

Pauri 1

Overview

The first *pauri*¹ is accompanied by three *saloks*². The first and second *saloks* contain two lines each, while the third *salok* contains four lines. In the first two *saloks*, after an invocation to the Guru, the importance of the Guru in human life is stressed. In the third *salok*, it is clarified that individuals without the Guru (Wisdom), might appear to be wise, intelligent, and successful from a worldly perspective, but despite this, they remain spiritually valueless (without virtues). Without the Guru's wisdom, human life remains unilluminated and worthless. The *pauri* explains that the formless One first created Ownself and Nam, and then created the creation, before pervading within it.

ikoañkār sati nāmu kartā purakhu nirbhaū nirvairu akāl mūrati ajūnī saibhañ gur prasādi.

Literal Translation

1 creative and all-pervasive Supreme Being. Eternal Nam³. Creator-Being. Fearless. Enmity-less. Timeless-Form. Un-Born. Self-Illuminated. (Realized) by Guru's grace.

¹*Pauri* is a distinct pattern or a verse structure of Panjabi heroic-poetry (*var*). For detail please see 'Asa Ki Var: Introduction.'

²'*Salok*' is a poetic form, literally meaning 'praise.' *Saloks* ranging from one to twenty-six lines can be found in the Guru Granth Sahib, although most of the *saloks* are two lines long. For detail please see 'Asa Ki Var: Introduction.'

³ In Guru Granth Sahib, the term Nam is vast. Thus the native term is retained for its literal representation. For its interpretive representation, the term "identification" is used as one active noun or verb form to represent our relationship with, connection to, and response to Nam at a human level.

A description of the term Nam is as follows:

Nam (noumenon, generally used in contrast to phenomenon) is a key term and the central principle in Guru Granth Sahib. According to Professor Puran Singh, "Nam" is the supernaturally natural function of a poetical genius who though in body, is at all times of day and night under the influence of the higher Soul-worlds of Freedom...It is the pure subjectivity of love bursting up under the sole and invisible spiritual guidance from below the crusts of earthiness, from under the hard conditions of earthly life." –Puran Singh, Spirit of The Sikh, Part II, Volume Two, page 36

Interpretive Transcreation

One creative and pervasive Force (IkOankar) is unique and unparalleled. IkOankar's⁴ Identification (Nam) is eternal⁵. IkOankar is the Creator of the entire visible and invisible creation; pervades it beyond gender.⁶ IkOankar is without fear;

Often, Nam is considered merely a word which is to be recited or repeated. Though literally a name or an identifier, Nam alludes to something much more vast, deep, and subtle than a mere name of the Supreme Being. Although numerous names or words for the Supreme Being (such as Ram, Hari, Gobind, etc.) are used in Guru Granth Sahib, Nam also frequently appears instead of those names. Consequently, Nam also appears as a synonym for the Supreme Being among the many contexts in which it is invoked in Guru Granth Sahib.

Primarily, Nam is the central principle of Sikhi, around which the entire Sikh worldview revolves and evolves. When seen in the totality of Guru Granth Sahib, in addition to being a synonym for the Supreme Being, Nam represents the active and creative facet of the Supreme Being, that is constantly creating, pervading, governing, and sustaining everything in the entire creation: *nām ke dhāre sagle jant. nām ke dhāre khand brahmand.* – Guru Granth Sahib 284

In Indic traditions (Buddhism and Hinduism) the term 'nāma' (name) is used to describe the spiritual or essential properties of an object or being, as opposed to 'rūpa' (form) that describes the physical presence that it manifests.

In this way, Nam is also the Law or the Principle that governs the entire phenomenal world, and is the sum total of all the qualities and attributes of the Supreme Being.

⁴ IkOankar is grander than any words can describe, and it is due to this limitation of language that we are choosing to repeat IkOankar everywhere IkOankar is invoked.

⁵ *kirtam nām kathe tere jīhabā. sati nāmu terā parā pūrbalā.* –Guru Granth Sahib 1083

⁶ As per the etymology and root meaning, the word 'purakh/purush' (*puri dehe shete iti purushah* - One who resides in the body-town, both the individual and universal, is the 'purakh/purush') can be described as the One that is without form, all pervasive, and beyond gender. Hence, the insertion of "beyond gender" is interpretive. It is abundantly clear that IkOankar is formless, but in popular dominant religious narratives, IkOankar is almost always referred to as "He/Him." This is true even in

there is no other equal to IkOankar.⁷ IkOankar is without enmity; there is only IkOankar, no other. IkOankar is formless and beyond the influence of time. IkOankar is unborn; does not take birth or die. IkOankar is Self-Illuminated and Self-Existent; not dependent on any other source. IkOankar can only be realized through the grace of Wisdom (Guru).⁸

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popular Sikh narratives, where (consciously or unconsciously) the masculine gender is assigned to IkOankar.

⁷ *nirbhaū so siri nāhī lekhā.* –Guru Granth Sahib 1042

⁸ Here, '*ikoāṅkār*' through '*ajūnī saibhañ*,' the immanent form of the Supreme Being (IkOankar) is being described. IkOankar has been visualized based on IkOankar's qualities and acts, and in the last compound word (*gur prasādi*), the key to the realization of or union with IkOankar has been described.

Word Meaning

ੴ⁹ = 1¹⁰ :one, single; only one, unique/unparalleled.

⁹ The pronunciation of this symbol or signifier is 'IkOankar.' Ik means 1 – one, single, unique, and unparalleled. Oankar is the creative and pervasive force that is all-encompassing and continuous, the source of everything, the original consciousness. Oankar cannot be articulated in one word. For this reason, it is a perpetual challenge to capture the meaning and message of IkOankar.

Another challenge in attempting to describe IkOankar as a noun designation is to avoid limiting the character, nature or the extent of IkOankar, even while describing the imminent facet of IkOankar. Various words were considered, including Being, Consciousness, Principle, Form, Entity, Personality, etc. These words could not be used, however, as they limited, narrowed down, or even ascribed a form to IkOankar. For these reasons, a non-finite, open and non-limiting term, "Force," was selected. The Force is in everyone and everything, it cannot be seen but it can be felt, and it is a potential freely accessible to all.

Keeping all these factors in mind, a.) ੴ, the symbol is used, wherever the same appears, b.) IkOankar, the articulation of the signifier, is used in literal interpretations, where a one-word equivalent is required. c.) At other places, where the text allows or requires a more detailed interpretation, "1 Creative and Pervasive Force," is used for elaboration.

A consolidated description of the term Oankar is as follows:

"The Supreme Being' or the 'Primal Conscious Force' has been believed to have two forms: '*nirgun*' (transcendent) and '*sargun*' (immanent). Both of these forms are not contradictory, but they are indicators of two different aspects of the same Entity.

The study of Guru Granth Sahib makes it clear that the transcendent and formless Supreme Being in Self-will created own embodiment of light, created own Nam, and then creating the world, pervaded in it in an invisible form: *āpīṅai āpu sājio āpīṅai racio nāu. duyī kudratī sājīai kari āsaṅu dīṅho cāu.* – Guru Granth Sahib 463.

Bhai Gurdas, the matchless interpreter of *Gurmati* (the Guru's thought), also has described the mysterious story of the Supreme Being becoming evident from the inevent, and then becoming many from one: *niraṅkāru ākāru hoi, ekaṅkār apāru sadāiā. ekaṅkāru sabad dhuni, oaṅkārī akāru baṅāiā.* –Bhai Gurdas, Var 26 Pauri 2.

Based on this interpretation, there is an indication of the existence of three aspects of the primal conscious Force or the Supreme Being:
 nirañkār (nirañ+akār) = formless transcendent Supreme Being.
 ekañkār (ek+akār) = one light embodied Supreme Being.
 oañkār (oañ+akār) = creative and all-pervasive Supreme Being.

Thus, the compound word 'oañkār,' is a combination of two words 'oañ' and 'ākār.' Its meaning is very broad. The following meaning of 'oañ/oañkār' can be found in the Mahān Kosh:

1. To protect, to save, to be satisfied, to expand, etc.
2. Pronunciation of the sound 'oañ.'
3. Indicator of the Creator. (Bhai Kahn Singh Nabha, Mahān Kosh, Bhasha Vibhag, Punjab, Patiala, 1974, page 21)

From Guru Granth Sahib, it is realized that the entire creation came into existence from Oankar: *oañkāri brahmā utpati. oañkāri kīā jini citi. oañkāri sail jug bhae. oañkāri bed nirmae. 1. –Guru Granth Sahib 929-30*

An indication of the creative and pervasive nature of Oankar, and the formation of the creation from 'Oankar' can also be found in Bacitra Nāṭak: *pritham kāl jab karā pasārā. oañkār te srisṭi upārā. 10. –Bacitra Nāṭak, Chapter 2*

The scholars of Sanatan tradition consider the three letters (o, a, m) of 'oañ' to be representing Brahma, Vishnu, and Mahesh (Shiv). But as per Guru Granth Sahib, the creator, caretaker, and destroyer of the creation, is one and only the Supreme Being. Deities like Brahma, Vishnu, and Mahesh (Shiv) have been created by and operate only under the order of the one Creator: *brahmā bisanu mahes ik mūrati āpe kartā kārī. 12. 9. –Guru Granth Sahib 908; brahmā bisanu mahesu upāe māiā mohu vadhāidā. 14. –Guru Granth Sahib 1036; koṭi bisan kīne avtārā...koṭi mahes upāi samāe. koṭi brahme jagu sājaṇ lāe. 1. –Guru Granth Sahib 1156*

So, a brief explanation of 'IkOankar' is: There is only one (unique) creative and all-pervasive Supreme Being." –Bhai Joginder Singh Talwara, *Nitnem Saral Vicār-Dhārā*, Amritsar, page 21 (adapted)

In classical Hinduism, cosmology presents three divine elements that function separately as the creator, preserver, and destroyer. In IkOankar, all three of these

Oaṅkār: the immanent One, the creative and all-pervasive Supreme Being; primal conscious Force.

1: *adjective (of oaṅkār), nominative case; masculine, singular.*

oaṅkār: *noun, nominative case; masculine, singular.*

1: Guru Granth Sahib/Gujarati/Marathi – १; Oria – ୧; Shardā – १; Kharoshtī – 1/1;

Brahmi – १/— (Brahmi¹¹ numeral 1, denoting number/count 1).

oaṅkār: Guru Granth Sahib – *oaṅ* (creative and pervasive Supreme Being) + Apabhransh – *ākār* (form, shape); Sanskrit – *ākār* (आकार - shape, appearance); Braj – *oṅkār* (*praṇav* mantra/the original mantra/the sound of breathing); Sanskrit – *oṅkārah/oṅkār* (ओङ्कारः/ओङ्कार - sacred sound; sacred word which is uttered before and after the recital of Ved).

sati = true; eternal.

adjective (of nāmu), nominative case; masculine, singular.

Old Panjabi/Braj – *sati*; Prakrit – *satta* (truth, reality); Sanskrit – *saty* (सत्य - truth).¹²

nāmu = Nam, Name; the name of Oankar, Identification (Nam).

elements (o, a, m), and many more virtues and elements are encompassed, occurring continuously and perpetually without any ordained representatives. This is an important distinction given the cultural and religious contexts in which IkOankar is revealed to Guru Nanak Sahib as the universal declaration.

Thus, it can be said that IkOankar is a doctrinal or divine symbol of Sikhi. When it appears with '*satigur prasādi*,' then '*ikoāṅkār satigur prasādi*' becomes a brief of the entire invocation (*Mul Mantra*). Just like the whole of Guru Granth Sahib, this is the expression of Guru Nanak Sahib's personal spiritual experience, the unfathomable word revealed to him.

¹⁰ '1' is pronounced as 'Ik.' Even though '1' is a numeral adjective for a natural number in mathematics, here, it is a sign of the unparalleled spiritual status or the unitive (non-dual) status of 'ekaṅkār' or the 'primal conscious Force.' This indicates that Oankar, the Supreme Being, is unparalleled, meaning that there is no one like or beyond IkOankar : *ikasu viṇu horu dūjā nāhī bābā nānak ihu matī sārī jū. 5. –* Guru Granth Sahib 108

¹¹ A numeral system of ancient India, where 1 was a simple vertical line, which was transmitted to Europe via Arabic during the Middle Ages. For details, please refer to '*Bhārtīya Prācīn Lipīmālā*' by Pandit Gaurishankar Hirachand Ojha and '*Lipī Dā Vikās*' by Dr. Kala Singh Bedi.

¹² Ending 'ya' of the Sanskrit words changes into a *sihārī* (short vowel, 'i') in Prakrit. For example: From *āditya* to *āditi*, from *mukhya* to *mukhi*, from *dhanya* to *dhanni*.

noun, nominative case; masculine, singular.

Apabhransh – *nāmu*; Prakrit – *ṇām*; Sanskrit – *nāman* (नामन् - a word denoting a name, person, place, thing etc.).¹³

kartā = Creator.

adjective (of oaṅkār), nominative case; masculine, singular.

Apabhransh – *kartā*; Sanskrit – *kartā* (कर्ता - creator/doer).

purakhu = being; manifest, pervading.¹⁴

adjective¹⁵ (of oaṅkār), nominative case; masculine, singular.

Apabhransh – *purakhu*; Prakrit – *purus*; Sanskrit – *purushah* (पुरुषः¹⁶ - man/male; lying in the city/body).¹⁷

nirbhaū = without fear, fear-less.

adjective (of oaṅkār), nominative case; masculine, singular.

Negating prefix '*nir*' + Lahndi/Sindhi/Apabhransh – *bhaū*; Prakrit/Pali – *bhay*; Sanskrit – *bhay* (भय - fear).¹⁸

¹³ Farsi word '*nām*' (name of a thing or a person; personality, fame, conduct etc.) and Sanskrit word '*nāman*' belong to the same class.

¹⁴ *tūrṇ kartā purakhu agammu hai raviā sabh thāī.* –Guru Granth Sahib 1291

¹⁵ When '*purakhu*' implies 'man/person,' then it is a noun. If it means 'pervasive' (as in this case), then it falls under the category of an adjective.

¹⁶ Retroflex 'sha' (ष) in Sanskrit, has taken two forms in the spoken languages. In Pali and Prakrit, it changed into 'sa,' and the 'sha' became extinct. In the Shaursaini region of Apabhransh, it became popular in the form of 'kha.' Therefore, in Guru Granth Sahib and in medieval literature, both these changes are prominent. Even in the Vedic language, before Sanskrit, 'sha' was pronounced as 'kha.'

¹⁷ The etymology of 'purushah' in Sanskrit dictionaries is given thus: '*puri dehe shete iti purushah*' (पुरि देहे शेते इति पुरुषः): One who resides in the body-town (both the individual and universal) is the '*Purush/Purakh*' (Being).

¹⁸ Word '*bhaya*' has changed into '*bhaū*' for the ease of pronunciation. The last letter 'ya' in Sanskrit becomes a short vowel 'u' in Prakrit. This change is prominent in the following folk languages as well. In many writings of the Apabhransh, the forms '*bhaū*,' '*bhai*,' etc. can be found. Gurū Amardās Sāhib's contemporary poet Damodar uses the word '*bhaū*' in his key writing (Hīr). In Guru Granth Sahib, and his book 'Gīt Gobind,' Bhagat Jaidev uses words like '*bhay*, *bhaia*'. Words '*bhaū*, *bhaiya*' can also be traced in a Rajasthani composition, '*Pāhuḍ-dohā*.' In the sub-languages of Rajasthani and Hindi, '*bhaū*' is still in use. So, Prakrit and Apabhransh form of '*bhaya*' is '*bhaiya*, *bhai*, *bhaū*,' etc. In Guru Granth Sahib, '*bhaū*,' noun, appears as singular, nominative and accusative case. In instrumental, ablative, locative, as well

nirvairu = without enmity, enmity-less.

adjective (of oaṅkār), nominative case; masculine, singular.

Negating prefix 'nir' + Apabhransh – *vair*; Sanskrit – *vairam* (वैरम् - enmity).

*akāl*¹⁹ = beyond time, free from the influence of time.

adjective (of mūrti), nominative case; feminine, singular.

Opposite meaning prefix 'a' + Apabhransh – *kāl*; Sanskrit – *kāl* (काल - time, death).

mūrti = existence, being, form.

noun, nominative case; feminine, singular.

Apabhransh – *mūrti*; Sanskrit – *mūrtih* (मूर्ति: - idol/statue, specific form).

ajūnī = unborn; beyond the cycle of birth and death.

adjective (of oaṅkār), nominative case; masculine, singular.

Apabhransh – *ajoni*; Sanskrit – *ayoni* (अयोनि - unborn).

*saibhañ*²⁰ = self-illuminated; one that has come into existence on its own.

adjective (of oaṅkār), nominative case; masculine, singular.

Prakrit – *sayabhū*; Sanskrit – *svayañ-bhū* (स्वयं+भू - being on its own).

gur = of the Guru.

noun, genitive case; masculine, singular.

Apabhransh – *guru* (big, great; teacher); Prakrit – *guru/gurua* (heavy; teacher);

Pali – *guru* (teacher); Sanskrit – *guru* (गुरु - heavy, serious/big/long; teacher, spiritual mentor).

prasādi = through the grace, by the grace.

noun, instrumental case; masculine, singular.

Sanskrit – *prasādah* (प्रसादः - grace).

as when a postposition appears, 'bhaū' becomes 'bhai.' The plural form of 'bhaū' is also 'bhai.'

¹⁹ Word 'murti' being feminine, 'akāl' is *muktā*-ending (short vowel, 'a') (feminine).

²⁰ In Guru Granth Sahib, the word 'saibhañ' appears thirty-three times (as invocation), 'saṁbhaū' has been used eight times, 'saṁbhaviaū' two times, and 'saṁbhau' once. The word 'saibhañ' is actually the Apabhransh form of Sanskrit word 'svayañbhū,' but it could also be a combination of 'svayam + bhavam' (स्वयम्+भवम्).

Bhai Gurdas has explained the invocatory verse or the Mul Mantra thus:

ekā ikañkāru likhi dekhāliā. ūṛā oañkāru pāsi bahāliā. satināmu kartār nirbhaū bhāliā. nirvairahu jaikāru ajūni akāliā. sacu nīsāṇu apāru joti ujāliā. pañj akhar upkār nāmu samāiā. pamesur sukhu sāru nadari nihāliā. naū aṅgi sunn sumār saṅgi nirāliā. nīl anīl vīcāri pīram piāliā. 15. – Bhai Gurdas, Var 3, Pauri 15

ekañkāru ikāṁg likhi ūṛā oañkāru likhāiā. satinām kartā purakhu nirbhaū hui nirvairu sadāiā. akāl mūrati partakhi soi nāu ajūnī sabhañ bhāiā. gurparsādi su ādi sacu jugah jugantaru horṁdā āiā. haibhī hosī sacu nāu sacu darsaṇu satigurū dikhāiā. sabadu surati livīṇu hui guru celā parcā parcāiā. guru celā rahrāsi kari vīh ikīh caṛhāu caṛhāiā. gurmukhi sukh phalu alakh lakhāiā. 1. – Bhai Gurdas, Var 39, Pauri 1

(for reference only; translation will be done in the next version)

Poetical Dimension

‘Asa ki Var’ commences with the invocation or the Mul Mantra. The Mul Mantra contains adjectives which highlight the greatness or the unique qualities of Oankar.

The befitting employment of words for eulogy²¹ like ‘*sati nāmu*’ (Eternal Nam), ‘*kartā purakhu*’ (Creator-Being), ‘*nirbhaū*’ (Fear-less), ‘*nirvairu*’ (Enmity-less), ‘*akāl mūrati*’ (Timeless-Form), ‘*ajūnī*’ (Un-Born), ‘*saibhañ*’ (Self-Illuminated) etc. have been arranged sequentially, in order to describe Oankar as One, the unique life-giving Force that cannot be paralleled to anyone, Whose Nam is true, Who is the creator and also manifests within creation, without fear, without enmity, beyond time, beyond the cycle of life and death, and self-illuminating. The employment of such words, highlighting the qualities of Oankar in this manner, is a pioneering attempt. Therefore, from a linguistic point of view, the use of these terms is extremely original and creative.

The words in the invocation or the Mul Mantra are adjectives that describe the qualities of ‘oankār’ (creative and all-pervasive Supreme Being). Whereas the last word-pair ‘*gur prasādi*’ (through the grace of the Guru), is not an adjective particularly due to its grammatical formation. This way, the first Guru, Guru Nanak Sahib, through deviation from the established standards in the word order, is depicting the importance of Guru in attaining Oankar.²² The Guru conveys that it is through the Guru’s grace that the revered omnipotent Oankar of infinite qualities can

²¹ From the perspective of poetic-theory, words that embellish and glorify the subject of discussion are called eulogy (*parikar alaṅkār*).

²² Deviation from the pre-established standards is called deflection.

be attained.

In the invocation or the Mul Mantra, any auxiliary words or verbs have not been used;²³ instead all the words in it are joined with each other. Thus, by highlighting the profound and exquisite qualities of Oankar, it has been clarified that there is a direct connection between the Guru's grace and the attainment of the revered omnipotent Oankar.

āsā mahalā 1.

vār salokā nāli

**salok bhī mahale pahile ke likhe
ṭunḍe asrājai kī dhunī.²⁴**

Literal Translation

Asa, First Embodiment.

Var, with saloks.

The saloks written are also of the First Embodiment.

The tune of maimed Asraj.

Interpretive Transcreation

In Rag Asa, composition revealed to the First Embodiment, Guru Nanak Sahib.

In this *var*²⁵, the *pauris* have been accompanied by *saloks*.²⁶

Most of the *saloks* recorded in the *pauris* of this *var* are also revealed to the First Embodiment, Guru Nanak Sahib.²⁷

²³ This is a creative style, called syntactic deviation (deviation at the sentence level).

²⁴ In Kartarpuri Bir, “*ṭunḍe asrājai kī dhunī,*’ all of these words are written in a different ink with a fine pen.” –Bhai Jodh Singh, *Kartārpurī Bīr De Darshan*, Punjabi University, Patiala, 1968, page 72

²⁵ ‘*Var*’ is a heroic poetic form (similar to an epic) written in *pauris* (stanzas). For detail please see *Asa Ki Var: Introduction*.

²⁶ According to the Sikh tradition, Asa Ki Var being the first var of Guru Nanak Sahib, this information about *saloks* has been included, because the old vars appeared only in the form of *pauris*. All the *vars* outside of Guru Granth Sahib as well as two *vars* within Guru Granth Sahib also appear only as *pauris* (*‘rāmkalī kī vār rāi balvaṇḍi tathā satai ḍūmi ākhī* and *‘basant kī vār mahalu 5*). That is why the tradition of adding *saloks* to *pauris* seems to have been pioneered by Guru Nanak Sahib/Guru Arjan Sahib. That is probably why the above note has been recorded.

²⁷ Some scholars (such as Gyani Haribans Singh) believe that Guru Arjan Sahib is indicating that *saloks* along the *pauris* in this *var* under the title ‘mahalā 1’ have been actually appended by Guru Nanak Sahib himself. Therefore, continuing the same tradition, Guru Arjan Sahib has also added some *saloks* to these *pauris*. But this assumption does not match the word structure of the editorial note. This argument

The *pauris* of this *var* are to be sung to the tune of the *var* of ‘maimed Asraj.’

Word Meaning

vār = a collection of *pauris*; heroic poetry written in *pauris*.

noun, nominative; feminine, singular.

Braj/Apabhransh/Prakrit – *vār*; Sanskrit – *vārtā* (वार्ता - narrative, conversation).

*salokā*²⁸ = (with) *saloks*.

noun, genitive case; masculine, plural.

Apabhransh – *salok*; Pali – *silok* (fame, verse); Sanskrit – *shlok* (श्लोक - sound, hymn of praise; Rigveda - stanza).

nāli = with, accompanying.

postposition.

Old Panjabi – *nāli* (with); Kashmiri – *nāl* (chest); Prakrit – *ankvālii*, Sanskrit – *añkṣpālih* (अङ्कपालिः - to embrace).²⁹

*salok*³⁰ = a form of poetry.

noun, accusative case; masculine, plural.

Sindhi – *saloku*; Braj – *salok*; Prakrit – *silog*; Pali – *silok*; Sanskrit – *shlokaḥ* (श्लोकः - word, sound; stanza of a poem, stanza; song of praise).

bhī = also.³¹

particle.

would have carried weight, if the original phrase was “*salok bhī mahalai pahalai likhe*” (*saloks* also written by ‘mahalā 1’). On the other hand, Prof. Sahib Singh and others believe that Guru Arjan Sahib is suggesting that along with *pauris* of this *var* by ‘mahalā 1,’ he has appended *saloks* written by ‘mahalā 1’ only. However, even this argument does not seem accurate, as fifteen *saloks* of ‘mahalā 2’ are also recorded along with it. The only conclusion that can be drawn from this is that Guru Arjan Sahib is informing that he has included *saloks* in the *pauris* of this *var*, mostly uttered by ‘mahalā 1’ (even though the *var* also contains *saloks* by ‘mahalā 2’). In some handwritten manuscripts, the title appears as: “*१९ satigur prasādi rāgu āsā kī vār salokāṁ nāli mahalā 1 ṭuṇḍe asrāje kī dhunī.*” One such recension is available to us. Organizations representing the Panth, need to pay attention to this.

²⁸ Since the postposition ‘*nāli*’ has been used, the word ‘*saloku*’ changes to ‘*salokā*.’

²⁹ There is a need for further research on etymology.

³⁰ Pronunciation of ‘*salok*’ as ‘*shalok*’ is incorrect. ‘*Salok*’ is established to be the correct pronunciation.

³¹ In Guru Granth Sahib, one metered ‘*bhi*’ is also available as a poetic mutation of the two metered ‘*bhī*.’ Its form in contemporary Panjabi is ‘*vī*.’

Sindhi – *bhī*; Prakrit – *avi/vi*; Pali – *api*; Sanskrit – *api* (अपि - also, and, a lot, etc.).

*mahale*³² = (of) the embodiment (of Nanak).
noun, genitive case; masculine, singular.

*pahile*³³ = (of) the first.

adjective (of *mahale*), genitive case; masculine, singular.

Braj – *pahilā*; Apabhransh – *pahilay*; Prakrit – *paḍhamillā*; Sanskrit – *parthīl* (परथील - first).

ke = of.

postposition.

Old Panjabi/Braj – *kā/kī/ke* (of); Apabhransh – *ker* (of); Prakrit – *kārito*; Sanskrit – *kritah* (कृतः - to do).

likhe = are written.

verb, past tense; third person, masculine, plural.

Old Panjabi – *likhaṇu* (to write); Sanskrit – *likhyate* (लिखयते - is written).

ṭunde = (of the) maim, (of one) without hands.

adjective (of *asrājai*), genitive case; masculine, singular.

Old Panjabi – *ṭundā* (wanting a hand, having broken arms); Lahndi – *ṭundā* (maimed branchless); Apabhransh/Prakrit – *ṭunṭ* (having the hands cut off); Sanskrit – *ṭunṭ* (टुट - defective).

asrājai = (of) Asraj.

noun, genitive case; masculine, singular.

Apabhransh – *asrāj*; Prakrit – *assavarāj*; Sanskrit – *ashvarājah* (अश्वराजः - name of a king).

³² Because of the postposition 'ke' along 'mahalā,' 'mahalā' has changed into 'mahale.'

³³ Because of the postposition 'ke' along 'pahilā,' 'pahilā' has changed into 'pahile.'

kī = of.³⁴

postposition.

Old Panjabi/Braj – *kā/kī/ke* (of); Apabhransh – *ker* (of); Prakrit – *kārito*; Sanskrit – *kritah* (कृतः - to do).

dhunī = tune, melody.

noun; feminine, singular.

Apabhransh – *dhuni*; Prakrit – *dhaani*; Sanskrit – *dhvani* (ध्वनि - tune, sound, rhythm).³⁵

saloku³⁶ m: 1.³⁷

balihārī gur āpaṇe diuhārī sad vār.

jini māṇas te devte kīe karat na lāgī vār.1.

Literal Translation

Salok, First Embodiment.

I devote (myself) to my Guru, hundreds of times in a day; who transformed humans into deities; in doing so, it did not take (any) time.

³⁴ Because of the appended postposition '*kī*,' '*ṭundā*' has become '*ṭunde*' and '*asrāj*' has become '*asrājai*.' The current editions published by the Shiromani Gurdwara Parbandhak Committee (SGPC) show '*asrājai*' printed separately (as *rājai*), which should be written together as one word '*asrājai*.' Actually, this word is '*asrāj*,' which is found to be written as '*ashvarājah*' (अश्वराजः) in Sanskrit; '*assvarāj*' (अस्सवराज) in Prakrit and '*asrāj*' (असराज) in Apabhransh. Its reference can be found in the medieval literature of the north-eastern (like Shaursaini) region. In Braj literature, it has been described as '*isrāj*' (इसराज). There are innumerable similar names in Sanskrit that end with a suffix '*rāj*.' Thus, based on the medieval literature and dictionary entries, '*asrāj*' is most appropriate. In addition, as per the writing style of Guru Granth Sahib, it is a single word. The *dolāvām*-ending in '*asrāj*' is poetic in nature, and not grammatical, because of the clear usage of postposition '*kī*'. On the appearance of a postposition, *lām*-ending (short vowel, 'e') is used instead of *dulāvām*-ending (long vowel, 'ai'), as per the writing style of Guru Granth Sahib.

³⁵ More specifically, half letter '*va*' of Sanskrit changes to Apabhransh half letter '*u*' of Apabhransh. This style is commonly found in the renowned writing of '*kīrtaltā*' in the Apabhransh literature. Later, this sound became popular as '*u + a*.'

³⁶ It is found that in some handwritten manuscripts, here, the word '*salok*' (plural form), is written with almost every *pauri*; whereas in the contemporary recensions both '*saloku*' (like the one in the *pauri* 1 and 2 of this *var*) and '*salok*' (like the one in the *pauri* 3 and 4) have been used. Responsible organizations need to pay attention to this.

³⁷ '*m:*' is an abbreviated form of '*mahalā*' appearing in Guru Granth Sahib's titles, denoting the Guru who has uttered the respective *Bani*.

Interpretive Transcreation

Salok revealed to the First Embodiment, Guru Nanak Sahib.³⁸

I adore Wisdom (Guru),³⁹ hundreds of times a day, who transformed ordinary humans into enlightened beings⁴⁰ full of IkOankar's virtues in no time.

Word Meaning

balihārī = I devote to; I adore.

verb, present tense; first person, masculine, singular.

Old Panjabi – *balihāraṇu* (to sacrifice, to devote); Sanskrit – *balihār* (बलिहार - offer of tribute or oblation).⁴¹

gur = to (my) Guru; Wisdom.

noun, dative case; masculine, singular.

Apabhransh – *guru* (big, great; teacher); Prakrit – *guru/gurua* (heavy; teacher); Pali – *guru* (teacher); Sanskrit – *guru* (गुरु - heavy, serious/big/long; teacher, spiritual mentor).

āpaṇe = to my (Guru).⁴²

adjective (of gur), dative case; masculine, singular.

Old Panjabi – *apaṇā/āpaṇā*; Lahndi – *āpaṇā/apaṇo*; Apabhransh – *apan/appan/appaa* (own); Prakrit – *attaṇaa/appaṇaya* (own); Sanskrit – *ātmanak* (आत्मनक - own).

*diuhārī*⁴³ = in the day.

noun, locative case; masculine, singular.

³⁸ Title '*salok*' actually applies to all the *saloks* appearing in a *pauri*. It means that following titles like '*mahalā 2*' and '*m:1*' actually mean '*(salok) mahalā 2*' and '*(salok) m: 1*.'

³⁹ *aparampar pābrahamu pamesaru nānak guru miliā soī jīu. 5. 11.* –Guru Granth Sahib 599

⁴⁰ *nar te sur hoi jāt nimakh mai satigur budhi sikhlāī.* –Guru Granth Sahib 873

⁴¹ Etymology of *balihār/balihārī* (without the meaning) is also listed thus: Braj – *balihārī*; Apabhransh – *valihārī*; Prakrit – *valihārai*; Sanskrit – *valihārikā* (वलिहारिका). - Acharya Bachchu Lal Awasthi, Hindī Viutpattī Kosh, Vol 4, Delhi, 2008, page 2032

⁴² Being in dative case, '*āpaṇe*' is *lām*-ending (short vowel, 'e') and '*gur*' is *muktā*-ending (short vowel, 'a'), which is indicative of postposition '*viṭahum*.'

⁴³ Bhai Kahn Singh Nabha documents it as an adverb in Mahān Kosh.

Lahndi – *dihārā/dihārī* (day); Sindhi – *dihāro* (the whole day and night), *dihārī* (a day's pay); Apabhransh – *dīahaḍā/dīahaḍaa/dīha/dihā* (day); Prakrit – *divas/dis/diṇas*; Pali – *divas* (day); Sanskrit – *divas* (दिवस - sky/heaven; day).⁴⁴

sad vār = hundreds of times; countless times.

adverb.

sad: Farsi – *sad* (hundred) + *vār*: Apabhransh/Prakrit – *vār*; Sanskrit – *vārah* (वारः - turn, time).

jini = who has.

pronoun, nominative case; third person, masculine, singular.

Old Panjabi – *jini*; Apabhransh – *jini*; Prakrit – *jeṇ*; Sanskrit – *yen* (येन - who has).

māṇas = (from the) humans.

noun, ablative case; masculine, plural.

Old Panjabi – *māṇas*; Apabhransh – *mānus/manus*; Prakrit – *maṇus/māṇus*; Pali – *manus* (man); Sanskrit – *manushah* (मनुषः - human; man).⁴⁵

te = from.

postposition.

Old Panjabi/Apabhransh – *te*; Prakrit – *tatto* (from that, for that); Pali – *tato* (there, with that, for that); Sanskrit – *tatas* (ततस् - from that).

devte = deities, gods; enlightened beings full of IkOankar's virtues.

noun, accusative case; masculine, plural.

Pali – *devtā* (deity, god); Sanskrit – *devtā* (देवता - individual full of IkOankar's virtues, divine prestige, idol of a deity, divinity, Indra, etc.).

⁴⁴ The use of 'ra, rā, rī' suffix is very common in old Panjabi. This form evolved from Sanskrit 'ra' (र) to 'ḍa' (ड) in Apabhransh and 'ra' in old Panjabi. In Dravidian and Rajasthani languages form 'ra' is also available for 'ra.' In Guru Granth Sahib this word appears as 'dihārī/dihāre/dihārai' etc. There is still no clarity regarding the gender of these words. In contemporary Panjabi, both forms 'diuhārā' (masculine) and 'dihārī' (feminine – 'as a wage for a day') are popular.

⁴⁵ Sanskrit retroflex, 'sha' (ष) took two forms in the colloquial. It mostly changed into 'sa' in Pali and Prakrit, and 'sha' became extinct. It became popular as 'kha' in the Shaursaini region of Apabhransh. Accordingly, in Guru Granth Sahib and medieval literature, both of the above changes are commonly found. In the Vedic language, even before Sanskrit, 'sha' (ष) was pronounced as 'kha.'

kīe = did, made; transformed into.

verb, past tense; third person, masculine, plural.

Braj/Rajasthani – *kīā/kīe*; Apabhransh – *kīā/kīāā*; Prakrit – *karī*; Sanskrit – *kritah* (कृतः - did).⁴⁶

karat = while doing/making.

present participle (adverb).

Braj – *karat*; Apabhransh – *karat* (while doing)⁴⁷; Prakrit – *kar*; Sanskrit – *kri* (कृ - to do).

na = no, not.

particle.

Old Panjabi – *nā/na*; Marwari/Awadhi/Lahndi/Sindhi/Kashmiri/Apabhransh – *na*; Prakrit – *ṇaa/ṇā*; Pali – *na/nā*; Sanskrit – *nah* (नः - no/not, denoting negation).⁴⁸

lāgī = (did not) take.

verb, past tense; third person, feminine, singular.

Braj – *lāganā/laganā* (to be attached to); Old Awadhi – *lāgai* (touches, is felt); Lahndi – *laggaṇ*; Sindhi – *lagaṇu* (to be applied, to be attached); Prakrit – *laggai* (touches); Pali – *laggati*; Sanskrit – *lagyati* (लगयति - adheres to/sticks to/attaches to).

*vār*⁴⁹ = time; delay.

adverb.

Apabhransh – *vār* (time, a fixed time, opportunity, turn; time/duration); Prakrit – *vār*; Pali – *vār* (time, turn); Sanskrit – *vārah* (वारः - appointed time, one's turn; day of week).

.1. = First *salok* is complete.

⁴⁶ It is a common practice in Braj grammar to suffix an 'ā, e' (आ, ए) to a root, in order to make it a past participle. These past participles are still in use in the literary forms of contemporary Hindi.

⁴⁷ Here, a 'ta' has been appended as a suffix to the verb root 'kar' to make it present participle. It has been extensively used in the Apabhransh '*pāhud-dohā*' in the grammar style mentioned above. Even in contemporary Hindi, 'ta' is appended as a suffix to the verb root to make it present participle.

⁴⁸ Both forms 'na' and 'nā' are used in Guru Granth Sahib. There is also a poetic difference between them; 'na' is one meter and 'nā' is two meters in length.

⁴⁹ In the entire Guru Granth Sahib, this word appears as *muktā*-ending (short vowel, 'a') in the adverb group.

Poetical Dimension

This *salok* contains proverbs.⁵⁰ Here, colloquial expressions like ‘*balihārī jāṇā*’ (to devote, to adore) ‘*dihārī*’ (day), ‘*sau vār*’ (hundreds of times), ‘*manukh toṁ devtā karnā*’ (transforming humans into deities), and ‘*zarā vī der nā lagaṇī*’ (not taking any time), etc. have been employed. Such expressions were widely used by common people, and continue to be used now.

In the first line, instead of ‘*āpaṇe gur balihārī,*’ it says ‘*balihārī gur āpaṇe.*’ The use of the word ‘*balihārī*’ in the beginning of the sentence has a special significance. This structural change⁵¹ indicates an intense and strong urge to adore the Guru.

The phrase ‘*sadvār*’ (hundreds of times), also has a special significance. Here, hundred not only signifies a large number, but is also associated with the idea of completeness. For this reason, the percentage is also based on the number one hundred. It seems that the use of the word ‘*sadvār*’ (hundreds of times) has been inspired by the same logic. Through its usage, a disciple’s deep urge to adore the Guru completely (one hundred percent) is highlighted.

Usually, humans are considered lowly, and a ‘*devtā*’ (deity) is considered exalted or excellent. Therefore, a good person is often equated to a ‘*devtā*’ (deity) in common usage. By using words like ‘*māṇas*’ (humans) and ‘*devte*’ (deities) in the line ‘*jini māṇas te devte kīe*’ (who transformed humans into deities), emphasis has been placed on Guru’s ability to eliminate all the shortcomings of a person and instill in them innumerable qualities and possibilities of an exalted potential. The expression ‘*karat nā lāgī vār*’ (it did not take any time) also depicts Guru’s capability, humility, and the Guru’s love and intimacy with the Sikh. The Guru transfers entire life wisdom and experience to the Sikh within a moment, and transforms an ordinary being into an enlightened being much like the Guru.⁵²

The word ‘*vār*’ has been used twice in this *salok*, in a very natural way, thus also catering to the poetic beauty of the passage through homonyms.⁵³ The meaning of ‘*vār*’ in both instances is different; in the first instance, ‘*vār*’ means times/turns,’ and in the second, it conveys a sense of ‘delay.’

⁵⁰ When colloquial expressions or common sayings or idioms are used in poetry, it is called proverb (*lokoktī alaṅkāṛ*).

⁵¹ Such a change in the regular structure of a sentence is called syntactic deviation.

⁵² *gursikh devī dev jaṭhere bhāiā. gursikh māṁ piu vīr kuṭamb sabāiā.* – Bhai Gurdas, Var 20, Pauri 7

⁵³ When a word or phrase is used twice, and its meaning in both instances is different, then it is termed as homonyms (*yamak alaṅkāṛ*).

The meter convention of this *salok* is 13+11. There are 13(4)+11 meters in the second line. Despite the fact that it accedes by four meters, it can still be categorized under a two line verse/couplet with 13+11 characters each (*doharā chand*).

mahalā 2.

**je saū candā ugavahi sūraj caṛahi hajār.
ete cānaṇ hodiām gur binu ghor andhār.2.**

Literal Translation

Second Embodiment.

If hundreds of moons arise, (and) thousands of suns ascend, (even with) there being so many sources emitting light, without the Guru there is extreme darkness.

Interpretive Transcreation

Salok revealed to the Second Embodiment, Guru Angad Sahib.

Even if hundreds of moons arise and thousands of suns ascend into the sky; despite the presence of innumerable sources of light, without the Wisdom (Guru) there is complete ignorance (darkness).

Word Meaning

je = if; even if.

conjunction.

Sindhi – *je* (if); Braj – *je* (this); Apabhransh/Prakrit – *jaī*; Pali – *jadi*; Sanskrit – *yadi* (यदि - if).

saū = hundred; hundreds.

adjective (of candā), nominative case; masculine, plural.

Old Panjabi/Braj/Apabhransh – *saū*; Prakrit – *saya*; Sanskrit – *shat* (शत् - hundred).

candā = moons.

noun, nominative case; masculine, plural.

Apabhransh – *candu/candā*; Prakrit – *cand*; Pali – *cand* (moon); Sanskrit – *candrah* (चन्द्रः - shining, moon).

ugavahi = (if they) grow, (if they) arise.

verb, subjunctive future tense; third person, masculine, plural.

Apabhransh – *uggavahim/ugavahi*; Prakrit – *uggavantu* (they grow); Sanskrit – *udganti* (उदगन्ति - come forth, rise).

sūraj = suns.

noun, nominative case; masculine, plural.

Braj/Apabhransh/Prakrit – *sūraj*; Sanskrit – *sūrya* (सूर्य - sun).

caṛahi = (if they) rise, (if they) ascend.⁵⁴

verb, subjunctive future tense; third person, masculine, plural.

Lahndi – *caṛhaṇ*; Sindhi – *caḍhaṇu* (to grow, to mounts); Apabhransh – *caḍai*;

Prakrit – *caḍai*; Sanskrit – *caḍhati* (चढति – rises, mounts).

hajār = thousand; thousands.

adjective (of sūraj), nominative case; masculine, plural.

Old Panjabi/Braj – *hajār*; Farsi – *hazār*.

ete = so many; innumerable.

adjective (of cānaṇ), accusative case; masculine, plural.

Old Panjabi – *etā/ete*; Apabhransh – *ittaa/etaū/ettaya* (this much) *ette* (these many);

Prakrit – *ittā/ettā/ettia*; Pali – *ettak* (this much); Sanskrit – *iyattā* (इयत्ता - this much).

cānaṇ = light-sources, sources of light.

noun, accusative case; masculine, plural.

Lahndi – *cānuṇ/cānaṇā* (light); Sindhi – *cāṇaḍariṇī/cāṇaḍarāṇī/cāṇaḍarāṇu*;

Apabhransh – *cāṁdan*; Prakrit – *cāṁdiṇ*; Sanskrit – *cāṁdraṇ* (चान्द्रण - moonlight).

hodiāṁ = while there being; despite the presence of.

present participle (adverb).

Old Panjabi – *hodiāṁ*; Apabhransh – *honte*; Prakrit – *hui/bhavaṇ*; Sanskrit – *bhavati* (भवति - happens).⁵⁵

gur = (without the) Guru; (without the) Wisdom (Guru).

noun, accusative case; masculine, singular.

Apabhransh – *guru* (big, great; teacher); Prakrit – *guru/gurua* (heavy; teacher);

Pali – *guru* (teacher); Sanskrit – *guru* (गुरु - heavy, serious/big/long; teacher, spiritual mentor).

⁵⁴ Here, the verbs ‘*ugavahi*’ and ‘*caṛahi*’ demand special attention. The ‘*ahi*’ ending attached to ‘*caṛ*’ and ‘*ug*’ indicates the third person, plural, active voice, subjunctive future tense. Meaning of these verbs is ‘even if they rise.’ It’s only appropriate to interpret them in subjunctive future tense.

⁵⁵ Today, forms ‘*hundā*, *hunde*, *hundiā*’, etc. are popular instead of ‘*hodā*, *hode*, *hodiā*’ etc.

*binu*⁵⁶ = without.

postposition.

Old Awadhi/Maithili/Nepali – *binu*; Apabhraṅsh – *viṇu*; Prakrit – *viṇā*; Sanskrit – *vinā* (विना - without).

ghor = extreme.

adjective (of andhār), nominative case; masculine, singular.

Apabhraṅsh – *ghor*; Pali/Prakrit – *ghor* (terrible); Sanskrit – *ghor* (घोर - awful, frightful).

andhār = darkness (of ignorance).

noun, nominative case; masculine, singular.

Lahndi – *andhār/andhārā* (dust storm/dark); Apabhraṅsh – *andhār*; Prakrit – *andhāyār/andhār* (dark); Pali – *aṇdhakār* (blindness, darkness); Sanskrit – *andhakārah* (अन्धकारः - darkness).

.2. = Second *salok* is complete.

Summary: In this *salok*, Guru Angad Sahib illustrates the importance of the Guru in the life of a human being. Despite the presence of innumerable external sources of light, the darkness of ignorance does not perish from the human mind. Life transforms only through the Guru. Only the Guru, with touch, like that of a philosopher's stone, can transform an ordinary person into a being having IkOankar-like virtues and high conduct.

Poetical Dimension

In this *salok*, *viatirek alaṅkā*⁵⁷ has been used to depict the Guru's glory.

Traditionally, light has been considered as a symbol of knowledge and darkness as a symbol of ignorance. The original source of light in creation is the sun; and the

⁵⁶ Sanskrit word '*vinā*' is used with accusative case, instrumental case and ablative case. Even in contemporary Panjabi, '*binām*' is used with an ablative case, for example, '*taiṭhōm binām*' (without you). In the old Panjabi, it has been found to be used in accusative cases. Signs for indicating masculine *muktā*-ending (short vowel, 'a') accusative case words are (endings 'u,' 'ai,' 'hi'). Out of these, words with the last two sign endings are found to be used with postposition '*binā*' (without) in the accusative case. See: *bin 'bād birodhahi' kōi nāhī. 9. 5. praṇvati nāmdeu 'nākahi' binā. 3. 2. viṇu 'nāvai' gathu gaiā gavāe. 9. 7. binu 'nāvai' kiā ṭek ṭikṭjai. 11.* –Prof. Sahib Singh, Gurbāṇī Viākaraṇ, Singh Brothers, Amritsar, 2015, page 332

⁵⁷ When the compared object is depicted as inferior to the subject, then it is called a *viatirek alaṅkā* (figure of speech).

moon, the secondary source of light, is illuminated from the sun's light. For this reason, allusions to wisdom and light are always made through the well-known comparison of the sun and the moon. In this salok, these common symbols are compared to the wisdom disseminated by the Guru in the form of illumination, and depicted as inferior.

Here, the usage of hundred for moon, and thousand for sun as numeral adjectives is also very creative, as it emphasizes the inferiority of well-known comparisons of sun-moon, the key sources of light, multiple times. The moon, the secondary source of light, has been shown to be smaller than the Guru only by a hundred times, while the sun, the fundamental source of light, has been shown to be a thousand times smaller than the Guru.

In the first line, the verb '*ugavahi*' (they arise) has been used for moon, and '*carahi*' (they rise) for sun.⁵⁸ Because the meaning of both words is the same: '*rising*,' it is 'repetition of synonyms'.⁵⁹

The use of the words '*cānaṅ*' (light-sources) and '*ghor andhār*' (extreme darkness) in the second line is also very creative. Through the usage of these mutually opposite-meaning words, the significance and intensity of the radiance of Guru bestowed inner-wisdom has been depicted with vigor.

It is also clear that the presence of a hundred moons and a thousand suns simultaneously is not possible. This is why the first line starts with '*je*' (if) and the individual is asked to imagine such a unique situation. Similarly, in the second line, light emanating from such an extraordinarily exceptional situation has been described through the expression '*ete cānaṅ*' (so many light sources).

On the other hand, the adjective '*ghor*' (extreme) used in '*gor andhār*' (extreme darkness) makes the depth and density of darkness even more intense. The second Sovereign implies that without the Guru, even such an incomparable state of light is equal to infinite darkness. The creative employment of all these words highlight the Guru's importance and glory with great intensity.

⁵⁸ Usually, both the verb forms '*ugaṅā*' (to grow/arise) and '*carhanā*' (to rise/ascend) are used for sun and moon. '*ugaṅā*' (grow) is in the nature of vegetation, whereas the upward movement of an object is called '*carhanā*.' The semantic deviation resulted in the popular usage of these words in the context of the rising or upward movement of sun-moon.

⁵⁹ The use of two different words or expressions to denote a similar meaning are called, repetition of synonyms (*punarukt vadābhās alaṅkāra*).

The meter convention of this *salok* is 12+11 (first line) and 13+11 (second line). This can be categorized under a two line verse/couplet with 13+11 characters each (*doharā chand*).

m: 1.

**nānak gurū na cetanī mani āpaṇai sucet.
chuṭe til būār̥ jiu suññe andari khet.
khetai andari chuṭiā kahu nānak saū nāh.
phalīahi phulīahi bapuṛe bhī tani vici suāh.3.**

Literal Translation

First Embodiment.

Nanak! (People, who) do not remember the Guru, (and) are clever in their own mind, (are) like the rotten sesame plants left isolated in the field.⁶⁰

Nanak's Statement: (There) are hundreds of owners of those abandoned in the field. (Though) the pitiable frutify (and), flourish, still (there is only) ash in (their) body.

Interpretive Transcreation

Salok revealed to the First Embodiment, Guru Nanak Sahib.

Nanak! People who consider themselves to be intelligent in their own minds, and do not contemplate the Wisdom (Guru), are like the rotten sesame plants, isolated and abandoned in the field.⁶¹

Nanak's Statement: The rotten sesame plants abandoned in the field do not have a single owner. They are at the whim of hundreds of owners, who, according to their own needs, will use them as they please.

Although those unfortunate sesame plants flourish and frutify, there is still only ash in their pods (bodies). Their potential for growth has been destroyed.

Word Meaning

nānak = Nanak!⁶²

noun, vocative case; masculine, singular.

gurū = the Guru; Wisdom.

noun, accusative case; masculine, singular.

⁶⁰ Meaning derived by changing the sentence structure.

⁶¹ *sant k̄a dokhī chuṭai ikelā. jiu būāru tilu khet māhi duhelā.* –Guru Granth Sahib 280

⁶² Signature name that represents the 'embodiment of Nanak,' used by the Guru contributors in Guru Granth Sahib.

Apabhransh – *guru* (big, great; teacher); Prakrit – *guru/gurua* (heavy; teacher); Pali – *guru* (teacher); Sanskrit – *guru* (गुरु - heavy, serious/big/long; teacher, spiritual mentor).

na = no, not.

particle.

Old Panjabi – *nā/na*; Marwari/Awadhi/Lahndi/Sindhi/Kashmiri/Apabhransh – *na*; Prakrit – *ṇaa/ṇā*; Pali – *nā/na*; Sanskrit – *nah* (नः - no/not, denoting negation).

*cetanī*⁶³ = (they) remember; (they) contemplate.

verb, present tense; third person, masculine, plural.

Old Panjabi – *cetani*; Apabhransh – *cetan*; Prakrit – *cedai*; Sanskrit – *cetyanti* (चेतयन्ति - they remember).

mani = in the mind.

noun, locative case; masculine, singular.

Lahndi – *mann*; Apabhransh – *mane/mane*; Prakrit – *maṇi/maṇ*; Sanskrit – *manas* (मनस् - mind).

āpaṇai = (in) their own (mind).

adjective (of mani), locative case; masculine, singular.

Old Panjabi – *apaṇā/āpaṇā*; Lahndi – *āpaṇā/apaṇo*; Apabhransh – *apan/appan/appaa* (own); Prakrit – *attaṇaa/appaṇaya* (own); Sanskrit – *ātmanak* (आत्मनक - own).

sucet = clever, intelligent.

noun, nominative case; masculine, plural.

Sanskrit – *sucet* (सुचेत - clever).

*chuṭe*⁶⁴ = left out, abandoned.

past participle (adjective), nominative case; masculine, plural.

Lahndi – *chuṭaṇ*; Sindhi – *chuṭaṇu* (to get loose); Prakrit – *chuṭṭai*; Sanskrit – *kshuṭyate* (क्षुटयते - is released).

til = sesame plants.

noun, accusative case; masculine, plural.

⁶³ '*cetanī*' is only a different form of '*cetani*' under the Guru Granth Sahib's poetic system.

⁶⁴ '*chuṭe*' is a plural of past participle '*chuṭā*,' which has been derived from '*chuṭ*.'

Apabhransh/Prakrit – *til*; Sanskrit – *til* (तिल - sesame seed, a small particle).

būār = ones with the rotten seed pods/shell (infected with the disease of *kāl-aṅgiārī*); empty, useless.

adjective (of til), nominative case; masculine, plural.

Lahndi – *būār*; Apabhransh – *būār*; Sanskrit – *vyushṭ* (व्युष्ट - turned ash).

jiu = (just) like.

adverb.

Old Panjabi – *jiu*; Apabhransh – *jeu*; Prakrit – *jev*; Sanskrit – *yathā* (यथा - just like).

*suññe*⁶⁵ = isolated, lonely; abandoned.

adjective (of khet), locative case; masculine, singular.

Lahndi – *suññ/suññā* (deserted/barren, poverty-stricken); Sindhi – *suṇu/suṇo* (barren, desolate); Apabhransh – *sun/sūnjh*; Prakrit – *sunṇ*; Sanskrit – *shunya* (शून्य - empty).

*andari*⁶⁶ = in, inside.

postposition.

Old Panjabi – *antaru/antari/andari*; Sindhi – *andaru* (the inside), *andari* (inside); Apabhransh – *antar* (in), *antari* (between); Prakrit – *antar/antarā* (inside), *andare* (in, within); Pali – *aṅtar* (inside, interval), *aṅtarā/aṅtaren/aṅtare* (between, inside); Sanskrit – *antar* (अन्तर - interior, near; Rigved - neighbouring).⁶⁷

*khet*⁶⁸ = (in the) field.

noun, locative case; masculine, singular.

Old Panjabi – *khetar/khet*; Braj – *khet*; Apabhransh – *khetar*; Prakrit – *khetta/khit/chetta/chit*; Pali – *khetta* (field); Sanskrit – *kshetra* (क्षेत्र - land).

⁶⁵ Because of the presence of postposition ‘*andari*,’ ‘*suññā*’ became ‘*suññe*.’ Being difficult to pronounce, ‘*ñā*’ was replaced by ‘*na*’ in the eastern Panjabi.

⁶⁶ The postposition ‘*andari*’ always appears as *sihārī*-ending (with short vowel, ‘i’) in Guru Granth Sahib. This is because the symbol for locative case in Sanskrit is ‘e’ (बाले). This became ‘i’ (बालि) in Apabhransh. In the medieval period, when separate postpositions started appearing in the analytic languages, postpositions also assumed the form of nouns in the locative case.

⁶⁷ Word ‘*andar*’ is also traced to Farsi ‘*andarūn*’ (in, inside).

⁶⁸ Word ‘*khet*’ is *muktā*-ending (short vowel, ‘a’) because of the presence of postposition ‘*andari*.’

*khetar*⁶⁹ = (in the) field.

noun, locative case; masculine, singular.

Old Panjabi – *khetar/khet*; Braj – *khet*; Apabhransh – *khetar*; Prakrit – *khetta/khit/chetta/chit*; Pali – *khetta* (field); Sanskrit – *kshetra* (क्षेत्र - land).

andari = in, inside.

postposition.

Old Panjabi – *antaru/antari/andari*; Sindhi – *andaru* (the inside), *andari* (inside); Apabhransh – *antar* (in), *antari* (between); Prakrit – *antar/antarā* (inside), *andare* (in, within); Pali – *aṅtar* (inside, interval), *aṅtarā/aṅtareṇ/aṅtare* (between, inside); Sanskrit – *antar* (अन्तर - interior, near; Rigved - neighbouring).

chuṭiā = of those abandoned.

causative participle (noun), genitive case; masculine, plural.

Lahndi – *chuṭar*; Sindhi – *chuṭaru* (to get loose); Prakrit – *chuṭṭai*; Sanskrit – *kshuṭyate* (क्षुटयते - is released).

*kahu*⁷⁰ = utterance, statement.

abstract participle (noun), nominative case; masculine, singular.

Apabhransh – *kahu* (speech, word); Prakrit – *kah*; Sanskrit – *kath* (कथ - to speak, to say).

nānak = of Nānak.

noun, genitive case; masculine, singular.

saū = hundreds of.

adjective (of nāh), nominative case; masculine, plural.

Braj/Apabhransh – *saū*; Prakrit – *saya*; Sanskrit – *shat* (शत - hundred).

nāh = masters, owners.

noun, nominative case; masculine, plural.

Old Panjabi – *nāhu*; Apabhransh – *nāh* (master); Prakrit – *ṇāh*; Pali – *nāth*; Sanskrit – *nāth* (नार्थ - refuge, help; protector, master).

⁶⁹ 'khet' has changed into 'khetai' under the Guru Granth Sahib's poetic system; this is not a grammatical change. If it were a grammatical change, the postposition 'andari' would have been absent.

⁷⁰ 'kahu' is used as a noun-participle here and at other places in Guru Granth Sahib. In Apabhransh as well, 'kahu' means 'utterance/statement.' So, the appropriate meaning of 'kahu nānak' is 'Nanak's statement:' and not 'O' Nanak, say'.

phalāhi = (they) fruitify, produce fruits.

verb, present tense; third person, masculine, plural.

Old Panjabi – *phalaṇā* (to bear fruit); Sindhi – *pharaṇu* (to be fruitful); Prakrit – *phalai* (bears fruit); Pali – *phalati* (ripens); Sanskrit – *phalati* (फलति - bears fruit).

phulāhi = (they) flower, (they) flourish.

verb, present tense; third person, masculine, plural.

Old Panjabi – *phullaṇā* (to swell); Lahndi – *phullaṇ*; Sindhi – *phulaṇu* (to blossom); Apabhransh/Prakrit – *phullai*; Sanskrit – *phullati* (फुल्लति - expands, opens as a flower).

*bapure*⁷¹ = pitiable; unfortunate.

adjective (of til), nominative case; masculine, plural.

Apabhransh – *bappa/bappuḍā* (fool, pitiable); Sanskrit – *varāk/bappuḍ* (वराक/बप्पुड - pitiable/wretched).

bhī = also.

particle.

Sindhi – *bhī*; Prakrit – *avi/vi*; Pali – *api*; Sanskrit – *api* (अपि - also, and, a lot, etc.).

*tan*⁷² = (in the) body; (in the) pod of the rotten sesame plants.

noun, locative case; masculine, singular.

Apabhransh – *tan/taṇu*; Prakrit – *taṇ/taṇū*; Pali – *tanu* (body); Sanskrit – *tanu* (तनु - body, person, self).

vici = in, inside.

postposition.

Sindhi – *vici*; Apabhransh – *vicci*; Prakrit – *vicca*; Sanskrit – *vartmani* (वर्त्मनि - in, inside).

⁷¹ In the twelfth century, Hemchandra, in his book ‘*Shabdānushāshan*’ and ‘*Apabhransh-Viākaraṇ*’ uses the word ‘*bapuḍā*.’ In the eastern Hindi, Braj, Rajasthani, and western Hindi, ‘*ḍa*’ changes into ‘*ra*,’ like ‘*bapurā*’ (बपुरा) from ‘*bapuḍā*.’ In Lahndi-Panjabi ‘*ḍa*’ seems to have changed into ‘*ra*’ to form ‘*bapurā*.’ Here ‘*bapurā*’ has mutated into its plural form ‘*bapure*.’ In Guru Granth Sahib, forms like ‘*bapurā*, *bapurā*, *bapuro*, *bāpurā*’ have been used, that were prevalent in different languages and dialects.

⁷² Because of the presence of postposition ‘*vici*,’ ‘*tan*’ is *muktā*-ending (short vowel, ‘a’).

suāh = ash.

noun, nominative case; feminine, singular.

Apabhransh – *suāh*; Sanskrit – *svāhah* (स्वाहः - ash).⁷³

.3. = Third *salok* is complete.

Bhai Gurdas has elaborated the meaning of the above salok in one of his *pauris* like this:

khetai andari jammi kai sabh dūm uccā hoi vikhāle.

būṭu vaḍā kari phailadā hoi cuhcuhā āpu samāle.

kheti saphal hoi lāvaṇī chuṭani tilu būāṛ nirāle.

nihphal sāre khet vici jiu sarvār kamād vicāle.

sadhsaṅgati gur sabadu suṇi kapaṭ sanehu karani betāle.

nihphal janamu akārthā halati palati hovahi muh kale.

jam puri jam jandāri havāle. 16. -Bhai Gurdas, Var 17 Pauri 16

(for reference only; translation will be done in the next version)

Poetical Dimension

The incomparable importance of the Guru's teaching is highlighted in the above *saloks* through the use of simile.⁷⁴ The First Sovereign reminds us of those who do not remember the Guru, and who think they do not need to pay attention to the Guru's teachings. They consider themselves to be awakened and wise, but then become like the rotten sesame plants in an empty field. They may flower and flourish, but their seeds contain only ash. Here, the individuals bereft of Guru's teachings have been compared with the pitiable state of the rotten sesame plants whose seeds have become ash, left abandoned in the empty field, existing under the control of the whims of hundreds of masters.

In the first line, the word '*sucet*' (clever) has been used as satire, suggesting that those people who do not follow the Guru's teachings remain in an illusion, thinking themselves to be '*sucet*' (clever), whereas in reality, they are not so.

The use of the words '*til būāṛ*' (the rotten sesame plants) and '*suññe khet*' (the empty field) is also very creative. The individuals who turn away from the Guru are lonely and useless, like the rotten sesame plants, and the world is like an empty field for them.

⁷³ The change of '*va*' (व) in the Sanskrit word '*svāh*' (स्वाहः) to '*u*' in Apabhransh, led to the formation of '*suāh*.'

⁷⁴ Simile is when two things or situations are compared.

Use of 'saū nāh' (hundreds of masters/owners) is also important. The sesame plants standing abandoned in the fields are at the mercy of hundreds of masters. Meaning, those individuals who remain without the Guru's grace become slaves to several negative worldly forces. Therefore, the word 'bapure' (pitiable) has been used appropriately for such hopeless individuals.

'Phalṇā-phulṇā' (to fruitify-to flourish) is a popular idiom. Because 'phalīahi-phulīahi' (they fruitify-they flourish) has two meanings, there is a presence of 'pun'⁷⁵ in addition to a 'proverb.' In the context of the sesame seed plants, it means to flower and fructify. In the human context, it means being successful in terms of wealth and worldly success.

In the same context, the use of the word 'suāh' (ash) is also very creative. No matter how much success people may taste in terms of wealth, without the Guru's teachings, their every achievement is trivial, like ash. Through subtle use of analogy⁷⁶ and signs, there is an apt visualization of the destitute state of such individuals, their surrender to negative worldly tendencies, and the worthlessness of their achievements, despite worldly success.

As per the vocabulary and articulation, the meter convention of the four lines of this *salok* is 13+11. This can be categorized under a two line verse/couplet with 13+11 characters each (*doharā chand*). This *salok* has been formed by combining two *dohare* (two line verses/couplets).

paūrī.

āpīṇai āpu sājio āpīṇai racio nāu.

duyī kudrati sājīai kari āsaṇu ḍiṭho cāu.

dātā kartā āpi tūm tusi devahi karahi pasāu.

tūm jāṇoī sabhsai de laisahi jindu kavāu.

kari āsaṇu ḍiṭho cāu.1.

Literal Translation

(You) Yourself created Yourself, (You) Yourself created (Your Own) Nam.

Second, (You Yourself) created the creation; having established the seat (in it, You Yourself) witnessed it with delight.

⁷⁵ Pun (*salesh alaṅkār*) is when a word has two different meanings in two different contexts.

⁷⁶ Comparison of two things or situations.

*You Yourself (are) the Provider (and) the Creator; having been delighted, (You Yourself) provide (and) bestow (Your) grace or expand (the creation).
You are the Knower of all; having issued (Your) order (You) take away life.
Having established (Your) seat, (You) witnessed with delight.*

Interpretive Transcreation

O Creator! First, You Yourself created Yourself, You Yourself created Your Own Identification (Nam).⁷⁷

Second, You created and pervaded creation (established Your seat); witnessed Your Own play delightfully.

You Yourself are the Creator and the Provider of the creation. You Yourself provide to creatures; bestow grace; expand creation delightfully.

You Yourself are the Knower of all; You Yourself take away life in accordance with Your Order.⁷⁸

You Yourself pervaded the creation (established the seat); witnessed Your Own play delightfully.

Word Meaning

paūrī = a poetic form.

noun, nominative case; feminine, singular.

Old Panjabi – *paūrī* (step, rung); Apabhraṅsh – *pavarī* (ladder); Sanskrit – *pādu* (पादु - foot, bedpost).

*āpīṅai*⁷⁹ = *āp+hī/ī+ṅai*, by Yourself.

pronoun, nominative case; second person, masculine, singular.

Apabhraṅsh – *āpi*; Prakrit – *appaṅ*; Sanskrit – *ātmani* (आत्मनि - self).⁸⁰

⁷⁷ *āpe āpi upāikai āpe apaṅā nāu dharāiā. –Bhai Gurdas, Var 7, Pauri 18*

⁷⁸ Meaning derived by changing the sentence structure: *kavāu de jindu laisahi*. Appropriate meaning of '*kavāu*' is '*hukam*' (order), as is evident from its usage in other places. Interpreting it as '*kavāi/kavāī*' (body or body like dress) is not appropriate.

⁷⁹ In Guru Granth Sahib, to stress or make the aspiration of a consonant heavy, the letter 'ha' is used. All denominations of the community pronounce it by stressing the letter it is appended to. There is no disagreement regarding its pronunciation.

Regarding the presence of subscript '्' under '*ṅai*' in the existing manuscripts, Prof.

Sahib Singh says that the ending half 'ha' of *āpīṅai* is actually a derivative of '*hī*.' - Prof. Sahib Singh, *Gurbāṅī Viākaraṅ*, Singh Brothers, Amritsar, 2015, page 214

⁸⁰ Word '*āp*' is a reflexive pronoun, formed from Sanskrit '*ātman*' (आत्मन्). In Apabhraṅsh, it assumes the form of '*āpi*' in the nominative case. In Gurbāṅī, it retains its form '*āpi*' in the nominative case. In the sub-forms of Apabhraṅsh, *ī* (ई)

āpu = to (own) self, to Your (Own) self.

pronoun, accusative case; second person, masculine, singular.

Apabhransh – *āp/āpu/āpi*; Prakrit – *ātā/āyā/attan*; *appā/appan*; Pali – *attan* (self); Sanskrit – *ātman* (आत्मन् - breath, soul; Rigved - self).

sājio = created, made.

verb, past tense; second person, masculine, singular.

Rājasthāni – *sājaṇo* (prepare, make, decorate); Braj/Apabhransh – *sāj* (decorate, beautify); Prakrit – *sājai*; Sanskrit – *sajjayati* (सज्जयति - equips/prepares).

*racio*⁸¹ = created, made.

verb, past tense; second person, masculine, singular.

Rajasthani – *racioro* (is fashioned); Apabhransh – *rac* (to fashion, to created); Prakrit – *racai* (fashions); Sanskrit – *racyati* (रचयति - is fashioned).

nāu = Nam; Identification.

noun, accusative case; masculine, singular.

Old Marathi/Rajasthani/Apabhransh – *nāu*; Prakrit – *ṇām*; Sanskrit – *nāman* (नामन् - name).

duyī = second, other; then.

adjective (of kudrati), accusative case; feminine, singular.

Old Panjabi – *duyī*; Apabhransh – *duī/dūī*; Prakrit – *duve/dūi*; Pali – *duvi/duve*; Sanskrit – *dvi/dav* (द्वि/दव - two).

*kudrati*⁸² = creation.

noun, accusative case; feminine, singular.

Old Panjabi – *kudrati*; Arabic – *kudrat* (قُدْرَت - power, IkOankar's power, nature/creation).

ending is affixed to reflexive pronouns to obtain the meaning 'hī' (itself, only). It is the same situation here. The old form of the nominative case 'ṇai' has been affixed to 'āp + hī/ī.' The contemporary postposition 'ne' has evolved from this 'ṇai.'

⁸¹ 'sājio' and 'racio' are synonyms. These types of verbs were/are also prevalent in Prakrit and Braj. There are several such verbs (participles) in the *Bani* of Guru Teghbahadar Sahib.

⁸² Because of its use as feminine, word 'kudrati' appears with a *sihārī*-ending (short vowel, 'i') in Guru Granth Sahib. Feminine nouns coming from Arabic, that end with a 'ta,' are usually recorded with a *sihārī*-ending (short vowel, 'i') in Guru Granth Sahib. For example, *hikmati*, *hujati*, *siphati*, *gairati*, *muhlati*, *karāmāti*, etc.

sājāi = created.

verb, past tense; second person, feminine, singular.

Rājasthāni – *sājaṇo* (prepare, make, decorate); Braj/Apabhransh – *sāj* (decorate, beautify); Prakrit – *sājāi*; Sanskrit – *sajjayati* (सज्जयति - equips/prepares).

kari = having (established seat); having (pervaded).

perfect participle (adverb).

Old Panjābi/Apabhransh – *kari* (having done); Prakrit – *kari*; Sanskrit – *karoti* (करोति - does).

āsaṇu = seat, a place of sitting; (having) pervaded.

noun, accusative case; masculine, singular.

Sindhi – *āsaṇu* (cloth for sitting on, posture); Prakrit – *āsaṇ*; Pali – *āsan/āsanak* (seat); Sanskrit – *āsan* (आसन - sitting, seat).

ḍiṭho = witnessed, viewed.

verb, past tense; second person, masculine, singular.

Sindhi – *ḍiṭho* (saw); Apabhransh – *ḍiṭṭha*; Prakrit – *ḍiṭṭha/ḍeṭṭha*; Pali – *ḍiṭṭha*; Sanskrit – *drishṭ* (दृष्ट - saw).

cāu = (with/in) delight; delightfully.⁸³

noun, accusative case; masculine, singular.

Old Awadhi – *cāu* (strong desire); Lahndi – *cāh* (wish); Sindhi – *cāhu* (desire, love); Apabhransh – *cāhai* (desires, wishes); Prakrit – *cāhai* (wishes, expects, asks for); Sanskrit – *cāh* (चाह - see, look for, desire).

dātā = Provider, Bestower.

adjective (of āpi tūm), nominative case; masculine, singular.

Apabhransh – *dātā*; Sanskrit – *dātā/dātri* (दाता/दातृ - giver/bestower).

kartā = Creator.

adjective (of āpi tūm), nominative case; masculine, singular.

Apabhransh – *kartā*; Sanskrit – *kartā* (कर्ता - creator, doer).

āpi = Yourself.

pronoun, nominative case; second person, masculine, singular.

⁸³ *jih ammrit bacan bāṇī sādḥū jan japahi kari biciti cāo.* –Guru Granth Sahib 1401

Apabhransh – *āp/āpu/āpi*; Prakrit – *ātā/āyā/attan*; *appā/appan*; Pali – *attan* (self);
Sanskrit – *ātman* (आत्मन् - breath, soul; Rigved - self).

tūm = You.

pronoun, nominative case; second person, masculine, singular.

Apabhransh – *tūm*; Prakrit – *tum*; Sanskrit – *tvam* (त्वम् - you, your).

tusi = having been happy, having been delighted.

perfect participle (adverb).

Sindhi – *tusaṇu* (to be pleased); Apabhransh/Prakrit – *tussaī/tūssaī*; Pali – *tussati*
(is satisfied, is happy); Sanskrit – *tushyati* (तुष्यति - becomes calm, is satisfied,
is pleased).

devahi = (You) give.

verb, present tense; second person, masculine, singular.

Braj – *devae*; Apabhransh – *deui*; Prakrit – *daiī*; Sanskrit – *dadāti* (ददाति - gives).

karahi = (You) do.

verb, present tense; second person, masculine, singular.

Apabhransh – *karahi/karai*; Prakrit – *karii*; Sanskrit – *karoti* (करोति - does).

pasāu = (1) blessing, grace⁸⁴ (2) expanse.

noun, accusative case; masculine, singular.

(1) Apabhransh – *pasāu*; Prakrit – *pasāya*; Sanskrit – *prasādah* (प्रसादः - grace).

(2) Sanskrit – *pasār* (पसार - expanse, extension).

tūm = You.

pronoun, nominative case; second person, masculine, singular.

Apabhransh – *tūm*; Prakrit – *tum*; Sanskrit – *tvam* (त्वम् - you, your).

jāṇoī = (You) are capable of knowing, (You) are the Knower.

active voice participle (adjective of tūm), nominative case; masculine, singular.

Old Panjabi – *jāṇoī*; Apabhransh – *jāṇui*; Prakrit – *jāṇai*; Sanskrit – *jānāti*

(जानाति - knows).

sabhasai = of all, of everyone.

⁸⁴ *pasāi* (*pasāu* – through grace or blessing): *dhani satiguru sevio jisu pasāi gati agam jāṇī*. –Guru Granth Sahib 1393

pronoun, genitive case; third person, masculine, plural.

Braj – *sabhase*; Apabhransh – *sabhāsai/sabbha*; Prakrit – *savva/sabba*; Sanskrit – *sarva* (सर्व - all, everyone).

de = having given/issued.

perfect participle (adverb).

Old Panjabi/Braj – *de*; Apabhransh – *dei* (having given); Prakrit – *dei*; Pali - *dadāti*; Sanskrit – *dadāti* (ददाति - gives).

laisahi = (You) take away.

verb, present tense; second person, masculine, singular.

Old Panjabi – *laisahi*; Apabhransh – *lesaī* (will take); Prakrit – *lahai/lahei/labhai* (takes); Pali – *labhati* (obtains); Sanskrit – *labhate* (लभते - catches, takes).

*jindu*⁸⁵ = life, life-force.

noun, accusative case; feminine, singular.

Sindhi – *jindu*; Farsi – *zind* (being, life).

*kavāu*⁸⁶ = utterance, order.

noun, instrumental case; masculine, singular.

Old Panjabi – *kavāu/kuāu*; Lahndi – *ko* (noise), *kuāvan* (to call/to summon); Prakrit – *kavā* (to speak), *kavaī* (makes a noise); Sanskrit – *kavā* (कवा - cry), *kavate* (कवते - cries out).

kari = having (established seat); having (pervaded).

perfect participle (adverb).

Old Panjabi/Apabhransh – *kari* (having done); Prakrit – *kari*; Sanskrit – *karoti* (करोति - does).

āṣaṇu = seat, a place of sitting; (having) pervaded.

noun, accusative case; masculine, singular.

Sindhi – *āṣaṇu* (cloth for sitting on, posture); Prakrit – *āṣaṇ*; Pali – *āsan/āsanak* (seat); Sanskrit – *āsan* (आसन - sitting, seat).

ḍiṭho = witnessed, viewed.

verb, past tense; third person, masculine, singular.

⁸⁵ In Guru Granth Sahib, its form stays as *aurṁkaṛ*-ending (short vowel, ‘u’) *jindu*, but because of the presence of a postposition, it changes from ‘*jindu*’ to ‘*jindū*.’

⁸⁶ The Panjabi word ‘*kūṇā/kūṇā*’ (to speak) has also come from this.

Sindhi – *ḍiṭho* (saw); Apabhransh – *ḍiṭṭha*; Prakrit – *ḍaṭṭha/ḍiṭṭha/ḍeṭṭha*; Pali – *ḍiṭṭha*; Sanskrit – *drishṭ* (दृष्ट - saw).

cāu = (with/in) delight; delightfully.

noun, accusative case; masculine, singular.

Braj/Apabhransh – *cāu*; Prakrit – *cāh*; Sanskrit – *içshā* (इच्छा - wish, interest).

.1. = First *pauri* is complete.

Poetical Dimension

The uniform structure and use of words with similar grammatical forms in this *pauri* introduces a special rhythmic resonance and meaning.⁸⁷ The words ‘*sājio*’ (created) and ‘*racio*’ (crafted) in the first line and ‘*devahi*,’ ‘*karahi*,’ and ‘*laisahi*’ in the third and fourth line on the one hand create a remarkable flow, and on the other, point towards the infinite and eternal powers of IkOankar. “You are the Creator (*sājio*), the Crafter (*racio*), the Bestower of all things (*devahi*), Creator of the world (*karahi*) and take away everything in the end (*laisahi*).” Through these words, the infinite and comprehensive powers of the Creator have been described.

In the third and the fourth line, ‘*pasāu*’ and ‘*kavāu*’ are used, which point to two more powers of IkOankar, ‘*extending grace/expanse*’ and ‘*ordering*.’ In the first and the second line, the use of ‘*nāu*’ and ‘*cāu*’ also represent IkOankar’s ‘*Nam*’ and IkOankar’s delight towards Ownself’s creation respectively.

In the first half of the third line, the words ‘*dātā*’ (bestower) and ‘*kartā*’ (creator) have been used, followed by directly related words, ‘*devahi*’ (they give) and ‘*karahi* (you create) in the same sequence in the second half to produce a special effect.⁸⁸ In fact, all of these words depict the exceptional powers of IkOankar. The similarity in the form displays the oneness of IkOankar’s powers and draws attention to their uniformity.

The use of the line ‘*kari āsaṇu ḍiṭho cāu*’ (having established Your seat, You witnessed with delight) is also extremely creative. The Creator adores the creation and pervades in it, watching all of the affairs of the world delightfully. Here, through a natural expression, the fact of IkOankar’s pervasive nature has been described.

⁸⁷ This linguistic proficiency is called morphological parallelism (*rūp paddharī samānantartā*) in stylistics.

⁸⁸ From the perspective of poetics, such usage is called ‘serial order’ (*yathā saṅkhyā alaṅkāra*).

'Because of the usage of an expression different from its usual meaning,' there is a presence of 'allegory'⁸⁹ here.

At the end of the *pauri* the same line has been used for the second time.⁹⁰ The repetition emphasizes that IkOankar alone is the Creator of this world, who pervades the entire creation and under whose Command all things exist.

The meter convention of this *pauri* is 14+13 (first line), 13+13 (second line), 13+13 (third line), 13+13 (fourth line). Fifth line has 13 meters.

⁸⁹ When the meaning of a statement or expression is different from its normal meaning/usage, then there is an allegory (*anyoktī alaṅkāra*).

⁹⁰ This scheme is called syntactic parallelism (*vāk paddharī samānantartā*).