Pauri 1

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.

ik oaṅkār sati nāmu kartā purakhu nirbhaü nirvairu akāl mūrati ajūnī saibhaṅ gur prasādi.

Meaning

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[1]'*Pauṛī*' 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.'

ੴ [3] *Eternal Nam[4]. Creator-Being. Fear-less. Enmity-less. Timeless-Form. Un-Born. Self-Illuminated.*

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[3] 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: *'nirguṇ'* (transcendent) and *'sarguṇ'* (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: *āpīṇai āpu sājio āpīṇai racio nāu. duyī kudrati sājīai kari āsaṇu ḍiṭho 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 inevident, and then becoming many from one: *niraṅkāru ākāru hoi, ekaṅkār apāru sadāiā. ekaṅkāru sabad dhuni, oaṅkāri akāru baṇāiā.* –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:
niraṅkār (niraṅ+akār) = formless transcendent Supreme Being.
ekaṅkār (ek+akār) = one light embodied Supreme Being.
oaṅkār (oaṅ+akār) = creative and all-pervasive Supreme Being.

Thus, the compound word 'oaṅkār,' is a combination of two words 'oaṅ' and 'ākār.' Its meaning is very broad. The following meaning of 'oaṅ/oaṅkār' can be found in the Mahān Kosh:
1. To protect, to save, to be satisfied, to expand, etc.
2. Pronunciation of the sound 'oaṅ.'
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: *oaṅkāri brahmā utpati. oaṅkāri kīā jini citi. oaṅkāri sail jug bhae. oaṅkāri 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. oaṅkār te srisṭi upārā. 10. –Bacitra Nāṭak, Chapter 2*

The scholars of Sanatan tradition consider the three letters (o, a, m) of 'oaṅ' 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 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 *'ikoaṅkār 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.

[4] 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

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.

(Realized) by Guru's grace.

1 Creative and Pervasive Force (IkOankar) is unique and unparalleled. IkOankar's[5] Identification (Nam) is eternal[6]. IkOankar is the Creator of the entire visible and invisible creation; pervades it beyond gender.[7] IkOankar is without fear; there is no other equal to IkOankar.[8] 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).[9]

Word Meaning
1[10] = one, single; only one, unique/unparalleled.
adjective (of oaṅkār), nominative case; masculine, singular.
Guru Granth Sahib/Gujarati/Marathi – ੧; Oria – ੮; Shardā – ੭; Kharoshtī – ⌐/੧; Brahmi – ੪/← (Brahmi[11]

numeral 1, denoting number/count 1).

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 khaṇḍ brahmaṇḍ.* –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.

[5] 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.
[6] *kirtam nām kathe tere jihabā. sati nāmu terā parā pūrbalā.* –Guru Granth Sahib 1083
[7] 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 popular Sikh narratives, where (consciously or unconsciously) the masculine gender is assigned to IkOankar.
[8] *nirbhaü so siri nāhī lekhā.* –Guru Granth Sahib 1042
[9] Here, '*ikoaṅkār'* through *'ajūnī saibhaṅ,'* 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.
[10] This word 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 mati sārī jīü. 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.

oaṅkār = *Oankar*, the immanent One, the creative and all-pervasive Supreme Being; primal conscious Force.
noun, nominative case; masculine, singular.
Guru Granth Sahib – oaṅ (creative and pervasive Supreme Being) + Apabhransh – *ākār* (form, shape);

Sanskrit – *ākār* **(आकार - shape, appearance); Braj –** *oṁkār* (*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* **(सत्य् - truth).**[12]

nāmu = Nam, Name; the name of Oankar, Identification (Nam).
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]
adjective[15] (of Oaṅkār), nominative case; masculine, singular.
Apabhransh – *purakhu*; Prakrit – *purus*; Sanskrit – *purushah* **(पुरुष:**[16] - man/male; lying in the city/body).[17]

nirbhaü = without fear, fear-less.

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[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*.

[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] *tūṁ kartā purakhu agammu hai raviā sabh ṭhāī.* –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' (ष्) 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 पुरुष:): One who resides in the body-town (both the individual and universal) is the *'Purush/Purakh'* (Being).

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

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

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 dā), nominative case; masculine, singular.

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

saibhaṅ[20] = self-illuminated; one that has come into existence on its own.
adjective (of dā), nominative case; masculine, singular.

Prakrit – *sayabhū*; Sanskrit – *svayaṅ-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.

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[18] Word '*bhaya*' has changed into '*bhaü*' 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 '*bhaü*,' '*bhai*,' etc. can be found. Gurū Amardās Sāhib's contemporary poet Damodar uses the word '*bhaü*' in his key writing (Hīr). In Guru Granth Sahib, and his book 'Gīt Gobind,' Bhagat Jaidev uses words like '*bhay, bhaia*'. Words '*bhaü, bhaiya*' can also be traced in a Rajasthani composition, '*Pāhuḍ-dohā.*' In the sub-languages of Rajasthani and Hindi, '*bhaü*' is still in use. So, Prakrit and Apabhransh form of '*bhaya*' is '*bhaiya, bhai, bhaü,*' etc. In Guru Granth Sahib, '*bhaü,*' noun, appears as singular, nominative and accusative case. In instrumental, ablative, locative, as well as when a postposition appears, '*bhaü*' becomes '*bhai.*' The plural form of '*bhaü*' is also '*bhai.*'

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

[20] In Guru Granth Sahib, the word '*saibhaṅ*' appears thirty-three times (as invocation), '*sambhaü*' has been used eight times, '*sambhaviaü*' two times, and '*sambhau*' once. The word '*saibhaṅ*' is actually the Apabhransh form of Sanskrit word '*svayaṅbhū,*' but it could also be a combination of '*svayam + bhavam*' (**स्वयम्+भवम्).**

noun, instrumental case; masculine, singular.

Sanskrit – *prasādah* **(प्रसादः - grace).**

Bhai Gurdas has explained the invocatory verse or the Mul Mantra thus:
ekā ikaṅkāru likhi dekhāliā. ūṛā oaṅkāru pāsi bahāliā. satināmu kartār nirbhaü bhāliā. nirvairahu jaikāru ajūni akāliā. sacu nīsāṇu apāru joti ujāliā. pañj akhar upkār nāmu samāiā. parmesur sukhu sāru nadari nihāliā. naü aṅgi sunn sumār saṅgi nirāliā. nīl anīl vīcāri piram piāliā. 15. – Bhai Gurdas, *Var 3, Pauri* 15

ekaṅkāru ikāṁg likhi ūṛā oaṅkāru likhāiā. satinām kartā purakhu nirbhaü hui nirvairu sadāiā. akāl mūrati partakhi soi nāu ajūnī sabhaṅ bhāiā. gurparsādi su ādi sacu jugah jugantaru hoṁdā āiā. haibhī hosī sacu nāu sacu darsaṇu satigurū dikhāiā. sabadu surati livlīṇu 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

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 eulogy[21] like *'sati nāmu'* (Eternal Nam), *'kartā purakhu'* (Creator-Being), *'nirbhaü'* (Fear-less), *'nirvairu'* (Enmity-less), *'akāl mūrati'* (Timeless-Form), *ajūnī'* (Un-Born), *'saibhaṅ'* (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 'oaṅkār' (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 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

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

ṭuṇḍe asrājai kī dhunī.[24]

Meaning

Asa, First Embodiment.
Var, with saloks.
The saloks written are also of the First Embodiment.
The tune of maimed Asraj.

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]
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 – *vārttā* (**वार्ता - narrative, conversation**).

salokā[28] = (with) *saloks*.
noun, genitive case; masculine, plural.

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

stanza).

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[24] In Kartarpuri Bir, "*ṭuṇḍe asrājai kī dhunī,'* all of these words are written in a different ink with a fine pen." –Bhai Jodh Singh, Kartārpurī Bīṛ 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, this being the first *var* of Guru Nanak Sahib, the above editorial note 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 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*: "ੴ 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.*'

nāli = with, accompanying.
postposition.

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

salok[30] = a form of poetry.
noun, accusative case; masculine, plural.

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

bhī = also.[31]
particle.

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).

ṭunḍe = (of the) maim, (of one) without hands.
adjective (of asrājai), genitive case; masculine, singular.

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

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[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.'*

[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.'*

asrājai = (of) Asraj.
noun, genitive case; masculine, singular.

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

kī = of.[34]
postposition.

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

dhunī = tune, melody.
noun; feminine, singular.

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

saloku[36] m: 1[37]
balihārī gur āpaṇe   diuhārī sadvār.
jini māṇas te devte kīe   karat na lāgī vār.1.

Meaning
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.

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

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[34] Because of the appended postposition *'kī,'* 'ṭuṇḍā' has become 'ṭuṇḍe' 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' (अश्वराज:) in Sanskrit; 'assvarāj' (अस्सवराज) in Prakrit and 'asrāj' (ਅਸਰਾਜ) 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 *dolāvāṁ*-ending in 'asrāj' is poetic in nature, and not grammatical, because of the clear usage of postposition *'kī'*. On the appearance of a postposition, *lāṁ*-ending (short vowel, 'e') is used instead of *dulāvāṁ*-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*.

[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.'*

I adore Wisdom (Guru),[39] hundreds of times a day, who transformed ordinary humans into enlightened beings[40] 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 – a*pan/appan/appaa* (own); Prakrit – *attaṇaa/appaṇaya* (own); Sanskrit – *ātmanak* (**आत्मनक** - **own).**

diuhārī[43] = in the day.
noun, locative case; masculine, singular.
Lahndi – *dihāṛā/dihāṛī* (day); Sindhi – *ḍihāṛo* (the whole day and night), *ḍihāṛī* (a day's pay); Apabhransh – *diahaḍā/diahaḍaa/diha/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* (**वार:** - **turn, time).**

jini = who has.
pronoun, nominative case; third person, masculine, singular.

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[39] *aparampar pārbrahamu parmesaru 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 – *valihāraï;* Prakrit – *valihāraï;* Sanskrit – *valihārikā* (वलिहारिका). -Acharya Bachchu Lal Awasthi, Hindī Viutpattī Kosh, Vol 4, Delhi, 2008, page 2032

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

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

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

Old Panjabi – *jini;* Apabhransh – *jiṇi;* 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* **(मनुष: - 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.).**

kīe = did, made; transformed into.
verb, past tense; third person, masculine, plural.
Braj/Rajasthani – *kīā/kīe*; Apabhransh – *kīā/kīaā*; Prakrit – *karīi*; Sanskrit – *kritah* **(कृत: - 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* **(न: - no/not, denoting negation).**[48]

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[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.'*

[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.

lāgī = (did not) take.
verb, past tense; third person, feminine, singular.
Braj – *lāganā/laganā* (to be attached to); Old Awadhi – *lāgaï* (touches, is felt); Lahndi – *laggaṇ*; Sindhi – *lagaṇu* (to be applied, to be attached); Prakrit – *laggaï* (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* **(वार: - appointed time, one's turn; day of week).**

.1. = First *salok* is complete.

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 lagaṇi'* (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 change[51] 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]

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[49] In the entire Guru Granth Sahib, this word appears as *muktā*-ending (short vowel, 'a') in the adverb group.
[50] When colloquial expressions or common sayings or idioms are used in poetry, it is called proverb *(lokoktī alaṅkār).*
[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

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.'

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 saü candā ugavahi   sūraj caṛahi hajār.
ete cānaṇ hodiāṁ   gur binu ghor andhār.2.

Meaning
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.

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 – *jaï*; Pali – *jadi;* Sanskrit – *yadi* (**यदि - if).**

saü = hundred; hundreds.
adjective (of candā), nominative case; masculine, plural.

Old Panjabi/Braj/Apabhransh – *saü*; 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 – *uggavahiṁ/ugavahi*; Prakrit – *uggavantu* (they grow); Sanskrit – *udganti* (**उदगन्ति - come forth, rise).**

sūraj = suns.
noun, nominative case; masculine, plural.

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

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 – *caḍaï*; Prakrit – *caḍaï*; 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/etaü/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/bhavaï*; 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**).

binu[56] = without.
postposition.

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[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.

[56] Sanskrit word *'vinā'* is used with accusative case, instrumental case and ablative case. Even in contemporary Panjabi, *'bināṁ'* is used with an ablative case, for example, *'taithoṁ bināṁ'* (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' koī nāhī. 9. 5. praṇvati nāmdeu 'nākahi' binā. 3. 2. viṇu 'nāvai' gathu gaïā gavāe. 9. 7. binu 'nāvai' kiā ṭek ṭikījai. 11.* –Prof. Sahib Singh, Gurbāṇī Viākaraṇ, Singh Brothers, Amritsar, 2015, page 332

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

ghor = extreme.
adjective (of andhār), nominative case; masculine, singular.
Apabhransh – *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); Apabhransh – *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 alaṅkār*[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 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 '*caṛahi*' (they rise) for sun.[58] Because the meaning of both words is the same: '*rising,*' it is 'repetition of synonyms'.[59]

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

[58] Usually, both the verb forms '*ugaṇā*' (to grow/arise) and '*caṛhanā*' (to rise/ascend) are used for sun and moon. '*ugaṇā*' (grow) is in the nature of vegetation, whereas the upward movement of an object is called '*caṛhanā*.' 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 alaṅkār).*

The use of the words '*cānaṇ*' (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 cānaṇ*' (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.

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*).

mahalā 1.
nānak gurū na cetanī   mani āpaṇai sucet.
chuṭe til būāṛ jiu   suññe andari khet.
khetai andari chuṭiā   kahu nānak saü nāh.
phalīahi phulīahi bapuṛe   bhī tani vici suāh.3.

Meaning
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.

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.

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[60] Meaning derived by changing the sentence structure.
[61] *sant kā dokhī chuṭai ikelā. jiu būāṛu 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.

gurū = the Guru; Wisdom.
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**).

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**).

cetanī[63] = (they) remember; (they) contemplate.
verb, present tense; third person, masculine, plural.
Old Panjabi – *cetani*; Apabhransh – *cetan*; Prakrit – *cedaï*; Sanskrit – *cetyanti* (**चेतयन्ति - they remember**).

mani = in the mind.
noun, locative case; masculine, singular.
Lahndi – *mann*; Apabhransh – *mane/maṇe*; 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 – *chuṭṭaï*; Sanskrit – *kshuṭyate* (**क्षुट्यते - is released**).

til = sesame plants.
noun, accusative case; masculine, plural.
Apabhransh/Prakrit – *til*; Sanskrit – *tiḷ* (**तिल् - sesame seed, a small particle**).

būāṛ = ones with the rotten seed pods/shell (infected with the disease of *kāl-aṅgiārī*); empty, useless.
adjective (of til), nominative case; masculine, plural.
Lahndi – *būāṛ*; Apabhransh – *būāṛ*; Sanskrit – *vyushṭ* (**व्युष्ट - turned ash**).

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[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.'*

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 – *sunn/sūnjh*; Prakrit – *suṇṇ*; 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 – *aṇtar* (inside, interval), *aṇtarā/aṇtareṇ/aṇtare* (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 – *khetaṅ*; Prakrit – *khetta/khit/chetta/chit*; Pali – *khetta* (field); Sanskrit – *kshetra* (**क्षेत्र - land).**

khetai[69] = (in the) field.
noun, locative case; masculine, singular.

Old Panjabi – *khetar/khet*; Braj – *khet*; Apabhransh – *khetaṅ*; 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 – *aṇtar* (inside, interval), *aṇtarā/aṇtareṇ/aṇtare* (between, inside); Sanskrit – *antar* (**अन्तर - interior, near; Rigved - neighbouring).**

chuṭiā = of those abandoned.

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[65] Because of the presence of postposition *'andari,'* *'suññā'* became *'sunne.'* Being difficult to pronounce, *'ña'* 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.'*

[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.

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

Lahndi – *chuṭaṇ*; Sindhi – *chuṭaṇu* (to get loose); Prakrit – *chuṭṭaï*; Sanskrit – *kshuṭyate* (**क्षुट्यते - 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.

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

Braj/Apabhransh – *saü*; 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* (**नाथ - refuge,**

help; protector, master).

phalīahi = (they) fruitify, produce fruits.
verb, present tense; third person, masculine, plural.

Old Panjabi – *phalaṇā* (to bear fruit); Sindhi – *pharaṇu* (to be fruitful); Prakrit – *phalaï* (bears fruit); Pali –

phalati (ripens); Sanskrit – *phalati* (**फलति - bears fruit).**

isphulīahi = (they) flower, (they) flourish.
verb, present tense; third person, masculine, plural.

Old Panjabi – *phullaṇā* (to swell); Lahndi – *phullaṇ*; Sindhi – *phulaṇu* (to blossom); Apabhransh/Prakrit –

phullaï; Sanskrit – *phullati* (**फुल्लति - expands , opens as a flower).**

bapuṛe[71] = pitiable; unfortunate.
adjective (of til), nominative case; masculine, plural.

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

bhī = also.

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[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'.

[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 *'ṛa'* to form *'bapuṛā.* Here *'bapuṛā'* has mutated into its plural form *'bapuṛe.'* In Guru Granth Sahib, forms like *'bapuṛā, bapurā, bapuro, bāpurā'* have been used, that were prevalent in different languages and dialects.

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).

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 dūṁ uccā hoi vikhāle.
būṭu vaḍā kari phailadā hoi cuhcuhā āpu samāle.
kheti saphal hoi lāvaṇī chuṭani tilu būāṛ nirāle.
nihphal sāre khet vici jiu sarvāṛ 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

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.

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

[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.

The use of the words *'til buāṛ'* (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.

Use of *'saü 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 '*bapuṛe*' (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 analogy[76] 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).

paüṛī.
āpīṇai āpu sājio   āpīṇai racio nāu.
duyī kudrati sājīai   kari āsaṇu ḍiṭho cāu.
dātā kartā āpi tūṁ   tusi devahi karahi pasāu.
tūṁ jāṇoī sabhsai   de laisahi jindu kavāu.
kari āsaṇu ḍiṭho cāu.1.

Meaning
(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.
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.

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.

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[75] Pun *(salesh alaṅkār)* is when a word has two different meanings in two different contexts.
[76] Comparison of two things or situations.
[77] *āpe āpi upāikai   āpe apaṇā nāu dharāiā. –Bhai Gurdas,* Var 7, Pauri 18

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

paüṛī = a poetic form.
noun, nominative case; feminine, singular.

Old Panjabi – *paüṛī* (step, rung); Apabhransh – *pavaṛī* (ladder); Sanskrit – *pādu* (**पादु - foot, bedpost**).

āpīṇai[79] = *āp+hī/ī+ṇai,* by Yourself.
pronoun, nominative case; second person, masculine, singular.

Apabhransh – *āpi*; Prakrit – *appaṇ*; Sanskrit – *ātmani* (**आत्मनि - self**).[80]

āpu = to (own) self, to Your (Own) self.
pronoun, accusative case; second person, masculine, singular.

Apabhransh – *āp/āpu/āpi*; Prakrit – *ātā/āyā/attaṇ; appā/appaṇ*; 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 – *sājaï*;

Sanskrit – *sajjayati* (**सज्जयति - equips/prepares**).

racio[81] = created, made.
verb, past tense; second person, masculine, singular.

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[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 'ṇai' in the existing manuscripts, Prof. Sahib Singh says that the ending half 'ha' of *āpīṇai* is actually a derivative of *'hī.'* - Prof. Sahib Singh, Gurbāṇī Viākaraṇ, Singh Brothers, Amritsar, 2015, page 214

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

Rajasthani – *racioṛo* (is fashioned); Apabhransh – *rac* (to fashion, to created); Prakrit – *racaï* (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* **(द्दि/दव -**

two).

kudrati[82] = creation.
noun, accusative case; feminine, singular.
Old Panjabi – *kudrati*; Arabic – *kudrat* (قُدرَت - power, IkOankar's power, nature/creation).

sājīai = created.
verb, past tense; second person, feminine, singular.
Rājasthāni – *sājaṇo* (prepare, make, decorate); Braj/Apabhransh – *sāj* (decorate, beautify); Prakrit – *sājaï*; Sanskrit – *sajjayati* **(सज्जयति - equips/prepares).**

kari = having (established seat); having (pervaded).
perfect participle (adverb).
Old Panjābi/Apabhransh – *kari* (having done); Prakrit – *karii*; 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 – *diṭṭha*; Prakrit – *diṭṭha/deṭṭha*; Pali – *diṭṭha*; Sanskrit – *drishṭ* **(दृष्ट - saw).**

cāu = (with/in) delight; delightfully.[83]
noun, accusative case; masculine, singular.

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[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*.

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

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

dātā = Provider, Bestower.
adjective (of āpi tūṁ), nominative case; masculine, singular.
Apabhransh – *dātā*; Sanskrit – *dātā/dātri* (**दाता/दातृ - giver/bestower**).

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

āpi = Yourself.
pronoun, nominative case; second person, masculine, singular.
Apabhransh – *āp/āpu/āpi*; Prakrit – *ātā/āyā/attaṇ; appā/appaṇ*; Pali – *attan* (self); Sanskrit – *ātman* (**आत्मन्**

- breath, soul; Rigved - self).

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

tusi = having been happy, having been delighted.
perfect participle (adverb).
Sindhi – *tusaṇu* (to be pleased); Apabhransh/Prakrit – *tussaï/tūssaï*; 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 – *daī*; Sanskrit – *dadāti* (**ददाति - gives**).

karahi = (You) do.
verb, present tense; second person, masculine, singular.
Apabhransh – *karahi/karaï*; Prakrit – *karii*; Sanskrit – *karoti* (**करोति - does**).

pasāu = (1) blessing, grace[84] (2) expanse.
noun, accusative case; masculine, singular.
(1) Apabhransh – *pasāu*; Prakrit – *pasāya*; Sanskrit – *prasādah* (**प्रसादः - grace**).

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

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

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

jāṇoī = (You) are capable of knowing, (You) are the Knower.
active voice participle (adjective of tūṁ), nominative case; masculine, singular.
Old Panjabi – *jāṇoī*; Apabhransh – *jāṇui*; Prakrit – *jāṇaï*; Sanskrit – *jānāti* (**जानाति - knows).**

sabhasai = of all, of everyone.
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 – *lesaï* (will take); Prakrit – *lahaï/lahei/labhaï* (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), *kuāvaṇ* (to call/to summon); Prakrit – *kavā* (to speak), *kavaï*

(makes a noise); Sanskrit – *kavā* (**कवा - cry),** *kavate* (**कवते - cries out).**

kari = having (established seat); having (pervaded).
perfect participle (adverb).
Old Panjābi/Apabhransh – *kari* (having done); Prakrit – *karii*; Sanskrit – *karoti* (**करोति - does).**

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

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[85] In Guru Granth Sahib, its form stays as *auṁkaṛ*-ending (short vowel, 'u') *jindu*, but because of the presence of a postposition, it changes from *'jindu'* to *'jindū.'*
[86] The Panjabi word *'kūaṇā/kūṇā'* (to speak) has also come from this.

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; third person, masculine, singular.
Sindhi – *ḍiṭho* (saw); Apabhransh – *ḍiṭṭha*; Prakrit – *daṭṭha/diṭṭha/deṭṭha*; 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. 'Because of the usage of an expression different from its usual meaning,' there is a presence of 'allegory'[89] here.

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

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.

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