Pauri 3

Overview

The third *pauri* is accompanied by two *saloks*. The first *salok* is comprised of sixteen lines and the second is comprised of nine lines. In the first *salok*, through the repetition of the word *'vismād,'* a special kind of tonal beauty is produced in describing the unmatched beauty and innumerable wonders of IkOankar's creation. In the second *salok*, all of creation and its many facets are described as being a part of IkOankar's creation. IkOankar is pervading through all of creation. Thus, the beauty of *'balihārī kudrati vasiā'* (I adore! The Creator is pervading the creation!) is seen in this *salok*. The *pauri* portrays the misery of a materialistic and ignorant person who has wasted his/her priceless human life in vain.

salok m: 1.

vismādu nād   vismādu ved. vismādu jīa   vismādu bhed.
vismādu rūp   vismādu raṅg. vismādu nāge phirahi jant.
vismādu paüṇu   vismādu pāṇī. vismādu agnī kheḍahi viḍāṇī.
vismādu dhartī   vismādu khāṇī. vismādu sādi lagahi parāṇī.
vismādu sanjogu   vismādu vijogu. vismādu bhukh   vismādu bhogu.
vismādu siphati vismādu sālāh. vismādu ujhaṛ vismādu rāh.
vismādu neṛai   vismādu dūri. vismādu dekhai hājarā hajūri.
vekhi viḍāṇu rahiā vismādu. nānak bujhaṇu pūrai bhāgi.1.

Literal Translation

Amazement (at the) sounds; amazement (at the) knowledges. Amazement (at the) creatures; amazement (at the) types.
Amazement (at the) forms; amazement (at the) colors. Amazement (at the) creatures (who) wander naked.
Amazement (at the) air; amazement (at the) water. Amazement (at the) wonderful (roles) fires play.
Amazement (at the) earth; amazement (at the) sources of life. Amazement (at the) living beings (who) indulge in taste.
Amazement (at the) union; amazement (at the) separation. Amazement (at the) hunger; amazement (at the) consumption.
Amazement (at the) praise; amazement (at the) glory. Amazement (at people) in wilderness; amazement (at people) on the paths.
Amazement (that IkOankar seems) near (to one); amazement (that IkOankar seems) far to (another); amazement (that one) sees (IkOankar) as present (and) evident.
Amazement (that IkOankar) is watching the miraculous play (of Own-Self). Nanak! Realization (of this amazement) comes through complete fortune.

Interpretive Transcreation

Awe-inspiring[1] that in this wonderful creation there are innumerable sounds and knowledge-streams; awe-inspiring that there are innumerable creatures and their species.[2]

Awe-inspiring that in this wonderful creation there are innumerable forms of living beings and their colors; awe-inspiring are the innumerable creatures wandering in their natural forms.

Awe-inspiring that in this wonderful creation there are innumerable natural elements, like air and water; awe-inspiring are the wonderful roles that fires play.

Awe-inspiring that in this wonderful creation is the earth and the innumerable sources of life on it; awe-inspiring are the living beings indulging in the taste of the tongue.

Awe-inspiring that in this wonderful creation the union of living beings is occuring in some places, and at other places, separation; awe-inspiring that living beings are suffering from hunger in some places, and at other places, they are indulging in consumption.

Awe-inspiring that in this wonderful creation somewhere IkOankar is being worshipped, and at other places being prayed to; awe-inspiring is some beings going astray (in wilderness), while others follow the path.[3]

Awe-inspiring that in this wonderful creation IkOankar seems near to one, and far away to another; awe-inspiring that one realizes IkOankar as evident and present, in every place and at all times.

Awe-inspiring that in this wonderful creation IkOankar is watching the miraculous play created by the Self.[4] Nanak! This awe-inspiring feeling is realized through the grace of Guru-Wisdom (complete fortune).

Word Meaning

vismādu[5] = amazement, wonder; awe-inspiring, wonderful.

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[1] Although in the *salok* the word '*vismād'* (awe-inspiring) has been repeated with every word separately like '*nād* (sound), *ved* (knowledge), *jīa* (creature), *bhed* (type)', in the meaning it has been written only twice per line for simplification and clarity of meaning.

[2] *tū acaraju kudarati terī bismā. 1. rahāu.* –Guru Granth Sahib 563

[3] *bhāṇai ujhaṛ bhāṇai rāhā. bhāṇai hari guṇ gurmukhi gāvāhā.* –Guru Granth Sahib 98

[4] Meaning derived by changing the sentence structure. Please see: *nānak suṇi vekhi rahiā vismādu   merā prabhu raviā srab thāī. 21.5.14.* –Guru Granth Sahib

[5] Such a wonderful and blissful feeling of the mind that arises from seeing, hearing or reflecting on something special, unique or extraordinary. In the modern Panjabi, word *'vismād'* is interpreted as a noun (awe-inspiring/wonder) and adjective

noun, nominative case; masculine, singular.
Apabhransh – *vismād/bismād*; Prakrit – *vihmah*; Sanskrit – *vismaya* (विस्मय - wonder, astonishment).[6]

nād = tunes, sounds.
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *nād*; Sanskrit – *nādah* (नाद: - loud roar, tune).

ved = knowledges; knowledge-streams.
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *ved*; Sanskrit – *ved* (वेद् - knowledge, spiritual knowledge).[7]

jīa = living beings, creatures.
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *jīa*; Sanskrit – *jīv* (जीव - living).

bhed = types, kinds.
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *bhed*; Sanskrit – *bhedah* (भेद: - to break; kinds, types).

rūp = forms, shapes.
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *rūp*; Pali – *rūp* (form, shape)*;* Sanskrit – *rūp* (रूप - form, shape; beauty).

raṅg = colors.
noun, nominative case; masculine, plural.
Lahndi – *raṅg* (day; color); Kashmiri – *raṅg* (color); Prakrit – *raṅg* (red color); Pali – *raṅg*; Sanskrit – *raṅgah* (रङ्ग - day; color).

(inspiring/inducing wonder). But, here in the context of the current *salok* word *'vismād'* has been interpreted as a noun. The reason behind word *'vismād'* being *auṁkaṛ*-ending (short vowel, 'u') is not clear yet, but clearly it is not an adjective of words like '*nād* (sound), *ved* (knowledge), *jīa* (creature),*'* etc. Because, if that were the case (word *'vismād'* being an adjective), then its form would have changed to agree with the gender and tense of the respective nouns.

[6] Word *'vismād'* (awe-inspiring) is abundantly available in the old Hindi and Medieval literature. More research is needed on its etymology.

[7] In Guru Granth Sahib, it is employed to mean *'giān'* (wisdom) as well as to refer to 'four vedas' of the Sanatan tradition.

nāge = nude, naked; in their natural forms.
adjective (of jant), nominative case; masculine, plural.
Braj/Apabhransh – *nāgā*; Prakrit – *ṇagga*; Sanskrit – *nagan* (नग्न - without clothes).

phirahi = (they) wander.
verb, present tense; third person, masculine, plural.
Old Panjabi/Apabhransh – *phirahi*; Prakrit – *phirant* (they wander); Sanskrit –
phiranti/sphiranti (फिरन्ति/स्फिरन्ति - move, wander).

jant = creatures, living beings.
noun, nominative case; masculine, plural.
Old Panjabi/Apabhransh/Prakrit – *jant*; Sanskrit – *jantū* (जन्तु - animal).

paüṇu = air.
noun, nominative case; masculine, singular.
Old Panjabi – *paüṇu*; Apabhransh – *paüṇ/ paün*; Prakrit – *pavaṇ/payaṇ*; Sanskrit –
pavan (पवन् - air).

pāṇī = water.
noun, nominative case; masculine, singular.
Old Panjabi/Lahndi/Sindhi/Apabhransh – *pāṇī*; Prakrit – *pāṇīa*; Sanskrit – *pānīya*
(पानीय - water).

agnī = fires.[8]
noun, nominative case; feminine, plural.
Old Panjabi – *agni*; Sanskrit – *agnih* (अग्नि: - fire).

kheḍahi = (they) play; (they) play (roles).
verb, present tense; third person, feminine, plural.
Old Panjabi – *kheḍaṇā*; Lahndi – *kheḍaṇ*; Sindhi – *kheḍaṇu* (to play);
Apabhransh/Prakrit – *kheḍḍaï*; Sanskrit – *kriḍati* (क्रिडति - plays).

viḍāṇī[9] = wonderful.
adjective (of kheḍ), accusative case; feminine, plural.

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[8] Since *'kheḍahi'* (they play) is plural, the word *'agnī'* (fires) is also plural.
[9] Word *'viḍāṇ'* (miraculous play) has changed to *'viḍāṇī'* (wonderful) because it appears as an adjective of the *'agnī'* (fires). It has been used with a sense of miracle, wonder, etc. for supplementing the meaning.

Old Panjabi – *viḍāṇī/viḍāṇ*; Apabhransh – *viḍāṇī*; Prakrit – *viḍāṇ* (miracle/wonder);
Sanskrit – *viḍāmban* (विडंबन् - imitation, deception).

dhartī = earth.
noun, nominative case; feminine, singular.
Maithili/Braj/Sindhi/Apabhransh – *dhartī*; Sanskrit – *dharitrī* (धरित्री - one who
assumes, earth).

khāṇī = sources of life.
noun, nominative case; feminine, plural.
Braj/Avadhi/Bhojpuri/Apabhransh – *khāṇī*; Prakrit – *khāṇi/khāṇī*; Sanskrit – *khani*
(खानि् - mine[10]).

sādi = in the taste.
noun, locative case; masculine, singular.
Old Panjabi/Apabhransh – *sād*; Prakrit – *sāy*; Sanskrit – *svād* (स्वाद्[11] - tasty).

lagahi = (they) indulge, (they) remain indulged in.
verb, present tense; third person, masculine, plural.
Old Panjabi – *lagahi*; Apabhransh – *laggahi*; Prakrit – *lagganti* (they touch); Sanskrit
– *lagyanti* (लगयन्ति - they adhere to/stick to/attach to).

parāṇī = creatures, living beings.
noun, nominative case; masculine, plural.
Old Panjabi/Apabhransh – *parāṇī*; Sanskrit – *prāṇī* (प्राणी - living being).

sanjogu = union.
noun, nominative case; masculine, singular.
Old Panjabi/Apabhransh – *sañjog*; Sanskrit – *saṁyog* (संयोग - union).

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[10] Place from which metals are extracted by digging. Here also, by supplementing
the meaning, it became popular as the 'sources of life:' *anḍaj (egg), jeraj (womb),
setaj (sweat) and utbhuj* (land).

[11] Usually in Sanskrit, to make a consonant vowel-less (articulation half: ka → k, pa
→ p), a sign (halant) is appended to that letter. To retain their original forms as in
Sanskrit, the halant sign (ੑ) has been used in the Gurmukhi transcription of those

words in line with the Gurmukhi dictionaries and grammar books. For example: ਜਲਮੑ

(जलम् - *jalam*). Similarly, the halant sign has also been used in Gurmukhi to denote
half letters in Sanskrit: ਜਨੑਮ (जन्म - *janma*).

vijogu = separation.
noun, nominative case; masculine, singular.
Old Panjabi/Apabhransh – *vijog*; Sanskrit – *viyog* (वियोग् - separation).

bhukh = hunger.
noun, nominative case; feminine, singular.
Old Panjabi – *bhukh*; Apabhransh – *bhukkh*; Prakrit – *bhukakh*; Sanskrit –
bubhukshā (बुभुक्षा - desire of eating).

bhogu = consumption; pleasure of the senses.
noun, nominative case; masculine, singular.
Old Panjabi/Braj/Apabhransh – *bhog*; Sanskrit – *bhogah* (भोग: - food,
eating/consumption).

siphati = admiration, praise, glory.
noun, nominative case; feminine, singular.
Old Panjabi – *siphati*; Arabic – *sifat* (praise, admiration).

sālāh = admiration, praise.
noun, nominative case; feminine, singular.
Apabhransh – *sālāhah*; Prakrit – *salāhā* (praise); Sanskrit – *shalāghā* (शलाघा -
boasting, praise).

ujhaṛ = in wilderness, on the wrong paths; going astray, being lost.
noun, locative case; masculine, plural.
Old Panjabi – *ujaṛ/ujhaṛ*; Sindhi – *ujaṛu*; Prakrit – *ujjaḍ* (laid waste, desolate);
Sanskrit – *ujjaṭ* (उज्जट - uprooted, laid waste).

rāh = on the paths; on the right paths.
noun, locative case; masculine, plural.
Farsi – *rah* (path/way).

neṛai = near, close.
adverb.
Old Panjabi – *neṛai*; Lahndi – *neṛe;* Braj – *nere*; Apabhransh – *niaḍ*; Prakrit – *ṇiaḍ*;
Sanskrit – *nikaṭam* (निकटम् - near, close).

dūri = far.
adverb.

Old Panjabi/Sindhi/Apabhtransh – *dūri*; Prakrit – *dūr*; Sanskrit – *dūr* (दूर् - far).

dekhai = sees; feels, realizes.
verb, present tense; third person, singular.
Old Panjabi – *dekhai*; Apabhransh – *dekhaï*; Prakrit – *dekakhiya*; Sanskrit –
drikshati/dekshati (द्रक्षति/देक्षति - sees).

hājarā = present, evident, in front.
adverb.
Old Panjabi – *hājarā/hādarā*; Arabic – *hāzir* (present, existent, evident, in front).

hajūri = evident, in front.
adverb.
Arabic – *huzūr* (present).

vekhi rahiā = is watching.
compound verb, present tense; third person, masculine, singular.
Lahndi – *vekhaṇ* (to see); Prakrit – *vehaï*; Sanskrit – *vikshate* (विक्षते - sees) + Old
Panjabi – *rahiā*; Apabhransh – *rahaa*; Prakrit – *rahaï*; Sanskrit – *rahati/rahayati*
(रहति/रहयति - does/is).

viḍāṇu = miraculous play; wonderful play.
noun, accusative case; masculine, singular.
Old Panjabi – *viḍāṇī/viḍāṇ*; Apabhransh – *viḍāṇī*; Prakrit – *viḍāṇ* (miracle, play);
Sanskrit – *viḍaṁban* (विडंबन् - imitation, deception).

vismādu = amazement, wonder; awe-inspiring, wonderful.
noun, nominative case; masculine, singular.
Apabhransh – *vismād/bismād*; Prakrit – *vihamah*; Sanskrit – *vismaya* (विस्मय -
wondrous, feeling of surprise/astonishment).

nānak = Nanak!
noun, vocative case; masculine, singular.

bujhaṇu = understanding, knowledge; realization.
abstract participle (noun), accusative case; masculine, singular.
Sindhi – *bujhaṇu* (to understand; be heard or known); Apabhransh – *bujjhaï*; Prakrit
– *bujjhaï*; Pali – *bujjhati*; Sanskrit – *budhyate* (बुध्यते - knows, understands).

pūrai = complete.
adjective (of bhāgi), instrumental case; masculine, singular.
Old Panjabi/Lahndi – *pūrā* (full); Kashmiri – *pūr* (full, complete)*;* Prakrit – *pūr* (flood);
Pali – *pūr* (full); Sanskrit – *pūr* (पूर - filling; flood).[12]

bhāgi = through fortune; through the grace of Guru-Wisdom.
noun, instrumental case; masculine, singular.
Old Panjabi/Lahndi/Apabhransh/Prakrit – *bhāg*; Sanskrit – *bhāgah* (भाग: -
fortune/destiny/luck).

.1. = First *salok* is complete.

Poetical Dimension

Out of the nine elements of Indian aesthetic theory, the element of wonder or
amazement[13] draws in the reader's or spectator's attention. Its primary effect is
amazement (*vismad*). It is an internal state which is evoked from an awe-inspiring
visual image, occurrence, or thought, where one experiences spiritual-ecstasy
through a stable state of mind.

The Guru has created a special kind of aural beauty, through the repetition of the
word '*vismād'* (awe-inspiring) here. In this *salok* of sixteen lines, this word appears
twenty-five times. Barring the fourth, sixth, eighth, fourteenth, fifteenth, and sixteenth
lines, the word '*vismād'* appears in the beginning as well as in the middle of each
line. This serves as an example of a lexical parallelism in the beginning and in the
middle.

The word '*vismād'* appears only in the beginning of the fourth, sixth, eighth, and
fourteenth lines; this is lexical parallelism in the beginning. In the fifteenth line, it
appears in the end, which is lexical parallelism in the end. In this way, the repetition
of the word '*vismād'* is used to depict the innumerable wonders of nature created by
IkOankar.

Pairings of words like *'nād-ved'* (sounds-knowledges) in line one, *'jia-bhed'*
(creatures-types) in line two, *'rup-rang'* (forms-colors) in line three, and *'siphati-*

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[12] The origin of the word *'pūrā'* could also possibly be from Farsi '*pur'* (complete,
full).
[13] As per the Indian poetic theory, nine aesthetic elements (*ras*) have been recognized.
One of these is the aesthetic element of wonder *(adbhut ras),* which evokes a feeling
of astonishment as an outcome of wonder-stricken occurrences.

salah' (praise-glory) in line eleven used in the *salok* complement each other in their meanings. This is isomorphic semantic parallelism.

Similarly, the pairings of *'sanjogu-vijogu'* (union-separation) in line nine, *'bhukh-bhogu'* (hunger-consumption) in line ten, *'ujhaṛ-rāh'* (going astray-being on the path) in line twelve and *'neṛai-dūri'* (near-far) in line thirteen contain juxtaposition in their meanings. This is antagonistic semantic parallelism. Both the contrasting and complementary pairs of words highlight the fact that there is nothing in the entire creation that is bereft of Wonder.

From the fifth to eighth line, words *'paüṇu'* (air), *'pāṇī'* (water), *'agnī'* (fires), *'dhartī'* (earth), *'khāṇī'* (sources of life), and *'parāṇī'* (living beings) have been used — these are all of the fundamental elements of creation. The First Sovereign is conveying that creation and all of its elements are awe-inspiring.

Out of the first fourteen lines, the structure of the fourth, sixth, eighth and fourteenth lines is similar. Likewise, the structural outline of the rest of the ten lines is also similar. This is morphological parallelism. By using it this way, it has been conveyed that the wondrous play of creation is eternal and continuous.

This *salok* falls under the category of a four line verse with 16 (8+8) characters each (*paddharī chand*).

m: 1.
kudrati disai kudrati suṇīai   kudrati bhaü sukh sāru.
kudrati pātālī ākāsī kudrati sarab ākāru.
kudrati ved purāṇ katebā   kudrati sarab vīcāru.
kudrati khāṇā pīṇā paiṇaṇu   kudrati sarab piāru.
kudrati jātī jinsī raṅgī kudrati jīa jahān.
kudrati nekīā kudrati badīā   kudrati manu abhimānu.
kudrati paüṇu pāṇī baisantaru   kudrati dhartī khāku.
sabh terī kudrati   tūṁ kudiru kartā   pākī nāī pāku.
nānak hukmai andari vekhai   vartai tāko tāku.2.

Literal Translation
(Your) creation (is whatever) is visible, (Your) creation (is whatever) is heard; (Your) creation is (Your) reverence, (which) is the essence of happiness.
(Your) creation is in the netherworlds and the skies; (Your) creation is the entire tangible world.

(Your) creation is Vedas, Puranas (Indic) and Semitic texts; (Your) creation is all thought.
(Your) creation is eating, drinking, wearing; (Your) creation is all love-affection.
(Your) creation is in castes, categories and colors; (Your) creation is (all) living beings of the world.
(Your) creation is virtues, (Your) creation is vices; (Your) creation is honor, (Your) creation is) dishonor.
(Your) creation is air, water, fire; (Your) creation is earth's soil.
All is Your creation, You are the Owner (and) the Creator; sacred is (Your) glory, sacred are (You).
Nanak! (The Creator) watches (the creation) in accordance with (Own) will, (and) the One (Creator) alone pervades (all creation).

Interpretive Transcreation
Your creation includes whatever is visible and heard in this world. Your creation also includes Your reverence,[14] the source of happiness.[15]
Your creation includes the netherworlds and the skies. Your creation includes the entire tangible world.[16]
Your creation includes the religious texts of various traditions (Indic and Semitic). Your creation includes all thought-wisdom.
Your creation includes all aspects of living beings' eating, drinking, and wearing. Your creation includes all love and affection.
Your creation includes all classes, categories, and diversities (colors). Your creation includes all the living beings of the world.
Your creation includes all virtues and vices. Your creation includes opposites like honor and dishonor.[17]

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[14] In this context, the literal meaning of the word 'ਤਉ' is fear of the Creator,

suggesting reverence for the Creator. The context of reverence for the Creator (ਤਉ)

has been elaborated in the *saloks,* of the next *pauri* of Asa Ki Var. Reverence includes feelings of respect, admiration, awe, appreciation, and that which is not a common understanding of fear or being afraid.
[15] *brahamu dīsai brahamu suṇīai eku eku vakhāṇīai.* –Guru Granth Sahib 846
[16] *suṇīai eku vakhāṇīai suragi mirati païāli.* –Guru Granth Sahib 1091
[17] The Sanskrit *'api'* (अपि – also/too) changes into *'avi'* in Pali and into *'avi, vi, bi/bī, bhi/bhī,'* etc. in the subsequent languages. In *'rāmāiṇ'* and Pali, the word *'avmān'* is also available, which is another form of *'apmān.'* Likewise, if one meaning of *'abhimān'* is 'the intent to hurt' which holds the connotation of 'insult,' the meaning of *'apmān'* in Pali is 'arrogance/pride.' In the same way, it appears that the interchangeability of *'abhimān'* and *'apmān'* is quite old. Therefore, to interpret *'abhimān'* as 'arrogance/pride' here is not appropriate. Just like the antonym word combination

Your creation includes elements like air, water, and fire. Your creation includes the earth's soil.

Your creation includes everything; You are the Owner and the Creator. You and Your glory are the sacred of the sacred.[18]

Nanak! The Creator nurtures (watches) as per the Creator's Will, and the Creator alone operates (pervades) in the creation.

Word Meaning

kudrati = nature; creation, world.

noun, nominative case; feminine, singular.

Old Panjabi – *kudrati*; Arabic – *kudrat* (قُدرَت - power; nature).[19]

disai = is visible.

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

Old Panjabi/Braj/Apabhransh – *disai*; Prakrit – *dissaï*; Sanskrit – *drishyate* (द्रशयते - is seen/observed).

suṇīai = is heard.

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

Lahndi – *suṇaṇ*; Sindhi – *suṇaṇu* (to listen); Prakrit – *suṇii/suṇaṇ*; Pali – *suṇāti*; Sanskrit – *shriṇoti* (शृणोति - hears/listens).

bhaü = fear; reverence of IkOankar.

noun, nominative case; masculine, singular.

Lahndi/Sindhi/Apabhransh – *bhaü*; Prakrit/Pali – *bhaya*; Sanskrit – *bhaya* (भय - fear).

sukh = (of) happiness.

noun, genitive case; masculine, plural.

Old Panjabi – *sukh*; Apabhransh/Prakrit – *sukkha* (happiness); Pali – *sukh*; Sanskrit – *sukh* (सुख - pleasant, easy, comfort, happiness).

'nekīā-badīā' (virtues-vices)*, 'mānu-abhimānu'* (honor-dishonor) also seems to have been used for the juxtaposed connotation 'mān-apmān' (honor-insult). For example: *mān abhimān mandhe so sevaku nāhī. tat samdarsī santahu koī koṭi mandhāhī.2.* – Guru Granth Sahib 51

[18] *karte kudrati mustāku. dīn dunīā ek tūhī sabh khalak hī te pāku. rahāu.* –Guru Granth Sahib 724

[19] The word *'kudrati'* (creation) has been used as feminine, therefore it 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 Gurbāṇī. For example, *hikmati, hujati, siphati, gairati, muhlati, karāmāti,* etc.

sāru = essence; source.
noun, nominative case; masculine, singular.
Kashmiri – *sār*; Apabhransh – *sāru*; Prakrit/Pali – *sār*; Sanskrit – *sār* (सार - eminent, excellent, superior).

pātālī = in the netherworlds; in the worlds below the earth.[20]
noun, locative case; masculine, plural.
Pali – *pātāl;* Sanskrit – *pātālam* (पातालम् - nether region, regions below the earth).

ākāsī = in the skies; in the space.
noun, locative case; masculine, plural.
Apabhransh – *ākās*; Sanskrit – *ākāsah* (आकास: - sky).

sarab = all, entire.
adjective (of ākāru), nominative case; masculine, singular.
Braj – *sarab*; Apabhransh – *sarab*; Sanskrit – *sarva* (सर्व - all, everyone).

ākāru = form; existence, tangible world.
noun, nominative case; masculine, singular.
Apabhransh – *ākār*; Sanskrit – *ākār* (आकार - form; world).

ved = Vedas, four ancient religious texts of Sanatan tradition.[21]
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *ved*; Sanskrit – *ved* (वेद् - wisdom, spiritual wisdom).[22]

purāṇ = Puranas, mythological texts of Sanatan tradition.[23]
noun, nominative case; masculine, plural.
Lahndi/Apabhransh/Prakrit/Pali/Sanskrit – *purāṇ* (पुराण - ancient, old).

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[20] The reference '*pātālī*' (netherworld) is one of the three worlds (tri/trai-lok or tri-bhavan): heaven (*swarg lok*), earth (*bhū/māt lok*) and the netherworld (*patāl lok)*, that are commonly mentioned in ancient Hindu scriptures.
[21] Rigved, Samved, Yajurved and Atharv-ved.
[22] Just as it is employed to mean *'giān'* (wisdom) in the Guru Granth Sahib, it is also used as a reference to 'four vedas.'
[23] *Purāṇ* (puranas) are the collections of myths and legends of Sanatan tradition. There are eighteen major puranas, but the number is much larger if the sub-puranas are taken into account.

katebā = semitic texts, religious texts of the semitic tradition.[24]
noun, nominative case; feminine, plural.
Gurbāṇī – *kateb;* Arabic – *kiteb/kitāb* (book).[25]

sarab = all, entire.
adjective (of vīcāru), nominative case; masculine, singular.
Braj – *sarab*; Apabhransh – *sarab*; Sanskrit – *sarva* (सर्व - all, everyone).

vīcāru = thought; thought-wisdom.
noun, nominative case; masculine, singular.
Apabhransh – *bīcār*; Sanskrit – *vicār* (विचार - thought, discussion).

khāṇā = eating.
abstract participle (noun), nominative case; masculine, singular.
Bhojpuri – *khānā;* Gujarati – *khāṇu;* Old Marwari/Prakrit – *khāṇ;* Pali/Sanskrit –
khādan (खादन - eating; food).

pīṇā = drinking.
abstract participle (noun), nominative case; masculine, singular.
Lahndi – *pīṇā;* Apabhransh – *piaṇā;* Prakrit – *piaṇ;* Sanskrit – *pī/pān* (पी/पान - to drink).

paiṇaṇu[26] = wearing.
abstract participle (noun), nominative case; masculine, singular.
Old Panjabi – *pahiṇanā/painhaṇā* (to wear); Kashmiri – *pahanun* (to wear handsome clothes)*;* Sanskrit –
pinhati (पिनहति - ties on).[27]

sarab = all, entire.
adjective (of piāru), nominative case; masculine, singular.

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[24] Kuran, Injil, Torah and Zabur.
[25] Word *'kateb'* is a colloquial/folk form of Arabic *'kiteb.'* As per the Arabic lexicon, *kannā*-ending (long vowel, 'ā') of word '*kitāb'* changes into *lāṁ*-ending (short vowel, 'e') of *'kiteb.'* For example, '*jahez'* from '*jahāz.'* '*katebā'* is a plural of '*kateb.'*
[26] By appending *'ṇā/ṇu'* ending to verb roots *'khā, pī, paiṇ,'* abstract participle *'khāṇā, pīṇā, paiṇaṇu'* have been made.
[27] G. S. Rayall has shown its etymology as follows: Panjabi – *pahiranā* (to wear clothes); Sindhi – *paharaṇu;* Marathi – *pahiraṇe;* Sanskrit – *paridhā* (परिधा – to place around; to wear clothes). –Panjābī Bhāshā Dā Nirukat Kosh, Punjabi University, Patiala, 2006, page 399

Braj – *sarab*; Apabhransh – *sarab*; Sanskrit – *sarva* (सर्व - all, everyone).

piāru = love, affection.
noun, nominative case; masculine, singular.
Old Marwari/Bhojpuri/Lahndi/Prakrit – *piār* (love); Prakrit – *piār* (love); Sanskrit – *priyakār* (प्रियकार - doing a kindness).

jātī[28] = in the castes; in the classes, in the apartheids.[29]
noun, locative case; feminine, plural.
Apabhransh/Pali/Sanskrit – *jāti* (जाति - birth; family/lineage as per the birth, caste).

jinsī[30] = in the categories.
noun, locative case; feminine, plural.
Gurbāṇī – *jinsi/jinsī;* Arabic – *jinas* (types).

raṅgī[31] = in the colors; in the diversities.
noun, locative case; masculine, plural.
Kashmiri/Lahndi/Prakrit/Pali – *raṅg*; Sanskrit – *raṅgah* (रङ्ग: - color).

jīa = living beings, creatures.
noun, nominative case; masculine, plural.
Apabhransh/Prakrit – *jīa*; Sanskrit – *jīv* (जीव - alive).

jahān = of the world.
noun, genitive case; masculine, singular.
Farsi – *jihān* (world).[32]

nekīā = virtues; good deeds.
noun, nominative case; feminine, plural.

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[28] Here *'jātī'* is a modification of *'jāti.'* This is a common practice in poetic language as *'jāti'* has three meters while *'jātī'* has four meters.
[29] The hereditary social classifications in Hinduism that restrict the occupation of its members and their association with the members of other castes.
[30] In Guru Granth Sahib, the word *'jinsi,'* being feminine, usually ends with a *sihārī* (short vowel, 'i'). Here *'jinsī'* is a modification of *'jinsi.'* This is a common practice in poetic language as *'jinsi'* has three meters while *'jinsī'* has four meters.
[31] Here *'raṅg'* (color) has been created from *'raṅgī''* (in the colors).
[32] The word *'jahān'* (world) is the colloquial form of Farsi *'jihān'* which has come from Farsi *'jihīdan'* (to jump). As the world is not always stable, it keeps bouncing (changing), so the word *'jihān/jahān'* was commonly used for the world.

Farsi – *nekī* (goodness, virtues).

badīā = vices, evils; bad actions.
noun, nominative case; feminine, plural.
Farsi – *badī* (evilness, vices).

mānu = honor, respect.
noun, nominative case; masculine, singular.
Kashmiri – *mān*; Lahndi – *māṇ;* Sindhi – *māṇu;* Prakrit – *māṇ*; Pali/Sanskrit – *mān* (मान - honor, pride).

abhimānu = dishonor, insult.
noun, nominative case; masculine, singular.
Prakrit – *avmān*; Sanskrit – *apmānah* (अपमान: - insult).

paüṇu = air.
noun, nominative case; masculine, singular.
Old Panjabi – *paüṇu*; Apabhransh – *paüṇ/ paün*; Prakrit – *pavaṇ/payaṇ*; Sanskrit – *pavan* (पवन् - ਹਵਾ).[33]

pāṇī = water.
noun, nominative case; masculine, singular.
Old Panjabi/Lahndi/Sindhi/Apabhransh – *pāṇī*; Prakrit – *pāṇīa*; Sanskrit – *pānīya* (पानीय - water).

baisantaru = fire.
noun, nominative case; masculine, singular.
Marwari/Dingal/Braj – *baisantar;* Apabhransh – *baisandar*; Prakrit – *baisvāṇaro*; Sanskrit – *vaishvānarah* (वैशवानर: - fire).[34]

dhartī = earth.

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[33] The letter *'va'* of Sanskrit changes into *'u'* in Apabhransh. For the same reason, *'paüṇ/paün'* is more frequently used in medieval literature than *'pavan.'* In Sanskrit *'pavaṇ'* is masculine, and remains so even in Guru Granth Sahib and medieval literature. In contrast to Apabhransh form *'paüṇ/paün'* and Sanskrit *'pavan,'* *'paüṇu/paüṇ'* has been used more frequently in Guru Granth Sahib.

[34] Many word forms like *'baisantar, vaisantar, baisantaraṅ, baisantaro'* from Hindi dialects are available in Guru Granth Sahib. Usually, for masculine singular noun *'baisantaru,'* for plural *'baisantar'* and for case declensions *'baisantari'* has been used.

noun, genitive case; feminine, singular.
Maithili/Braj/Sindhi/Apabhransh – *dhartī*; Sanskrit – *dharitrī* (धरित्री - one who assumes, earth).

khāku = soil, dust.
noun, nominative case; feminine, singular.
Sindhi – *khāku;* Farsi – <u>*kh*</u>*āk* (dust, ash).

sabh = all, entire.
pronominal adjective (of kudrati), nominative case; feminine, singular.
Old Panjabi – *sabh/sabhe;* Lahndi – *sabho*; Sindhi – *sabhu*; Apabhransh – *sabbha*;
Prakrit – *savva/sabba*; Sanskrit – *sarva* (सर्व - all, every one).

terī = Your.
pronoun, genitive case; second person, masculine, singular.
Old Panjabi – *terā/terī/tere*; Braj – *terā*; Apabhransh – *teraya*; Prakrit – *tubbam*;
Sanskrit – *tvam* (तुवम् - you).

tūṁ = You.
pronoun, nominative case; second person, masculine, singular.
Apabhransh – *tūṁ*; Prakrit – *tum*; Sanskrit – *tvam* (त्वम् - you, your).

kādiru = owner, Owner of the creation; the Almighty.
adjective (of tūṁ), nominative case; masculine, singular.
Arabic – *kādir* (owner of the creation, inherently powerful/owner of creative power).

kartā = Doer, Creator.
adjective (of oaṅkār), nominative case ; masculine, singular.
Apabhransh – *kartā*; Sanskrit – *kartā* (कर्ता - doer/creator).

pākī = sacred.
adjective (of nāī), nominative case; feminine, singular.
Farsi – *pākī* (sacredness).

nāī = glory, praise.
noun, nominative case; feminine, singular.

Arabic/Farsi – *shanāī* (praise, glory).[35]

pāku = sacred.
adjective (of tūṁ), nominative case; masculine, singular.
Farsi – *pāk* (sacred).

nānak = Nanak!
noun, vocative case; masculine, singular.

hukmai[36]= (under) the Command/Order, (in accordance with) the Will.
noun, locative case; masculine, singular.
Arabic – *hukam* (order).

andari = in, inside; under, in accordance with.
postposition.
Old Panjabi – *andari*; Sindhi – *andaru* (the inside), *andari* (inside); *antari* (between);
Prakrit – *antar/antarā* (inside), *andare* (in, within); Pali – *antar* (inside, interval),
antare (between, inside); Sanskrit – *antar* (अन्तर - interior, near; Rigved -
neighbouring).

vekhai = watches; looks after, nurtures.
verb, present tense; third person, masculine, singular.
Lahndi – *vekhaṇ* (to see); Sanskrit – *vīkshate/vīkshati* (वीक्षते/वीक्षयति - sees).

vartai = operates/pervades, is operating/pervading.
verb, present tense; third person, masculine, singular.
Old Panjabi – *vartaṇā*; Sanskrit – *vratate* (व्रतते - turns around).

tāko tāku[37] = one alone, unique.
adjective (of the Divine), nominative case; masculine, singular.
Arabic – *tāk* (only one, unparalleled, unique).

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[35] Just as the Sanskrit word *'sthan'* (स्थान) changes into colloquial *'asthān'* (अस्थान) and
'thān' (थान), similarly, the Farsi word *'sanāī'* also changes into *'asnāī'* and *'nāī.'* This
folk form has been used in Guru Granth Sahib as well.
[36] *Dulāvāṁ*-ending (long vowel, 'ai') of the word '*hukam'* is poetic in nature, and not
grammatical, since there is a presence of postposition '*andari.'*
[37] The word *'tāko'* is a poetic variation of word *'tāku.'* To stress the unity (oneness) of
the Creator, repetition has been used. *"dekhe hai sabh ko ek kā ek bhāv keval hī."* –
Pandit Tara Singh Narotam, Guru Girārath Kosh (recompiled), Punjabi University,
Patiala, 2010, page 7

.2. = Second *salok* is complete.

Poetical Dimension
Similar to the previous *salok,* parallelism has been used in this *salok* as well. The
word *'kudrati'* (creation) has been repeated sixteen times. The first and sixth lines
are structurally similar, as are the second, third, fourth, fifth and seventh, resulting in
morphological parallelism.

While, the words used in the first half of the second, third, fourth, fifth and seventh
line depict various forms indicating particular phenomena, the words in the second
half of these lines point towards the completion of these phenomena:

Line	Words describing different facets of the phenomenon	Words/phrases pointing to the completeness of the phenomenon
Second	*pātālī* (netherworlds), *ākāsī* (skies)	*sarab ākāru* (entire tangible world)
Third	*ved* (Vedas), *purāṇ* (Puranas)*, katebā* (Semitic relgious texts)	*sarab vīcāru* (all thought-wisdom)
Fourth	*khāṇā* (eating)*, pīṇā* (drinking)*, painaṇu* (wearing)	*sarab piāru* (all love and affection)
Fifth	*jātī* (classes)*, jinsī* (categories)*, raṅgī* (colors; diversities)	*jīa jahānu* (living beings of the world)
Seventh	*paüṇ* (air)*, pāṇī* (water)*, baisantaru* (fire)	*dhartī khāku* (earth's soil)

Similarly, *'disai-suniai'* (is visible-is heard) words compliment each other in the first
line, whereas *'bhau-sukh'* (fear-happiness) in the same line, and *'nekia-badia'*
(virtues-vices) and *'manu-abhimanu'* (honor-dishonor) in the second line contrast
each other. Through this creative employment of parallelism and particular words, it
is established that every object — every part of it and every sense that it contains —
is a part of the creation, created by IkOankar.

The phrases *'sabh teri kugrati,'* (all is Your creation) *'tum kadiru karta,'* (You are the
Owner and the Creator) *'hukmai andari'* (in accordance with the Will) and *'tako-tak'*
(one alone) used in the eighth and ninth lines highlight the central meaning of the
entire *salok*. All of creation and all of its parts are created by IkOankar. IkOankar is
pervading the creation. The entire creation is operating under the Command. Thus,

the beautiful phenomenon of *'balihārī kudrati vasiā'* (I adore! The Creator is pervading the creation!) is visible in this *salok*.

paüṛī.
āpīṇai bhog bhogi kai   hoi bhasmaṛi bhaüru sidhāiā.
vaḍā hoā dunīdāru   gali saṅgalu ghati calāiā.
agai karṇī kīrati vācīai   bahi lekhā kari samjhāiā.
thāu na hovī paüdī   huṇi suṇīai kiā rūāiā.
mani andhai janamu gavāiā.3.

Literal Translation
(A being) indulging in consumption, (in the end), turned into a mound of ash (when their spirit) flew away like the bumble bee.
(When such a) worldly person died,[38] (the messengers of death), having placed the chain around (their) neck, made (them) to depart.
Hereafter, the deed worth doing, praising (IkOankar), is counted; having been seated and accounted, (their account) was explained.
A place (of refuge) is not found (there) while receiving beating; now, what (use) is listening to (their) wailing?[39]
The mentally blind lost (their) life.

Interpretive Transcreation
While living in this world, a human being exhausted their potential by indulging in the pleasures of the senses, and when their spirit (bumble bee) flew away, they turn into a mound of ash.

When such a worldly person died, their end was dreadful (messengers of death chained their necks and took them away).

Hereafter (ahead),[40] only the remembrance of IkOankar is accepted[41] as ideal behavior; there, indulgent behavior is accounted for and its consequences are explained thoroughly.

Eventually, there is no place to hide from the consequences (beating) and there is no one to help, heeding their wails.

Thus, the ignorant (mentally blind) person wasted their precious life by being engrossed in material things.

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[38] Meaning derived by changing the sentence structure.

[39] Meaning derived by changing the sentence structure.

[40] See Pauri 2.

[41] *hari kīrati utamu nāmu hai vici kalijug karṇī sīru.* –Guru Granth Sahib 1314

Word Meaning

āpīṇai = āp + ī + ṇai, by oneself.
pronoun, nominative case; third person, masculine, singular.
Apabhransh – *āpi*; Prakrit – *appaṇ*; Sanskrit – *ātmani* (आत्मनि - self).

bhog = consumptions; pleasures of the senses.
noun, accusative case; masculine, plural.
Old Panjabi/Braj/Apabhransh – *bhog*; Sanskrit – *bhogah* (भोग: - food, eating drinking/consumption).

bhogi kai = having consumed; indulging in.
perfect participle (adverb).
bhogi: Old Panjabi/Braj/Apabhransh – *bhog*; Sanskrit – *bhogah* (भोग: - food, eating drinking/consumption) + *kai*: Old Panjabi – *kai*; Apabhransh – *kaïa*; Prakrit – *karaï*; Sanskrit – *karoti* (करोति - does).

hoi = became, turned into.
verb, past tense; third person, masculine, singular.
Marathi/Apabhransh – *hoi*; Prakrit – *havaï/bhavaï*; Sanskrit – *bhavati* (भवति - happens/is).

bhasmaṛi = bhasam+maṛi, cemetery of ash; mound of ash.
noun, accusative case; feminine, singular.
Apabhransh – *bhasam+maḍī*; Prakrit – *bhasam+maṭh*; Sanskrit – *bhasman+maṭh* (भस्मन्+मठ - ash+monastry, cemetery).

bhaüru = bumble bee; spirit/soul.
noun, nominative case; masculine, singular.
Braj – *bhaür;* Sindhi/Apabhransh – *bhaüru*; Lahndi – *bhavar*; Prakrit/Pali – *bhaṁvar*; Sanskrit – *bhramar* (भ्रमर - bumble bee/large black bee).

sidhāiā = passed away, departed; flew away.
verb, past tense; masculine, third person, singular.
Old Panabi – *sidhārnā*; Braj – *sidhārnā* (to depart); Sindhi – *sidhāraṇu* (to go); Sanskrit – *siddha* (सिद्ध - driven off).

vaḍā = (became) old/complete; died.[42]
adjective (of dunīdāru), nominative case; masculine, singular.
Old Panjabi – *vaḍā/vaḍī*; Lahndi – *vaḍḍā*; Sindhi – *vaḍo*; Apabhransh – *vaḍ*; Prakrit
– *vaḍḍa*; Sanskrit – *vaḍra/vriddha* (वड्ड/वृद्ध - big, great).

hoā = became, became (old).
verb, past tense; masculine, third person, singular.
Apabhransh – *hoā/hoi*; Prakrit – *havaï/bhavaï*; Sanskrit – *bhavati* (भवति - happens).

dunīdāru = worldly person, one engrossed in worldly affairs.
noun, nominative case; masculine, singular.
Arabic/Farsi – *dunyā+dār* (world+of/owner).

gali = by/around the neck.
noun, locative case; masculine, singular.
Avadhi/Lahndi/Prakrit/Pali – *gal;* Sanskrit – *galah* (गल: - neck).

saṅgalu = shackle, chain.
noun, accusative case; masculine, singular.
Panjabi/Apabhransh – *saṅgal*; Prakrit – *saṁkal*; Pali – *saṁkalā*; Sanskrit –
shraṅnkhal (श्रृंङ्खल् - iron chain, shackle).

ghati = having put, having placed.
perfect participle (adverb).
Old Marathi – *ghāttaṇā* (to pour, to throw, to put in or on, to wear)*;* Lahndi – *ghattaṇ*
(to pour, to drop, to spread out)*;* Apabhransh/Prakrit – *ghattaï* (pours, throws,
sends); Sanskrit – *ghalati* (घलति - pours).

calāiā = led to proceed, made to proceed.
verb, past tense; third person, masculine, singular.
Lahndi – *callaṇ* (to start, to go/to move)*;* Sindhi – *calaṇu* (to go, to depart; to die);
Prakrit – *calaï* (moves); Sanskrit – *calyati* (चलयति - goes away).

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[42] Here *'vaḍā hoā'* refers to 'growing older and dying.' In contemporary Panjabi, the
idiom *'vaḍḍā ho giā,'* is used to refer to someone's death. *'Dīvā bujhaṇā'* is also used
in the meaning of *'vaḍā hoṇā.'*
–Swami Anandghan has also defined *'vaḍā hoṇā'* as *'marnā'* (to die - *'vaḍā hoṇā'* is
a word for death. As it is said that *'dīvā vaḍḍā huā hai'* –Swami Anandghan, *Āsā Dī
Vār Dā Ṭīkā,* Punjabi University, Patiala, 2009, page 58)

agai = ahead, hereafter.
adverb.
Lahndi/Sindhi – *age*; Apabhransh – *aggai*; Prakrit/Pali – *agga/agge*; Sanskrit –
agra/aggre (अग्र/अग्रे - ahead/front).[43]

karṇī = (deed) worth doing, worthy (deed).
adjective (of kīrati), accusative case; feminine, singular.
Old Panjabi – *karṇī*; Sindhi – *karṇī* (work/act); Prakrit – *karṇīa*; Pali – *karṇīya* (duty;
business); Sanskrit – *karṇīya* (करणीय - to be done; action).

kīrati = admiration, glory, praise.
noun, accusative case; feminine, singular.
Apabhransh – *kīrati*; Sanskrit – *kīrti* (कीर्ति - admiration, praise).[44]

vācīai = is watched, is counted; is accepted.
verb, present case; third person, feminine, singular.
Apabhransh – *vācaï*; Prakrit – *vācay*; Sanskrit – *vācayati* (वाचयति - reads/studies).

bahi = having been seated; thoroughly.
perfect participle (adverb).
Old Panjabi – *bahiṇā* (to sit)*;* Lahndi – *bahaṇ* (to sit, to perch); Prakrit – *vasaï*; Pali
– *vasati* (lives, stays). Sanskrit – *vasati* (वसति - stays, dwells).

lekhā = account; account of deeds/actions.
noun, accusative case; masculine, singular.
Bhojpuri/Apabhransh – *lekhā*; Prakrit – *lekh*; Sanskrit – *lekkhaya* (लेक्खज्र - account
worth writing, to write).

kari = *perfect participle (adverb).*
having done; having accounted.
Old Panjabi/Apabhransh – *kari* (having done); Prakrit – *karii*; Sanskrit – *karoti* (करोति
- does).

samjhāiā = explained.
verb, past tense; third person, masculine, singular.

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[43] It appears as an adverb in Guru Granth Sahib as '*agai, āgai, āge,*' etc.
[44] The *sihārī*-ending (short vowel, 'i') in the *'kirati'* (praise) is part of the word stem;
hence, it has been retained in Guru Granth Sahib as well.

Old Panjabi – *samjhāuṇā*; Braj – *samjhānā* (to explain/convince); Prakrit – *sambujjhāvaï/samjhāvaï* (explains/convinces); Sanskrit – *sambodhyati* (सम्बोधयति - addresses, explains/convinces).

thāu[45] = place.
noun, accusative case; masculine, singular.
Apabhransh – *thāu*; Prakrit – *thān*; Sanskrit – *sthānam* (स्थानम् - place).

na = no, not.
particle.
Old Panjabi – *nā/na*; Marwari/Awadhi/Lahndi/Sindhi/Kashmiri/Apabhransh – *na*; Prakrit – *ṇaa/ṇā*; Pali – *nā/na*; Sanskrit – *nah* (न: - no/not, denoting negation).[46]

hovī[47] = is; is found, is obtained.
verb, present tense; third person, masculine, singular.
Apabhransh – *hoivī*; Prakrit – *hovaï/bhavaï*; Sanskrit – *bhavati* (भवति - happens/is).

paüdī = while receiving; while receiving (beating).
present participle (adverb).
Old Panjabi – *paiṇā/paüṇā* (to fall); Lahndi – *pevaṇ*; Sindhi – *pavaṇu* (to fall, to happen); Pali – *patati* (alights, falls); Sanskrit – *patati* (पतति - flies; Rigved - falls).

huṇi[48] = now.
adverb.
Lahndi/Apabhransh – *huṇ*; Prakrit – *ahuṇ/ahuṇā*; Pali/Sanskrit – *adhunā* (अधुना - now).

suṇīai = (what use is) listening to, heeding.
verb, present tense; third person, masculine, singular.
Lahndi – *suṇaṇ*; Sindhi – *suṇaṇu* (to hear/listen); Prakrit – *suṇii/suṇaṇ*; Pali – *suṇāti*; Sanskrit – *shriṇoti* (शृणोति - hears/listens).

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[45] In Guru Granth Sahib *'thāu'* appears as singular and *'thāv'* appears as plural.
[46] Even though both *'na'* and *'nā'* have been used in Guru Granth Sahib, the difference in them is merely poetic; because *'na'* is one degree and *'nā'* is two degrees.
[47] Here, *'hovī'* is an abbreviated form of *'hovaï.'* Because it is used with *'thāu'* (masculine), its meaning is 'happens/exists/takes place, gets, finds' etc.
[48] In the entire Guru Granth Sahib, *sihārī*-ending (short vowel, 'i') *'huṇi'* appears as time denoting adverb. This has changed into *'huṇe'* in the contemporary Panjabi.

kiā = what?
adverb.
Braj – *kiā*; Apabhransh – *kiya*; Prakrit – *kia*; Sanskrit – *kim* (किम् - what).

ruāiā[49] = cry, wailing.
abstract participle (noun), accusative case; masculine, singular.
Braj – *rūā*; Apabhransh/Prakrit – *rūa*; Sanskrit – *rudh* (रुध् - to cry, to wail).

mani = mentally.[50]
noun, instrumental case; masculine, singular.
Lahndi – *mann*; Apabhransh – *mane/maṇe*; Prakrit – *maṇi/maṇ*; Sanskrit – *manas* (मनस् - mind).

andhai = blind; ignorant (person).
adjective (of the human being), nominative case; masculine, singular.
Lahndi – *annhā/andhā*; Pali/Prakrit – *andh*; Sanskrit – *andh* (अन्ध - blind).

janamu = birth, human birth; human life.
noun, accusative case; masculine, singular.
Apabhransh – janam; Pali – jamman; Sanskrit – janman (जन्मन् - birth/life).

gavāiā = lost, wasted.
verb, past tense; third person, masculine, singular.
Old Panjabi – *gavāuṇā*; Sindhi – *gavāiṇu* (to lose, to waste/damage); Prakrit – *gamei/gamāvaï*; Pali – *gameti*; Sanskrit – *gamyati* (गमयति - causes to go).

.3. = Third *pauri* is complete.

Poetical Dimension
Colloquial expressions have been employed impactfully in this *pauri*. Expressions like *'bhog bhogi kai'* (indulging in consumption), *'hoi bhasmaṛi'* (turned into a mound of ash), *'bhaüru sidhāiā'* (when their spirit flew away like the bumble bee), *'vaḍā hoā'* (when such a worldly person died), *'gali saṅgalu ghati calāiā'* (the messengers of death having placed the chain around their neck, made them to depart), *'agai karṇī*

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[49] Ending '*rūāiā*,' which is a poetic variation of '*rūā*,' seems to have been used for rhyming purposes.
[50] Taking directions from *'mani andhā nāu sujāṇu'* (is mentally blind, name is wise – Guru Granth Sahib 471), the correct meaning of 'mani' here is (mentally).

kīrati vācīai; (hereafter, the deed worth doing, praising IkOankar, is counted), *'bahi lekhā kari samjhāiā'* (having been seated and accounted, their account was explained)*,* and *'thāu na hovī paüdī'* (a place of refuge is not found there) were/are popular as proverbs and idioms among the populace. The use of these colloquial expressions is direct and creative, as they are employed to warn an ignorant person in a tone of frankness. This is a proverb because of the presence of colloquial terms.

The letter '*bha'* has been repeated in the first line of the *pauri.* Consequently, there is an alliteration*.* The words '*bhaüru*' (bumble bee), in the first line and '*agaï*' (ahead/hereafter), and '*lekhā'* (account) in the third line has not been used in their literal sense, but as 'being,' 'hereafter,' and 'the accounting of deeds,' respectively.[51]

The line *'mani andhai janamu gavāiā'* (the mentally blind lost their life) has been used only once in the *pauri,* but still conveys the central meaning of the entire *pauri.*[52]

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[51] This linguistic technique is called semantic deviation *(arth paddharī viclan).*
[52] This linguistic technique is called syntactic rareness *(vāk paddharī viraltā).*