and concrete emotions are created. Dealing with the abstract emotions is the affair of psychology. In this context G.S. Mohan says, "There is a misconception shared by some writers on Indian aesthetics that the process of 'sadharmikarana' makes the reader apprehend the poetic emotions in the form of abstract 'universal generic essences'. I have cleared the misconception by pointing out that poetic emotions are concrete and at the same time universal. Psychology deals with abstract emotions;

\(^{293}\) Adi Granth, p. 1126.
\(^{294}\) Adi Granth, p. 959.
\(^{295}\) Adi Granth, p. 809.
poetry creates images of concrete emotions."^{296}

If one sings the Lord's Praise in the society of the saints and thus attuned to the Lotus-Feet of the Lord, one does not suffer from any malady, pain or sorrow and becomes free from the cycle of births and deaths:

Singing the Lord's Praise in the Society of the Saints, they are affected not by Malady and Sorrow, nor the cycle of births and deaths.\(^ {297} \)

We are afflicted with maladies and maladies\(^ {298} \) and by slandering the saints we are caught in the grip of incurable and fatal diseases.\(^ {299} \) The worldly doctor fails to diagnose the disease and feels the pulse in vain.\(^ {300} \) He alone can cure who knows the malady:

My malady is acute, O how am I to comfort myself? \(^ {301} \)

Yea, he alone can rid me of my Pain who knoweth my malady.

The worldly sweetness symbolising the enjoyments and false tastes of material things leads one into the net of maladies. Even the bitterness which separates us from God, is also painful. The indulgence in both of them is abhorrible:

\(^ {296} \) G.B. Mohan, Response to Poetry, p. 6.
\(^ {297} \) Kriprand, Response to Poetry, p. 6.
\(^ {298} \) Adi Granth, p. 588.
\(^ {299} \) Adi Granth, p. 900.
\(^ {300} \) Adi Granth, p. 1279.
\(^ {301} \) Adi Granth, p. 1189.
\(^ {302} \) Adi Granth, p. 785.
The sweet is the malady as is the bitterness, 303
For, the more one indulgeth, the more is one wasted away.

The Malady of ego 304 keeps the cycle of births and death going and one is not emancipated and time and again had to bear the tortures at the hands of Yama. 305 In case the Malady is cured, one enters into the state of Poise:

The malady of ego is cured and the fear gone, I enter into the state of Poise, all too spontaneously. 306

The human ego is not only a malady but the medicine of this malady also. When it transcends ones individual selfish interest and merges into the higher ego, it becomes a panacea. The malady of craving, 307 attachment to Maya; 308 lust, 309 egotism, 310 the mineness, 312 and duality 313 waste away the man because being enslaved by his inner desires, he is fascinated by the Illusions of Maya. In his ego, being arrogant, he suffers the agonies and pains of births and deaths. 314

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303. भिन्न लोकस तेज तेज तेज नास कह रिसुन भेज ||
 कामाक्षिन वर्ष ||
 व.ज. इ. 1243.

304. Adi Granth, p. 603


306. तृतिय तेज तिसिक तीत तसिक सलने सलन नितन ||
 कामाक्षिन वर्ष ||
 व.ज. इ. 773.


309. Adi Granth, p. 1140.


312. Adi Granth, p. 904.

313. Adi Granth, p. 1130.

314. Adi Granth, p. 768.
The worldly tastes are presented in beautiful images by the saint poets. The smelling is the malady of the black bee, the speech is of the fish, the sight is of the moth and the music is of the dear. 315

If one is to keep his body free from the maladies, one should bathe and meditate over the Name. 316 If it is written on the forehead, one meets with the true Guru. 317 Following the dictates of the Guru, the chains binding one are broken and one enjoys the company of the saints and is cured of the maladies. Guru Ramdas wants us to sacrifice ourselves for such a Guru who tells us the path of emancipation. 320 Guru Arjan creates a beautiful image that one can achieve peace only through the grace of the Guru:

By the Perfect Guru's Grace, my malady (of desire) and pain (of sin) are stilled. And my body and mind are comforted and in Peace, yea, my Lord is worthy of being Dwelt upon. 321

If in the heart is Enshrined the Supreme Being, one contemplates the Lord and uttering the mantram of

the Lord's Name, the ailment is cured. He, Himself, is the only healing medicine of all maladies. If God is merciful, he catches one by the arms and pulls him out of the maladies. Even the five thieves (lust, wrath, false attachment, greed and avarice) are scared away from one by God:

He, the one, is rid of all Sins, all Woes, all Maladies, and lust, wrath, Ego, attachment and greed: Yea, all five thieves are driven out. 328

The egocentrics are wandering here and there in search of some cure for the malady with which they are afflicted by their getting involved in the Five. But these persons who are spiritually blind are bound to be punished and no doctor will provide them with medicine. Guru Nanak, through an image, reveals that worldly pleasures, comforts and luxuries are all maladies. Self-control, discipline and the thorns in the path of truth are the medicines.

God is the only True Physician. The Guru gives

328. ਦੋਹਾ ਅਕਸਰ ਬਾਲੀ ਵੇਸਣੀ ਬਾਲੀ ਵੇਸਣ ਕਰੇ ਬਾਲੀ ਵੇਸਣ ਕਰੇ ਦੋਹਾ ਅਕਸਰ ਬਾਲੀ ਵੇਸਣੀ ਬਾਲੀ ਵੇਸਣ ਕਰੇ ਬਾਲੀ ਵੇਸਣ।

the medicine of His Name\textsuperscript{333} and contemplating His Name one attains Peace and does not suffer from fever.\textsuperscript{334} Guru Arjan through an image, advises us to leave aside all other efforts and to concentrate over the Name:

I've abandoned all other efforts, for my cure is in the Name. Through it, I'm rid of my sins and my maladies, and my mind is cool-comforted. \textsuperscript{335}

The imagery in poetry leads one to find out some secrets of the personality of the poet. The comparatively excessive use of disease images in the poetry of Guru Arjan is for the reason that Guru Hargobind, his son, suffered from small-pox, but he was saved. The thankfulness towards God for his recovery and the consciousness of the fever in his (Guru Arjan's) mind finds expression here and there:

I contemplate my Lord ever:
Yea, 'tis the Lord who hath Himself saved my son.
He hath rid him of his small pox;
Yea, through the Lord's Name, all our afflictions are dispelled." \textsuperscript{336}

Many images of diseases are found in the poetic creations of Guru Arjan. For example, the images at pages 619, 621, 620, 622 and 817 are from the superb pen of this guru. Every

\begin{enumerate}
\item[333.] Adi Granth, p. 500.
\item[334.] Adi Granth, p. 1142.
\item[335.] भविष्यदेव रचित रिप्रिक्सियन लघु रूप से लिखित ||
उप यथा दक्षिण भक्ति नाम भगवान ||
\textsuperscript{336.} अ. अ. प. 817
\item[336.] मदन मदन दशिन समय || पूर्ण अवसर रहे अन्य ||
मीउसा कस्तर लघुणे || विशेष अंश रहे अवसरणे ||
\textsuperscript{336.} अ. अ. प. 627.
\end{enumerate}
poet has some weakness for a certain group of images. He creates identification with them and his experiences in the struggle to exist makes him to create them. C. Day Lewis says, "The identification of the poet with objects which appeal to his senses is the initial step in image making." Every poet has his own favourite images or image-groups. In English literature, we find that Shakespeare has a special inclination towards nature imagery. Milton seems to be inclined towards classics, the Bible or legendary resources.

Guru Nanak believes in fate and it seems to be his conviction that a man comes into the world only after having his fortune written on his forehead. In this world, the man is not only bearing the consequences of his wrong deeds done in the past lives, but at the same time, he is free to make or mar his future life also (life here and hereafter). The Eternal Justice is that he is bound to suffer because of his misdeeds and crying afterwards for help is of no avail:

The Pain of the wrought deeds one hath for sure to suffer, And then it is too late to cry "Save me, O loved ones"

338. Adi Granth, p. 582.
339. ॥ ॥ ॥ ॥
The virtuous soul is always awake as she is waiting for God to come whom she expects at all times. The shafts of love have pierced through her heart and in the pangs of separation, she does not have even a wink of sleep. But the vicious and wicked soul, being careless of the Lord, wastes away the night (life) in sleep and is to suffer afterwards:

In Sleep, the night (of life) turned into the dawn (of death) and having lost my way, I kept separated from Thee, now pain is my only refuge.

Guru Arjan is of the opinion that if one keeps the Guru's Word in his heart, he is comforted and the intense pain of his heart vanishes. The unparalleled poet and prophet, Guru Nanak universalises the pain of the individual soul. He expresses that the whole world is in pain and no one is free from it who can give a sympathetic hearing to the fellow human beings:

If the mind becometh stranger to itself, estranged from it, then, is the whole world, To whom shall I unfold the Folds of Pain, when the whole world is in Pain. Yea, writhing itself in Pain, how will the world know my inmost state?

341.  ਪੁੱਤੀ ਪੁੱਤੀ ਹਾਨ ਵਿੱਚ ਗੁੱਲੀ ਵਹਤੀਆਂ ਲਈ ||
    ਜੈ ਸਰਵ ਸਰਵ ਦੁਖਾਣ ਪੁੱਤ ਪੁੱਤ ਜੀਪਰ ਲਈ ||
    ਅ.ਕ. ਪ. 762.
343.  ਹਰ ਨਾਮ ਦੇਖੇ ਕੋਈ ਰੱਖ ਨੇ ਹਰ ਦਰਸ਼ਨ ||
    ਕੀਤਾ ਹੱਥ ਕੁਥੀ ਵੈਖੀ ਪੁੱਤੀ ਖੰਧਦਾ ਦਰਸ਼ਨ ||
    ਪੁੱਤੀ ਖੰਧਦਾ ਦਰਸ਼ਨ ਸਤਕੁ ਪ੍ਰਵਾਸਕਰ ਤੁਕੁ ਤੋਂ ਵਧੀ ਮੈੱਲਕਰ ||
    ਅ.ਕ. ਪ. 767.
Many are crying because of the intense pain that they experience. But it is of no avail. It is only those persons who know what pain is:

They who develop a carbuncle within, alone know what pain is. 345

Guru Arjan through an image shows that the vicious Brahman dies of the intense pain of the abdomen because of his evil deeds as he has forsaken his Lord. He cannot even die in Peace and is nailed to a cross like the thieves. 347

Fort:

Fort represents earthly possessions. The Proud King Ravana had to leave Ceylon full of mansions of gold. Whosoever forgets the transitory character of the worldly property and depends upon his material possessions, should know that one day he has to part with them. This world of ours is imaged as the fort made of paper and is easily perishable. In order to show the transitory and illusory existence of the material wealth, Guru Arjan creates a beautiful and successful image showing that man builds a temple of straw and lights fire in it. How can he feel

345. नित्य विश्व विभूतिः बैतलिक नरमणि नमोत्कर्षिय ॥
proud of such a fortress as the burning fire will consume the whole structure:

Thou hast built a temple of straw, and beneath it thou lightest fire.
Why then be proud of this fortress and be puffed up by ego?

Guru Arjan, in another image, picturises the world as the castle of sand which falls in a moment:

The world is peopled by the dead, yea it is the castle of sand.
For, in an instant it vanisheth (for us) as doth the paper beaten by rains.

This image is one of the best and the most intense images found in the Adi Granth. 'The world is resided by the dead people' - is one of the paralleled images for its qualities of fertility and boldness.

Guru Nanak uses the image of a fort for the human body built by God out of a mere bubble of a sperm:

Imbued with the Lord's Love, one uttereth the Truth of the Lord who built the fortress (of the body) out of the mere bubble (of a sperm).
Yea, the Lord is the Creator Master of the body of five elements, and embellisheth it He with Truth.
Guru Ramdas creates the image of the fortress showing that this is resided by Maya and attachment. The ordinary man is fascinated by them and they led him astray. Only the Gurmukh conquers this fortress of the body and keeps every thing safe in his control. Within his body, (fortress) the God sits on the True Throne and the Word rings in it:

Guru Nanak creates a beautiful image showing that the mind (the king) rules in this fortress of the body with the help of assistants and courtiers:

In the fortress of the body, abideth the king (our mind), With its special assistants and courtiers and with beauteous Door.

There is a cave in the body which is our real Home and there are nine doors to it. The tenth door is locked and unseen which can be opened following Guru's word If one utters the Name and firmly believes that this fortress of the body is the Temple of God, he finds Rubies

and this is the only success in life. 362

But the other side of the picture is also presented in the imagery. This fortress has five commanders (desires) who are always making fresh demand for revenue and thus try to rob it of its True wealth. 363 There is no doubt that our Lord has created this beautiful body. The man bedecks it with colourful wears and furnishes his court with red and white carpets:

Our Lord hath Embellished the Fortress of our body in a myriad ways;
And the man of the world bedecketh it with colourful wears.
And furnisheth he his court with red and white carpets. 364

In the above image Guru Ramdas reveals that we are busy in decorating our bodies and our surroundings. But when we have allowed the five thieves (of desire) to reside in it, it became the fortress of dust and it fell like dust:

The fortress (of the body) is of the dust; and it falleth like dust,
Within it is the thief (of desire); 0 life, it is all an illusion thou see-est. 365

364. ॥ तस्माँ दर्शिमार योगिनः सदूर जङ्गे संघर्षीः ॥
   तैं परित्वन दर्शिमार लुगितमि प्रवर्तयि ॥
   तस्मां प्रोद्ध सुकृतिमार सदूर प्रत्यक्ष धृतिः ॥
   PM. 1246-47.
365. ॥ चौहर लेके चवर दृढ़ भिन्न लिन केट्टीः ॥
   वीरविनि चौहर वारविहार चेट्टे देह नीर चेट्टे ॥
   PM. 1244.
Town and Village:

In ancient Indian literature, the images of a town, a village, its streets and bazars are very often used. In olden times the walled cities were constructed as they were very important for defence purposes. It had several gates. Such a walled city with gates is used as a simile or a metaphor by the Sanskrit poets for the human body. In Katha Upanashid, we find a very beautiful image: "There is a town with eleven gates belonging to the Unborn (Brahman) whose thoughts are never crooked. He who approaches it, grieves no more, and liberated (from all bonds of ignorance) becomes free." This town with eleven gates is the human body with eleven openings: two eyes, two ears, two nostrils, mouth, arms, generating organ, the navel, sagittal suture (the opening at the top of the skull). In Bhagvad Gita, the last two openings are omitted.

In Adi Granth, the township is used as a mere township by Guru Arjan. Saint Kabir and Guru Ramdas create two images of the thieves stealthily entering in our home with the intention of stealing the treasure of the Lord's Name:

The five desires thieve the township (of the body) and steal away the Lord's Name.
But when one traceth and catcheth them through the Guru's Wisdom, then the inner Riches are saved.


367. Bhagvad Gita, 5.13, referred to by John B. Alphonso, Karkara, An Anthology of Indian Literature, p. 60. (f.n.)


368. "जयं कृष्ण जीव से जीवित जगत्व तत्तवित्वरोच विगीत"।
369. जयं कृष्ण जीव से जीवित जगत्व तत्तवित्वरोच विगीत"। 4.3. उ. 1178.
It is only by good luck that we find our God within the township of the body. God is imaged as sporting like a child in the body by Guru Nanak. No one knows in which form He is:

In the township (of the body) liveth the King, Ever-fresh sporting like a child. He's neither man nor woman nor bird; He's True and the very Embodiment of Wisdom.

This image (created by a simile), because of its originality, freshness, fertility and intensity is a perfect poetic image. The child playing in the home, because of its familiarity, touches our emotions by creating thrilling sensations in our hearts and at the same time this image serves the purpose of creating intimacy with God through a very intense relationship.

Guru Nanak was against asking for alms considering it as a part of one's meditation and an essential for a seeker of God. He instructs us to ask for alms of wisdom and good deeds in the township of the heart and thus to transcend spiritually and to ascend to the Eternal City of God.

372. ਕੰਢੀ ਰਾਠੀ ਕਰੀ ਸੁਹੁ ਸੰਗੇਰੀ ਕੀਵੀ ਅਨੁਲੂ।
ਸੰਗੀ ਸਨੁੰਦਾ ਤੇ ਕੀਵੀ ਸੰਗੀ ਸਾਁਠੀ ਸੰਗੀ।
ਸਿ.ਜ. ਪ. 1010.
The 'township-image' is also used to show that this world (town) is full of sorrow and anger. If one is to be saved from them he becomes a follower of the Guru under whose instructions he transcends this human existence. The name of the city, Banaras, is used by Ravidas, Gaya and Banaras (the pilgrim-stations) are exploited in imagery because of the performance/the traditional rituals of providing food to the dead ancestors without creating any spiritual and emotional attachment with God. Such actions on the part of human beings are useless.

Saint Ravidas creates the image of an ideal and model town which is free from pains, sorrows, cares, griefs, dreads or failures:

'Griefless' is the name of my town,  
Where abide not either pain or care,  
No anguish there of tax or goods,  
Neither fear, nor error, nor dread, nor decline.  

In Adi Granth, we also find the image of a village in which the agriculturists reside. The land lord has five tenants to work on his farm. These five tenants (farmers) are explained as the eyes, the nose, the ears, the tongue and the sex organ. These five farmers do not abide by the dictates

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377. ਸੇਂਤਿਪੁਕਾਰ ਧਰਤੀ ਦੇ ਟਿੰਡੀ ਕਦੇ ਕਦੇ ਕੇਵਲ ਕਦੇ ਦੀਰ੍ਹ ਕਦੇ  
ਦੋ ਉਸੀ ਧਿਰਮ ਦੇ ਭਰੁ ਕਦੇ ਭਿੜ੍ਹ ਕਦੇ ਭਰੁ ਦੇ ਉਦਾਹ ਹਮਿਰੁ ।  
ਅ. ਜ. 345.
of the land lord (soul). This series of images is important for the pronouncement of its verdict on reality which is given very artistically by poetic suggestion. It instills the idea of rebellion in the brains and hearts of the ordinary farmers. It reveals, indirectly, that in the case of a mass rebellion of the peasantry, the land lord will have to flee. The appeal of the image is to the social emotion of the rural agriculturist class and encourages them to achieve their rights and to protect themselves from the exploiters. In the image, there is no doubt, that the line of thought goes against the five farmers, but it, indirectly, impresses upon them that they can also rise in rebellion against the land owner.

In the village of the body, the soul (mind) is the land owner who tenanted to the five farmers: Yea, the eyes, the nose, the ears, the tasting tongue and sex-organ which obey him not.

O friend, I'll abide not in this village:
When my conscious (mind) the record keeper, asketh from me the Account of every moment. 378

Farid creates the image of muddy streets in the rainy season. It is raining and the beloved is to go to the house of her lover. She overpowers all obstacles by facing all these difficult situations, heroically, without giving even a thought.
to duality. Its appeal to our feelings and emotions is as it concerns the universal theme of Love. Moreover, it inspires us to act courageously in the most trying and critical situations:

The streets are muddy, the House of my Spouse is far; but I am in Love with my Lord,
If I go out (in the Rain), my Blanket is wetted; and if I stay behind, I lose my Love. 379

Farid, in the same stanza, decides to go to the house of the lover under all circumstances facing all the mishaps. This image is so fertile that another layer of meaning also flows from its flowering into a poetic image and that is that the spiritual path is very thorny and full of obstacles like the path of love between two persons of the opposite sex.

Parts of the Human Body:
In this section dealing with the various parts of the human body, we find very successful similes and metaphors. But many of them lack the qualities of becoming successful poetic images. We find that they do not even go beyond their primary meanings and thus produce the exact copy or the still life. This is not the way of creating good poetic images. We do not agree with William Cowper, when he says, "Arrest the

379. इतने मे हाजी दुधिक शुभ तपस्य दिखाए रेख। किर उ दुधी तथाक दुर उ दुधी रेख। ॥

\[379.\]
fleeting images that fill the mirror of the mind and hold
them fast. And force them sit, till he has pencilled off,
A faithful likeness of the forms he views.”

In Indian literature, we find that human body and
the soul are considered as two different entities. Some
religious scholars of the ancient times, even thought of the
human body as the enemy of the transcending human souls which
are compared to the sun in Katha Upanishad: "As the sun the
eye of the whole world, is not contaminated by the external
impurities seen by the eyes, thus the one Self within all things
is never contaminated by the misery of the world, being
himself without." The suffering of the world is real but it
does not touch the spirit; it only touches the psycho-physical
vehicle in the body. The individual ego makes a confusion
between the unsuffering self and the not-self. This false
identification is due to non-knowledge of the true nature
of Brahman.

In Adi Granth, Guru Nanak prays to God to be merciful
and to lead him on to the society of the saints and adds
that he will serve them by washing their feet:

380. William Cowper, Task, ii 285-93, quoted by Shirley A Barlow,
The Imagery of Euripides, p. 6.

381. Katha Upanishad, Fifth VAlI, Second Adhyaya, quoted
by John B. Alphonso, Karkara, An Anthology of Indian
Literature, p. 61.

382. John B. Alphonso, Karkara, An Anthology of Indian
Literature, p. 61 (f.n.)
O God, be Merciful and Lead me on to the society of the holy: Yea, I'll wash the Feet of Thy Saints. 383

Because one's viciousness is expelled and virtue is inculcated, Guru Arjan wants one to drink the wash of the feet of such persons. 384 One washes the feet of such person from the lower strata of society whose heart is the abode of the Lord and he contemplates Him in his heart. 385 In order to escape from the clutches of Maya, and to fulfill one's wishes, one should cling to the feet of the Guru, wash them and worship them. 389

But it is also through good luck that one is attuned to the Lord's feet and then fears and doubts are dispelled. 390 The seeker should remain in the presence of the Guru and his soul should always concentrate on him and he should cherish the Guru's feet in the mind and then the strayers are brought back to the path of truth. 391 Guru Arjan suggests bowing the head at the Saint's feet, and lying prostrate before him, kiss his feet and wipe them with one's hair. 395 If the soul (bride) wants to merge in God (groom), she (bride) should serve the Guru to get His wisdom. 397

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383. यशि किलक्ष यविति प्रेमितु पंज दिखित दाम वेदिं उम तथा ते॥
Guru Nanak creates a very original and appropriate image of one's foot being pricked with a thorn which, symbolically, shows that one is saved from the agonies and tortures by the Satguru:

No thorn runs into the foot of one whom the true Guru protects and Redeems. 398

Guru Amardas, through the image of the slipping of the foot, impresses upon us to avail of the time fully and not to waste it by getting involved in the illusions of Maya. 399

By creating the image of walking with naked feet, one is reminded of the time of death. 400

Sunder Dass, the great grandson of Guru Ardas, while depicting the last moments of the life of Guru Amardas shows how Guru Ramdas was nominated a guru and under the orders of Guru Amardas, every body repaired to his feet as a token of accepting him as the Guru. 401

Head: Guru Ramdas expressing his devotional love for the saints, creates the image of cutting his head and spreading it over the path:

398. ਰਾਮਦ ਸ੍ਰੀ ਰੁਠ੍ਰੇ ਤੋਂ ਧਮਨੀ ਪ੍ਰਦਹਿਤ ਸੰਗਰਸਤੇ ਹੈ।।


400. Adi Granth, p. 872.

I'll cut up my head into bits to be spread over
the path that Thy Saints traverse. 402

Offering of every bit of one's head to the Guru as
it is through him that one is united with God and surrendering
the head as a price for hearing the Glorious praises of God,
one mergeth in Him with the Mercy of the Lord. In "Siddha
Goshta," Guru Nanak, while offering his head as an offering
to His Altar, surrenders his body and mind to Him. 406

The image of the written words of luck on one's
forehead is very often used by the saint poets. Guru Arjan
creates the image of one's being saved from the snares of
Maya only if it is so written on the forehead. If it is
pre-destined, one joins the company of the saints and
repairs to the feet of the Guru.

Guru Amardas creates the image of throwing dust upon
the head for the seeker of truth who roams about in the world
aimlessly and being a slave of certain religious rites and
ceremonies, lives the life of a man who is far removed from
God.

408. Adi Granth, p. 492.
The forehead of the slanderer is blackened and it remains so here and hereafter. But God, Himself, anoints the forehead of the saint and approves of his services.

The image of the three attributions on the forehead is used by Guru Arjan for the vicious persons who are cruel, rude and hungry:

On her forehead are the three attributes : vicious is her look. And cruelty she speaks, yea, she is of rude tongue. For ever hungry is she and knoweth the Lord to be far.

Hands: With hands folded, one prays to God to bless one with His Praise and God in His Mercy blesses one with the Name by placing His Hand on the forehead of the devotee. God saves them with his protecting Hand and pulls them out of the quagmire of the world by holding them by the hand and thus they are, ultimately, united with Him:

The Lord Holding them by the hand and pulleth them out (of the quagmire of the world), And Uniteth those separated from Him, birth after birth.

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413. श्री रामदीप संपादित अवस्था || कइं लक्षण निवारण ती कुख ||
    नजर मुखी धिल नही लुल ||
    ज. ए. प. 394.
417. यथा धरति मूलिक अपि तथा || नसम नसम ते दूरे तथे ||
    ज. ए. प. 744.
Guru Nanak reveals that, at the orders of God, the Guru places his hand on the forehead of the devotee and all his evils are expelled from within. Kabir prays to his Guru by raising his hands for his mercy and the Guru saves him instantly. They are lucky on whose foreheads their Gurus place their hands, their hearts become replete with virtue and they are saved from the snares of the three modes.

With folded hands, one prays to the Guru to show him the way that leads to the mansions of the Lord, and the Guru holding by the arm, yokes one to the service of the Lord.

Eyes:

Those eyes I saw today that once bewitched the world, Then, they bore not the streak of Collyrium, and now they are the nests of the birds.

The critical study of this image makes it clear that Sheikh Farid is a great image maker and also a staunch and devoted saint. The mystical illumination of the mystic in this stanza, mingling with the spontaneous poetic expression of the aesthetic sensibility of the poet, can only produce such stanzas of higher literary values. Here Sheikh Farid comes close to Guru Nanak and Saint Kabir. The beauty of the verse

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424. अस्तित्व फिर देशियों मे देशियों मे देशियों मे देशियों मे देशियों, नायक से मनोबल मे नायक से मनोबल मे नायक से मनोबल मे नायक से मनोबल मे ॥
अ. ज. फ. 1378.
lies in the combination of two different and rare qualities. T.S. Eliot explains them very clearly: "...this disturbance of our quotidian character which results in an incantation, an outburst of words which we hardly recognise as our own (because of the effortlessness), is a very different thing from mystical illumination. The latter is a vision which may be accompanied by the realisation that you will never be able to communicate it to any one else, or even by the realisation that when it is past you will not be able to recall it to yourself; the former is not a vision but a motion terminating in an arrangement of words on paper."425

The beauty of the imagery of Guru Nanak, Saint Kabir and Sheikh Farid lies in joining the two - the vision of a mystic and the spontaneous expression of a poet. In Adi Granth, Guru Nanak through an image wants the human beings to act according to the directions of God and it pleases Him. He creates a picture of applying such collyrium to the eyes which is pleasing to the Lord.426 The collyrium of Guru's wisdom vanishes the doubts and illusions and as a result of it, one starts seeing God and God alone.427 It is through Guru's instructions that one understands the truth

of getting the true collyrium from the Lord.\textsuperscript{428}

Saint Kabir says that he is concentrating his sight of the two eyes on One and his eyes remain fixed upon the same point.\textsuperscript{429} Guru Arjan says that his eyes see nothing else and he always contemplate His Name.\textsuperscript{430} They, both, are depicting the state of the mind and spirit of the human beings who transcend the baser realities of life and Maya fails to ensnare them.

On seeing the vision of the Lord, the eyes are cool-comforted, one's tongue starts uttering his Infinite praise\textsuperscript{431} and love wells up in one's eyes and they are dyed in His Colour.\textsuperscript{432} The saints wanted to distract the attention of the men from the physical charms of women by saying that they do not last long. Kabir creating an image of old age, paints the picture of tired eyes, ears and the whole beauteous body. He further comments that age has worn out his five senses but still the foolish man remains fascinated in the illusory Love of Maya.\textsuperscript{433}

\textbf{Neck:} Guru Arjan wants the human beings to love God as one loves to wear a garland on one's neck.\textsuperscript{435} It is not an ordinary

\textsuperscript{428.} Adi Granth, p. 766.
\textsuperscript{429.} Adi Granth, p. 1356.
\textsuperscript{430.} Adi Granth, p. 386.
\textsuperscript{431.} Adi Granth, p. 1181.
\textsuperscript{432.} Adi Granth, p. 1206.
\textsuperscript{433.} Adi Granth, p. 225.
\textsuperscript{434.} Adi Granth, p. 793.
\textsuperscript{435.} Adi Granth, p. 925.
garland, but the power of which is innumerable times more
than the encircling line that Lakshmmana (exiled with Rama and
Sita) is said to have drawn round the hut in which Sita was
left alone. The man, who has been taken into God's embrace,
thinks that his days have turned. Hearing the prayers of
the devotees, the God being merciful, locks them in His
embrace and they become free from fears and doubts and are
thus saved from the hot winds of the worldly strife and
materialistic struggle of possessing more than they deserve.
Getting involved in the net of the five hypocrites (robbers)
and their queen (Maya), the Accepted persons are saved and
no harm is done to them.

Tongue: Guru Arjan creates the images of the tongue,
uttering the Lord's Praise and thus becoming pure. One is
saved from the sorrows and strife of life, if one contemplates
the Name. If one indulges in the other worldly tastes, the
tongue starts talking rude and thus he fails to taste the
delicious 'Har-Rasa'.

Nose: Guru Nanak appreciates the beauty of the
male figure of the Lord who is the groom of the bride (the soul)

441. Adi Granth, p.1058.
by creating an image of the ideal male. He has a sweet tongue, a long pointed nose and large and black eyes. Guru Ramdas, giving tongue to his views about the Omnipotence of God and His control over all the movements in the universe, including the world, creates the image of driving by the nose:

The Lord of man hath created all men, and by Him are all driven by the nose. The nose of the slanderer is cut and all those who are devoid of the Name of the Lord, are dishonoured as their noses are cut and they are wasting away their precious lives in vain.

Mouth: Guru Nanak using as a simile, the menstrual period of woman, uses the impure and bad-smelling mouth of the vicious persons:

As the woman hath her periods month and month, So doth impurity abide in the mouth of the impure, and continually he is scorched.

Guru Ardas reminds us that our ears were created with a purpose of hearing the Truth only. On the contrary,

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444. Adi Granth, p. 1135.
446. Adi Granth, p. 472.
we listen to the worldly music which instigates us to follow the path of the vicious Maya. On the hearing of the truth, one's body and mind blossom forth. Guru Nanak wants to impress upon us not to limit ourselves to our worldly needs and thus being caught in the net of five demons, remain unaware about the higher spiritual values of life. Forsaking the Name, with faces blackened, they appear in the Lord's court and are wasted away:

When one getteth old, one's body is beaten out of shape, But one contemplates not God who's our only friend in the end: Yea, whosoever forsaketh the Name hath his countenance blackened; and he, the false one, is wasted away at the Lord's Court.

Knowledge and Ignorance:

"He who knows at the same time both knowledge and not-knowledge, overcomes death through not-knowledge, and obtains immortality through knowledge," says Isa Upanishad. The learning of 'knowledge' and 'not-knowledge' is made available through discourses and through the study of religious sacred books. Mere reading is of no avail. One has to grasp the meanings communicated through the word. G.B. Mohan tells us

449. विद्वेद् ब्रजामृत संसारी लोकः देवती || तथु तु साक्षी जीविका मेशः ||
राम देविनु च भृदि भृदि उत्सवस्य एवम् भवति हः ||
स. ज. य. 1027.

450. Isa Upanishad, quoted by John B. Alphonso Karkara, An Anthology of Indian Literature, p. 66.
about three types of the meanings of every word. According to him, words have three types of meanings. A word has a primary literal meaning fixed arbitrarily by convention. A word also has a secondary meaning which is derived from the context in which it is used. Apart from these primary and secondary meanings, a third tertiary meaning also may operate. The tertiary meaning is suggested by the primary or secondary meanings. Beauty in poetry consists in the predominance of the suggested tertiary meaning over the primary referential and the secondary contextual meanings. It may appear paradoxical that the essence of poetry is not what is directly expressed but what is indirectly suggested. All poets find out direction by indirection. They resort to metaphor, paradox, hyperbole and other figures of speech because the direct and straightforward of expression is not adequate to objectify their experiences in images. The suggested meanings cannot be considered to be the sum total of the component parts of the primary and secondary meanings. It is certainly based on these meanings; but it also transcends them. It is like the loveliness of a beautiful woman which is not the total of the beauty of the separate limbs and features but something transcending them though based on and projected by them.  

Guru Arjan creates the image of writing on the forehead and after coming into the world the same fate awaits every body. Every body is destined to live in the fear of God because it is He alone who is fearless. Who meets the Guru, banishes his fear of birth and death and attains to the Truth.

Singing the Lord's Praise in the fellowship of the Saints, only those persons ferry across who contemplate the name and thus find a place in the court of the Lord. They alone are emancipated on whose forehead such words are written.

Guru Nanak says that man has to leave the world as is the written order of the God and the wailing and crying man and woman who are his relatives, cannot survive the dead man because the couriers of Yama have come to take him as it was written on his forehead which could not be altered. Even the reading of sacred texts alone cannot save us:

One is born in Pain, and dieth in Pain; yea, one dealeth with the world in Pain. Hereafter is also Pain (for such a one), and the more such a one readeth (the sacred texts), the more he waileth. Untie any package (of the world) and lo, 'tis Pain alone that showeth its head.

Lo, one burneth in Pain, while alive; and dieth too in Pain.

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452. Adi Granth, p. 1101
459. वे रहि तीन भूत लोभ वेदन हतांकर भ्रमरित।
ये रहि अशी शरीरी गुप्त विध तलवित यवनि।
उस लोक उपयुक्त अमृत रूप र खिलिन्ति हृद्धि।
उस रहि तीन नमो मुखिया नृथिं त किलिन्ति तृप्ति॥

1299. Ad. 1240.
Guru Nanak creates the image of writing on the wooden slate in order to express the idea of the Omni-Presence of God. He, Himself, is the wooden slate, Himself the pen and Himself the Scribe. Guru Amardas wants that the name of God should alone be written on the wooden slate. Through the image of writing on the paper, Guru Nanak conveys that our deeds are the papers and our minds write on them two kinds of writing - good and bad. In another image, Guru Nanak advises us to make the body the paper, the mind the ink pot and tongue the pen and thus to write the merits of the Lord. At another place he wants man to burn avarice and with the ashes of it to make ink and to write with the pen of love on the paper of human intelligence:

"Burn thy avarice and pounding it, prepare the ink, And make thy intelligence pure like paper to write on, With the pen of Love let thy mind, the writer write on it as the Guru instructs."  

With the use of the school-image, Guru Ramdas, expressing the idea of the Omni-Presence of God, shows that God, Himself, is the school, the teacher and the student. Guru Nanak is against accepting tuitions and remuneration.


464. अर्थसे मेल अफिभु जिनि, भलि तापत लठि गण्डि || 
बर्ति तापत तुम्हि राजि कृपणि हनु नुक्ते दण्डि सम्पन्न || 
अ.ल. 16.

as a reward for imparting education as it is like consuming poison. He says that only such a Pandit is an intellectual in the real sense of the word, who churns his wisdom to find its quintessence:

The Pandit is well-read only if he Reflecteth on the Word all-too-spontaneously.
And churneth his wisdom to find its quintessence, attaining to the Lord's Name.

Ignorance: Guru Tegh Bahadur says that man is involved in the affairs of the world because of the darkness of ignorance and hence cannot meet the Lord. Ignoring God, the egocentric is contemplating Maya simply because he is enveloped in the darkness of Ignorance (spiritual knowledge) and thus the ignorant loves the other (the material objects which are the enticing manifestations of Maya). It makes the unlucky person die like someone who is so unfortunate as to die by drowning even without water. Such a man is the abode of anger and avarice and one can only laugh at the foolishness of such a person who sings the songs of truth in ignorance and in order to satisfy his selfish ends he exploits

466. Adi Granth, p. 938.
467. गुरु तेघ बहादुर साहिब द्वारा दिया गया दोहा ॥

his religious position:

If one singeth the Lord's Praise, bereft of Wisdom, 
Or Converteth his homestead into a mosque to satisfy his hunger. 472

Kabir says that if He Wills, makes the utterly ignorant person, the wisest one. 473 If one abides by the orders of the Satguru, the shackles are broken and the darkness of ignorance is dispelled. 474 The tragedy of the human beings is that they are disillusioned by the false love of wine and Maya 475 and do not even know that the broken thread can be tied up into a knot through wisdom:

If the knot is loosened, 'tis tightened up again through wisdom. 
So fulfil thyself the Guru's Word. 476

In the above image Guru Nanak, very successfully, uses the knot-image which is quite familiar to us all and makes the spiritual meanings crystal clear for the ordinary person.

Only that person is wise who wears the Necklace of the Lord's Name around his neck. 477 Such a Pandit, in whose heart

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472. ੱਕਾਰ ੱਕਾਰ ਕਹੀ ਲੀਉਂਗ || ਬੂਟੇ ਪੀਤ ਅਨਤੇ ਮਾਈਰੀਣ || 
     ਸੰ. ਪੁ. 1245.

476. ਤੂੜੇ ਮੋਕਾ ਬੀਜ ਕ੍ਰੋਨਗਨਿਗ || ਬੂਟ ਸੰਕ੍ਰਿ ਚਾਲੀ ਤਕਨ ਮਾਈਰੀਣ || 
     ਸੰ. ਪੁ. 933.
the light of the Name is enshrined, wails at the loss of wisdom like a miser weeping at the loss of his wealth. 478

The mere reading of cart-loads of the sacred religious books is useless and one does not ferry across but instead drowns. 479 Such a man who is very widely read without any profit, falls in the net of Maya, avarice and false attachment. He forgets the Name of God and in the end will have to bear the punishment at the hands of Yama. 480 The real learned person is the one who frees himself from the three Modes and meditates over every thing seriously. 481 Loving the Name as a mother embraces his child, 482 such a scholar dwells on truth. Guru Nanak considers such a Pandit the real intellectual who meditates over the Name and lets it grow like a plant:

Yea, he alone is learned and wise who practiceth the Name: For, unless a tree is rooted in the soil, how will it spread out its shade? 483

Saint Kabir advises Kazi that the mere reading of Quran is of no avail unless one believes in the Omni-Presence of God and practises the philosophy of Quran in his actions. 484

485. ते बुद्धिय ने उपम मोहन निति नमन नही है।
उसे ते नम मोहन निति दर दिखै है। स्मृति 1288.
Guru Nanak creates an image from the religious practice of the Hindus. The worshipping of idols, dressing in the fashion of a typical Brahman and reading the scripture at the proper time alone is of no avail. Such a person is denounced and condemned for his hypocrisy:

They read the (holy) books, perform prayers and fight,
And they worship stocks and stones and then, like the herons, enter into a pseudo-trance. 487

Kabir uses a beautiful image created in a simile to show that such pseudo-religious men are like donkey loaded with chandan (the scented wood). 488 The reading of Vedas have become a farce. The philosophy and knowledge of Veda is so deep, so vast that even Brahma wasted his life by reading them as he did not find the true worth of the Lord. 491 They who are not contented and are feeling tired of reading the sacred books, are burning in the fire of craving as they failed to have self control and discipline. For such a Pandit, Kabir says:

487. तेर बुद्धि स्वामि भवति॥
   जिस दुधः भजन नमावि॥
   अं. ज. प. 470.
492. Adi Granth, p. 647.
But, while thou are drowned with all thy faith in the Vedas, I'm Saved uttering the Lord's Name. 494

From this, we should not conclude that these saint poets were against the philosophy of the Vedas, but they were against the formal religious practices of their times. The religious practices and conventions were so stagnant as to emit an evil smell as the Hindu religion was reduced to a set of rituals and rites and the essence of it was forgotten and ignored. Guru Ramdas wanted the Hindus to examine the Vedas and Purans to know that every age has its own Dharma. 495

The Vedas accept and propagate the glory of the Name of God and commend the song of loving adoration. 496 Guru Arjan fails to understand the reason why a man is not enshrined even after hearing the four Vedas and the eighteen Puranas. 497 Guru Nanak is of the opinion that being wise through the teachings of the guru, the man can understand the Vedas and because of the light of its knowledge swims across. 498

Guru Ramdas reaches the conclusion that the sacred texts are means to an end and not an end in themselves as

494. तभि तन्मागनी तथा तन्मागनी तथा नाति तन्मागनी तथा तन्मागनी तथा

495. Adi Granth, p. 798.
496. Adi Granth, p. 919.
these hypocrites and crow-minded persons believe:

I've searched through the Vedas and the Shastras, but truly hath Narada, the sage, uttered:
That one is emancipated only by uttering the Lord's Name, when one associates with the Saints, by the Guru's Grace.

Human Relations:

Imagery is the most suitable and important aid for the suggestive, subtle, indirect and veiled presentation in poetry. For such a purpose metaphor is the unfailing figure of speech. In "An Essay upon unnatural Flights in Poetry (Bouhour's first dialogue), metaphor is rightly appreciated:

"As Veils transparent cover, but not hide Such Metaphors appear, when rightly apply'd." 501

When properly woven in the texture of poetry, the congruous imagery serves as a second line of action running parallel to the real and thus multiplies the desired impact upon the readers. Its appeal becomes the more effective as it influences the reader through the sensuously perceptible faculties. The poetic image helps in capturing the anarchic imaginative flights and giving them a direction and a lead

500.  समझू के जैसे भें धरिये तेर छालत साक्त भावने।
      तब करू धरिये जैसे दलू संसारिति तृणि किसने।  
      म.  ड.  प.  983.

prepares such an atmosphere in poetry that it becomes easy for
the poet to arouse the emotions and feelings necessary for the
realization of the desired poetic effect.

In the oldest Indian religious classic, The Rg Veda, we find the image of a loving wife attracting her husband by embellishing herself. This image is used for the spiritual purpose concerning Vak:

"One man hath ne'er seen Vak, and yet he seeth;
One man hath hearing but hath never heard her.
But to another hath she shown her beauty as a fond well-dressed woman to her husband." 502

The greatest physical comfort and bliss lies in sleeping with one's husband, locked in his embrace. Its acme is reached in the physical union of both. This is used as an image by Guru Nanak for the relationship of the human soul (bride) and God (her groom):

The Bride is Bewitched by the Lord and she sleepeth locked in her Lord's Embrace. 503

In the whole of the Adi Granth the dominant relationship used for spiritual purposes is that of husband and wife. The

502. Rg Veda, To Jnanam, X.71.
quoted by John B Alphonso Karkara, An Anthology of Indian literature, p.43.

503. नृपुरुष निभानारी विन महिं मुरनी तम्म॥

7. 843.
bliss and ecstasy of this spiritual experience of creating oneness with the super-soul, the Almighty God being intangible, is expressed through the experience of sexual union of husband and wife and it is not dealt with like the 'Char Vakyas'.

It means that the social norms are not violated by the saint poets of the Adi Granth. But on the contrary a powerful, useful, legal and desirable morality is implemented and strengthened. God is presented as the groom and the human soul is His Bride. Kabir through an image stresses upon this husband-wife-relationship and shows that the love and fear of the spouse (God) in the heart of the bride (human soul) is the basis of such a relationship and she remains full of humility.

These saint poets did not ignore the role played by Maya, the rival. Maya does not like the mutual love of the couple and plays tricks to separate them. So the soul prays to God not to remain away from her even for a moment. Guru Arjan expresses this situation in an image of two lovers to show the uncontrollable love of the soul with God:

0 Love, if Thou art mine, then Separate not me even for a moment.
0 Love, my soul is bewitched by Thee and Long to see Thee ever.

504 Adi Granth, p. 1197.
505 Adi Granth, p. 483.
506 Adi Granth, p. 745.

507. ने तु भक्ति मनसु निशा निद्रा मैं उठेई॥
नाश भक्ति उठेई मेरी ग्रन्थ ग्राह पर्याय नाश उठेई॥

ਸੰ. ਜ. ਲ. 1094.
'Love at first sight' is also pleaded in the Adi Granth. Guru Arjan, replete with the devotional love of God, could not check his emotional and passionate outbursts:

Our Loved Lord hath Bewitched my mind with His Glance of Grace, 
And I'm imbued with His Love all too spontaneously. 508

In the above image, the relationship of two lovers is used and it is not the image created on the basis of the relationship of husband and wife. But this relationship is not ignored by Guru Arjan. The relationship of the husband and wife is used by Guru Arjan for God and Maya and the image created by him is as follows:

When the Spouse, our God, is within(us), the Maya, His Bride, us forsaketh, 
But when we drive out God, Maya reigneth, supreme. 509

The above image is incongruous as the relationship of husband and wife is of love and not of hatred. They both enter the house together. And as this image is based on a wrong foundation, of hatred and dislike, it has proved a failure. Had it been that the man is the beloved of two lovers (Maya and God) or the one wife of two brothers. When the one
is in the other is out as two swords cannot enter into the same sheath at a time.

There is no lack of successful images concerning the relationship between the husband and wife. For example, Sheikh Farid creates a successful image in which human life is the bride and death is her spouse:

The life is the Bride, Death the Groom, who marrying her, will carry her off. The body, after bidding farewell to life, to whom then will she go to embrace. 510

How intense, meaningful, evocative, fresh and familiar this image is! It arouses our feelings of sympathy with the bride (life) and also her mother (human body).

But Guru Arjan himself creates a very congruous and familiar image which is very simple, purposeful and successful. Here we find that there is congruity and familiarity in the following image. The ill-treatment at the hands of in-laws is very artistically used in this image. The soul (bride) is separated from God (groom) and has to live with mother-in-law, father-in-law and brother-in-law who are all her enemies because they treat her very cruelly:

510. निषिद्ध काहर शूदा जु श्री नारी भजापात॥
अपहर शही मैं श्री जाकि लो भापु॥

ṭ. ṭ. 1377.
My mother-in-law is my enemy, my father-in-law is garrulous, and my brother-in-law hauleth me ever over the coals.
But, if Thou, O my Love, art on my side, then they play but with ashes. 511

There is another shade of the same relationship of the husband and wife. Farid creates this image for life (bride) and death (groom) and Guru Arjan creates the image of a separated bride living in the house of in-laws. But Guru Nanak takes the pre-marriage situation in his image. In the house of the father (world) resides the daughter (soul), who is to marry her would be husband (God). It shows that father's house is not the permanent home for the girl, but her real home is the house of her would-be-husband. So involvement in the world is illusory whereas the residence of the husband (God) is the only lifelong residence for the human soul. Guru Nanak tells us that one can only reach his true Abode if one serves the true guru. 512

Namdev takes the illicit relationship between man and woman as the base of his imagery and lays more stress on its intensity. The sexy woman craves for the man with a passionate yearning of illicit relations. The man of lust always needs a woman to satisfy his desire. This passionate

511. ॥ ॥ अदि ग्रांथ, प. 963.

512. ॥ ॥ अदि ग्रांथ, प. 935.
attraction for each other is used by Namdev in the image. He expresses his love for God through this image as he finds himself passionately attached to God just as the man of lust always craves for a woman. 513

Although Guru Arjan emphasises the relationship of father and son, but he also does not ignore the relationship of love between two blossoming hearts. The genius poets Guru Nanak, Kabir and Farid concentrate upon husband-wife relationship and have erected the edifice of morality on this strong foundation of the accepted relationship between them (husband and wife). Sexual love between the two which is at the very root of the human civilization, is honoured as the most practical, useful and accepted norm of morality. The extra-marital relations are abhorred, rejected and denounced, especially that of a prostitute, the insincere wife and the insincere husband.

Guru Arjan differentiates the saintly persons from those who are involved in the passionate sexual fascination of a woman:

Some pass their lives involved with the women, 514
But the Saints are Inebriated only with the Lord’s Name.

514. आखु फ़िरहैं सप्त प्रक्ष प्रक्षी॥
प्रिय सबे तेजस सुभ मुलकी॥
भ. भ. ल. 914.
Such vicious persons so intensely get lost in this mad pursuit, that St. Namdev, taking into consideration their intensity in the blind sexual love, says that his love to Lord Krishna is of the same intensity:

As the vicious man goeth after another's woman with that intensity do I love my Lord-Krishna. 515

On the critical analysis of this image, we find that it is not a very successful image. The reason is that we are expected to find a new relation between two realities moving into opposite directions and having no similarity between them. There is only one insignificant similarity between the two and that is of intensity only. In one case the intensity is for a vicious purpose and in the other it is directed towards a virtue, one's love for God. It creates disintegration, whereas the poetic image is desired to show that there is a unity, system and pattern in the seemingly chaotic reality around us.

Kabir's understanding of the human nature is so correct and exact that if a woman does not wail for her dead husband, she is entangled with some one else and such a man or woman falls into hell:

515. नाये विषे रेंजू धत रुखी।।
                           नाये रघु दुस्ति भूखी।।
                           ॥ ॥ र. ॥ ॥ 874.
                           ॥
When the husband dies, the wife crieth not for, she has then another (spouse) to look after her. And when this care-taker also dieth no matter how much she enjoyed sex with him, she will fall into hell. 516

This illicit relation is so much hated by Kabir that he thinks it proper to compare Maya with such a vicious wife. 517 Guru Nanak also compares Maya and attachment to an unchaste woman. 518

In the poetry of the saint-poets the sexual relation between a husband and a wife is considered sacred and all other extra-marital relations are denounced. The prostitutes, who consider their bodies a commodity, and embellish their bodies in such a way as to instigate the passers-by to empty their pockets for their sexual satisfaction, are called witches. Kabir through an image of a prostitute sitting and waiting for a customer, expresses his hatred for this vicious business and wants prostitution to end:

This street woman decketh herself in many, many ways, but she’s cursed by the saints and wandereth about like mad. And runneth she wildly after the saints. But dreads being beaten by them by the Guru’s Grace, she is the only sustenance for the worshippers of Maya. But to us she seems to be a blood thirsty witch. 519

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516. अभाय भी उठी रुपवा त उठी || धिं राजस्त अभाय त उठी || जसले त न होगा कै स भिड़ना || अ. ज. घ. प्र 871


519. अभाय भी उठी रुपवा त उठी || जसले त न होगा कै स भिड़ना || अ. ज. घ. प्र 871-72.
The immortal bard of Indian Literature and of the 
Bhakti Movement, Guru Nanak had the complete understanding 
of human nature. He did not only want to idealise and 
eulocize, but to present the reality of things and the 
reality behind things. Sex is, if not the only instinct, 
(as Freud thinks), is one of the basic natural urges and 
drives of man and is the queen among instincts. Guru Nanak 
creates two images of such persons - man and woman - and 
condemns them. According to him such a woman wants:

The woman craveth for the satisfying sexual pleasure. 
And flowers and the betel leaf and apply flavours which 
lead to Pain. 
But the more she sporteth and joyeth, the more she 
cometh to grief. 
But she who entereth the Lord's refuge accomplisheth 
whatever she willeth. 520

And about the lustful man, he creates another image:

The sexy man loveth beauty, hungry man is lied to the taste, 
The greedy one loveth nothing but riches, and sleep -
loving falleth for even a tiny bed. 521

520. अभिनव लिपि मुदिति रसेल। यह सुन भोजे नम सेल॥ 
भोजि सैलिनी रसे मेल॥ पुजू नरसारे लैसे नि रेल॥ 

521. हृदय लिपि देशमो जीवे लीलै मेल॥ 
भोजि पक्षे खुशी निलिनी निरन्य नविन॥ 

�. उ. प. 1187. 
�. ज. प. 1288.
Father and son relationship is also used for God and the soul respectively by Guru Arjan. But in Rg Veda, it is exploited as a simile for Agni and the man: "Be to us easy of approach, even as a father to his son, Agni, be, with us for our weal."\(^522\)

The situation in the image that Guru Arjan takes, is that the child (soul) is innocent and errs. The father (God) rebukes, instructs and loves him:

As the child, in his innocence, committeth a myriad errors.
And the father instructeth and reprimandeth him, but then huggeth him he to his bosom. \(^523\)

The other human relations have also been used in the imagery of the saint poets. For example, the relation -ship of the go between (middle man) and that of the land lord and his tenants are very properly and appropriately exploited. The relations of the ruler and the ruled, the exploiting class and the exploited people is very artistically used by the philanthropist saint poets. The Qazis, the magistrates, and their accepting bribes from the ordinary masses and that of the relationship of Brahmans and the innocent public are

\(^522\). Rg Veda, To Agni I.i., quoted by John B. Alphonso-Karkara, An Anthology of Indian Literature, p. 17.

\(^523\). नैस वर्त्तु अर्थु गुस्त-changing form, changing form.

\(^524\). Adi Granth, p. 472.

\(^525\). Adi Granth, p. 1104.

\(^526\). Adi Granth, p. 1288.

\(^527\). Adi Granth, p. 951.

\(^528\). Adi Granth, pp. 471-72.
also used by them.

**Separation - Images:**

The separated bride, having lost his groom (the God) is in intense pain and is feeling remorse as the youth is lost. She became unfortunate through the evil advice throughout the day she wails and does not get even a wink of sleep at night. She bedecked herself in the hope of being accepted by the groom (God), but all in vain. On the contrary she is insulted:

Yes, I Bedecked myself to meet with my God, but God owneth His Brides and I'm abandoned and spat at.

She is like a lotus without water. Embellishment does not help her in meeting the Lord. The reason is that she has developed love for the other - the Maya. Guru Arjan, symbolically, creates the image of the soul leaving the body after death. When the night of meeting the groom (the Lord) is gone, she leaves the place in distress:

When the curtain is drawn over the night of life, regrettfully man goes, sans hope, sans joy.

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530. Adi Granth, p. 959.
533. Adi Granth, p. 1694.
In the rainy season, the sky is overcast with clouds. In this season of love-making, every body else is enjoying the company of the husband, but the Lord is ignoring her. She is to bear the pangs of separation and does not like wearing and eating. The lightening creates fear in her heart. She feels as if everything is cursed for her:

Cursed is the food, Cursed is sleep, Cursed the wear one wears, Cursed the body Cursed the family if one attaineth not to the Lord in this birth.  

She feels as if everything is weeping. He (the God) came in the dream, but on waking he disappeared.

Guru Nanak creates an image of the tortured and separated bride who is suffering the pangs of separation:

When I weep in distress, the whole world weeps with me, yea, and also the winged birds in the woods. But my sense of separateness weeps not, which had torn me from my Lord.

The success of this image that the sharpened poetic sensibility of the poet, Guru Nanak expressed the delicacy and subtlety of thought in this image, which is quite familiar and arouses our sympathy. It has the qualities of freshness, evocativeness, congruity and

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539. दिल दिल भरे जिन्दगी दिल दिल प्यारे दिल दिल अपके भक्तारामजी॥
542. ये भेंदानी मुझ से तुम सुर बोलते हरहर बोधितु॥
familiarity.

In utter remorse, she (the soul) is behaving like a mad person:

I writhe in Pain in utter remorse, yea like mad I seek out my God.
My Lord hath become cross with me. But the evil is within me my God is not to blame. 543

She does not know the way that leads to the palace of the Lord and sends messages with tearful eyes and prays him to come and to enjoy her:

The unfortunate bride waileth: "O God, when will my turn come, pray?
All thy Brides are Enjoying with Thee, O God; Spare a night for me too. 545

A 'Satti', according to Guru Amardas is not she alone who burns her in the pyre of her dead husband and thus ends her tortures, troubles and pangs of separation. But 'satti' is she who cannot survive the sheer shock of separation from the groom (God). In this image, the genius poet gives a new interpretation to an old myth which was once a reality. 546

545. Adi Granth, p. 959.
Deceived by Maya, one follows the path of sin and is separated from the Lord. The Lord (Husband) remains away for many days from the wife (the soul). She is losing the hope to see Him again and goes out to find him in far off lands as she cannot live without Him. She cannot even sleep and passes the whole night in anguish. She places her head on the feet of other brides and requests them to help her in meeting the Lord. They advise her to shed her I-amness and to recite the praises of the Lord. This situation is used by Guru Nanak in the following image:

For, she who enjoyeth not her spouse in Love, regrets in the end. She writhes her hands with remorse in the end, when the night (of life) is past.

God, Himself, unites the soul with Him only if He so desires. But Guru Amardas holds the opinion that if the ignorant soul does the task assigned to it by the guru, he unites it with the Lord and she enjoys the bliss of union with Him:

552. निहि तेषि कटौतु रा तर्क्ष्यरा प्या घेषि ते उठें॥
एका घेषि भीतू दे नस शैलि विखेलो॥
भ. र. ल. 725.
554. Ibid.
If thou doest the tasks assigned thee by the Guru,
0 Ignorant Bride, he Uniteth thee with thy Lord.
And being Imbued with thy Lord, thou abidest in Bliss. 555

Guru Arjan advises us through an image to light
the home with the lamp of Guru's instructions and to lay down
the bed of Truth and stand before Him for ever with folded
hands. Only then the bride pleases the Lord and is clasped
in His embrace. 556

Kabir makes the most passionate prayer. The human
soul prefers to be sawn alive than the Lord turning His
back from her. 557

The bride (soul) is married to her ideal husband
(God)558 and she asks her wedding mates to sing the songs
of marriage.559 Her happiness knew no bounds as she has
her Lord in her very home. 560 These images have an appeal
to our emotions. We can experience the bliss of the soul
meeting God in our imagination which can inspire us to
create such a relation with God. This is the purpose for
which all the above images of Guru Arjan and Saint Kabir
are created. Guru Arjan is of the view that even the deserted

555. कुरे ली नम जवे यह करत्या करते हुज़ूर देखिए नित्य नम
    हुज़ूर देखिए नित्य हुज़ूर देखिए नित्य नम
    6. ज. प. 770.

556. Adi Granth, p. 400.
557. Adi Granth, p. 484.
559. Adi Granth, p. 482.
woman can get her husband with Guru's Grace:

Deserted I was, and lo, he owneth me now by the
Guru's Grace, and I Attain unto my all wise God.
Yea, now abide ever in the home(of the self) from
where I was driven out once. 561

This is a very beautiful and appropriate image
in the context. The deserted lady in Indian society
is abhorred and is considered immoral. The blame of
the failure in marriage goes to her. The man-dominated
society gave the woman the status of a domestic slave
whose duty is to serve and please the husband. The burden
of the blame of unhappy marriage always falls on the
shoulders of the wife. So this image fits here properly
as the blame always goes to the soul and not the God.
And if in His mercy he allows the wife to enter again in
His house, He is appreciated. Even the wife thanks Him
for it and feels happy over it. The reason of it all is
that the husband is the earner of bread and the owner of
property and the wife is a domestic slave to cook meals,
to give birth to his children and to give him physical
comforts. And the same is preached of the soul. In the
heat of preaching the spiritual relationship of the soul
and the God. Our saint poets selected images from the
immediate experience of the people of their times. But

561. बुद्धि ते नृति लोकों पैदा किति वांछित सुखस्थ नष्टाः
रत्न व रत्ना केसरी नदी तुष्ट नै श्रम पूजित रामकथाः

क. ज. प. 1210.
let us assess how much adverse effect it produces on society. The awakened consciousness in the woman is checked when the man exploits these images and teaches ignorant woman by quoting authorities of the Guru and other saint poets to accept without protest and resistance the subordinate position that was given to her in the medieval society.

The girl, on going for the first time to her in-laws, feels embarrassed. On coming back to her home, her girl friends meet her and ask her about her husband. This is a very critical position. She, full of affection for him, cannot speak even a single sentence. This image is created to make the ordinary persons understand the spiritual bliss that the man feels on meeting God: Guru Arjan exploits this situation in his image:

My mates meet me and ask: "Pray, tell us the distinctive sign of your Lord.
I am full of affection for Him and I know not what to say."

Images dealing with the same situation are also created by Guru Nanak and saint Kabir. In Adi Granth, as a whole the dominating imagery is from the husband-wife relationship. The bliss of the sexual union of the couple is compared to the merging of the soul in God. The oneness

562. "तभिद भरवाह वूढ़ि वे ते ऊँचपूर्वेऽ"।
रूढ़ि भे भे जले जले देवकर न तन्तो।।

स. ए. ल. 459,।
that the couple experiences and the bliss they feel, are presented symbolically for the oneness of the human soul with the super-soul (God):

I'm the Lord’s bride; my Spouse is God.
Yea, howsoever He Liketh, so I embellish myself.
Whenever He so liketh, He Mateth with me,
And I'm United, body and soul, with the Lord of Truth.

If the soul obeys her Lord; sheds her ego and surrenders her body and mind, then only she enjoys His Love. Being satisfied she becomes replete with Bliss. Such brides (souls) afterwards take rest under the mango tree. The experience of taking rest under the tree and the bliss the woman gets with sexual satisfaction and the spiritual ecstasy which the soul enjoys on meeting and merging in God—all these three realities are brought into one image by Guru Nanak. The familiarity, intensity and fertility of such an image is enhanced because it has its roots in the cultural background of us all.

First of all there arises the desire of mating in the heart and she spreads out the bridal couch, and then she longs for the groom to come. On meeting, the

563. ना जन्मे में जन्मे तत्त्वाच || ना जन्मे में जन्मे तत्त्वाच || ना जन्मे में जन्मे तत्त्वाच || ना जन्मे में जन्मे तत्त्वाच ||

564. Adi Granth, p. 785.
569. Ibid.
the bridal couch gives her the bliss of mating with the

Guru Arjan through the image tries to emphasise the
unreality of human existence and the immortality of the
soul, who wants to flee stealthily from her. Failing
to bear the suffering, the bride (human body) requests the
husband (soul) not to go to some foreign land (the other
world) but to live with her for ever:

The Bride maketh to him her prayer with joined palms:
"O Lord, go not to the yonder Land and abide ever with me,
And do much work here within thy home that may rid me of
my hunger and thirst. 571

In his reply, the husband says that it is not in
his will to stay with her because it is the Will of God
that prevails. This series of images are selected from
the emotional world of all the human beings. Its appeal
is social and at the same time cultural because this
relationship (of husband and wife) has some special
associations of love with them which are the product of
centuries of the experience of this feeling of love. The
ancient man knew only the sexual love. With the passing of
the time and man's getting more and more wise, these
relations of affection became more delicate and subtle.
So, this subtlety and delicacy of love became a part of our
cultural heritage.

571. ॥ यह तैं हित से देनू तेह नैसे॥ फिरू धरैतिर ठ नौँ धारू हारू पररे॥
 जैसह अल्लू बनू ईशु नौँ गौरी नौँ तैसे बुध धियानय रे॥
 अ. ग. प. 1072.
Guru Arjan in the following image, gives the reply of the husband to his wife through a series of well-knit and familiar images:

Sayeth the Groom "I have to submit to my God's Will, And My Master is Great, and He's Dependent on no one, And I'll abide with thee so long as the Lord Willeth, and when He Calleth back, I'll march off." Thou the Groom uttereth the words of Truth to the Bride, The Bride understandeth not, being of unstable disposition, And she asketh for his (eternal) company, again and over again, but he laugheth it away. When such is the Lord's Will, He Calleth back the Groom, And he consulteth not with the Bride, nor asketh her opinion, And lo, he marcheth off leaving the Dust widowed behind: say, O Nanak, was it love or illusion. 572

Embellishment Imagery:

What is embellishment? It is the application of some scent, some decoration, the trimming of unwanted hair, applying collyrium to the eyes or the wearing of ornaments with attractive and fashionable dresses. In Adi Granth, the dominant images of expressing the otherwise inexpressible relationship of the human soul and the God, are from the world of married love. They centre around marriage which is,
in other words, the legalised and socialised human relationship between two persons of the opposite sex.

In the medieval times there was no question of equality between the sexes because the man was economically dominating as he was the sole owner of the economic resources. From the economic domination, the social and political domination flows. The woman was so much suppressed that a wife, even knowing that her husband was enjoying so many other women, requests her husband to spare a single night for her. She even goes to the extent of requesting the other women to help her in meeting the man whom they had the luck to enjoy. This image is used by Guru Arjan to show the cravings of the soul to meet God.

The moral code of Adi Granth does not allow a virgin to bedeck herself because the purpose of embellishment was solely to attract the husband and to inspire her ownself for enjoying the union with him:

It becometh not a virgin to bedeck herself, For, she can enjoy not without her spouse.

Guru Arjan creates the image of the scented cosy

574. ॥ लघुत तरंग नै वसु प्रकाशम्।
     तिष्ठ जलोभृत भवि सप्तु बुद्धम्॥
     अ. द. द. 792।
bed. It is condemned because it represents luxurious living which leads one to hell:

And I slept on a cosy couch perfumed with the 'Chandan' scent, but fell into hell in the end. 475

All the five conspirators intrude into the house where there is comfort and luxury and the perfumes and pleasures. With the fragrance of the 'Chandan-scent' comes in the perfidious wrath. 576 The Eternal Bride loves only the Lord and adorns herself with nothing else and nothing less save the Guru's Word, but the 'Dohagani', deluded by doubt (an abandoned wife) is attached with sons, Maya, Falsehood, Vice and Riches and thus binds herself to the bonds of her earthly existence and suffers. 577 She who embellishes herself without the Lord, is immoral and she cannot get a place in the Mansion of the Lord. 579 Cursed are all the embellishments, necklaces and bracelets without the Lord. 580 Guru Nanak says that the fragrant perfumes applied by a woman are of no use if she is rejected by her groom:

If a woman uses the fragrant perfumes and with saffron fills the parting of the hair,
And applies chandan-scent to the body and chews the betel-leaf mixed with camphor.
If she is not accepted by her Lord, all her flavours are of no avail. 581

The bejewelled necklaces and other adornments are hated like poison by the saints but they are liked by the world. One gets tired of these embellishments because they do not help the man in attaining peace. Obeying the Lord and surrendering body and mind is the real embellishment. Guru Amardas advises the bride first to please the Lord and only then to bedeck herself. But Guru Nanak suggests the wearing of the garland of flowers and then on meeting the Lord, to adorn herself by wearing other ornaments:

I'll deck myself with a garland of flowers, Yea, when I meet with my Love, I'll adorn myself.

Guru's word is the ornament and applying the Chandan of fear, bedecking with the jewel of compassion, applying the collyrium of fear to the eyes and bedecking oneself with love, wearing the clothes of forgiveness, one becomes wise and true because it all helps one to attain the spiritual goal.

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586. भूत भर वर्ति उपज्ञको वर्तिए॥
किलोल थॉरस उष तलड़ीसी सोलिए॥
Guru Nanak creating a series of images has the final thing to say about embellishment which is the weakness of woman and the unfailing weapon of enticement for the man. The images from this sphere are very beautifully and successfully exploited by him:

If her mind's pearl, like an ornament be weaved into the string of breath:
And the Bride's body be decked with the jewels of compassion, then she the one enjoyeth her Spouse.
O Love, I am bewitched by Thy Excellences.
For, Thy Attributes, yea, I find not in another. (pause).
If the Bride weareth her Lord like a garland,
And cleanseth her mouth with the toothbrush of Damodara.
And wears the bracelet of the Creator in her hand, thus verily doth she hold her mind.
If she wears the ring of Madhusudana, and the silks of the Transcendent Lord,
And saturates the parting of her hair with patience,
And applies the collyrium of Lakshmi's Lord to her eyes,
And lights the lamp of her mind's temple and maketh the couch of her body,
Then the Lord of Wisdom cometh to her Bed, and Enjoyeth her Bride. 594

The process of making this image is in the style of a portrait painter who with the fine touches of his brush, completes the picture in a way that the onlookers are bewitched and they only utter: 'Really a piece of beauty'.

594. ॐ प्रेम ते करी तै तेहि पूण्य तै तेहि पूर्ण तानि।
किर गोकुल उभरति उठि उपलब्धि ताहि तथा भिन्नानि।
तथा सन्तु दुर्गि उभरति पैठि॥ तैि कर वेषि त अस्ति॥ ॥ याबि॥
वाहि वाहि वाहि वाहि हैं परिवै लम्बासु पूर्ण हेति॥ तत
तति लक्ष्मि लक्ष्मि उत्पादि चित्र चित्र दिनेआं॥
महामुखः तत पौरुषं पौरुषं पथमेव पहुंचें॥
शीतक यहि िर्भवि उपवर्ति मूलन्तु प्रमाण देवै॥
भूत भूभिष्टि ने दृष्टिक ताप हर्षित में देशै॥
गजनानं तस्मि नास तस्मि अभद्र त भएति तेशै॥
तः