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ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥
Ik oṅkār sat nām kartā purakh nīrbhau nirvair akāl mūrati ajūnī saibhaṅ gur parsād.

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Editorial

For God So Loved Punjab

Punjab is undergoing a facelift. Not the surgical type but a religious type in which a peculiar version of Christianity is spreading fast enough to give Punjab a new face altogether.

The land of five rivers is about to get the 4th largest church in the world. It is being constructed in Jalandhar, Punjab – the hub of missionaries - at a cost of Rs 2,000 Crore. The capital city of the Sikhs – Amritsar - is home to 700 churches. The SGPC – the primary panthik organization of the Sikhs has gotten a rival in the form of SCPC - Shiromani Church Parbandhak Committee. The land of the Sikh Gurus has become a haven for churches – 8,000 of the 12,000 villages of Punjab have a church that was built in the last ten years. Sikh terminology has found itself new parameters. The congregation in the church is called a “satsang”, the church is referred to as a “gurdwara”, the food served therein is the “langgar” and Lord Jesus is revered as “satguru Jesus” or “vaheguru Jesus.”

None of these have anything to do with the spread of traditional Christianity in Punjab. The Catholic faith has existed in Punjab from the colonial days. St. Mary's Cathedral in Jalandhar, Punjab, India, is the seat of the bishop of the Roman Catholic Diocese of Jalandhar. It was constructed by Vicariate Apostolic Rev. Fr. John Mc Donnel in 1847. No one has, or should have any concerns or reservations with the growth of Catholicism or any of the other denominations of the largest religion in the world.

The kind of “Christianity” that is spreading in Punjab is best described as the scourge of “faith healing.” And it is the business model for people who are anything but faithful to the religion under whose label they operate. Punjab is the new home for the purveyors of “miraculous and faith healing” that have led to people being duped into losing their live savings and health; and cheated into converting out of their religions. People, especially children have died or faced serious medical complications as a result of following the advice

of these conmen “faith healers.” Conversions out of their religions at the behest and lure of these conmen have caused familial and social disruptions that threaten the peace and harmony of Punjab.

Despite the fraudulent nature of these groups, the menace is growing rapidly. These “faith healers” have acquired and developed sprawling spaces where thousands gather in periodical special prayer meetings in places such as Ludhiana and Kapurthla. These groups have churned out thousands of videos of “sermons” and “faith healing” that include the testimonies of those “cured” by miracle or prayer of their “pastors” in efforts to increase their flock and build their personal coffers.

Three big outfits are involved in this dubious practice. Leading the pack is pastor Gursharan Kaur Deol’s mass “faith healing” in which she claims miracle cures for kidney stones, joint pain, backache, and “possession by the evil spirits.” She and her husband, Harbhajan Singh Deol run Jesus Healing Ministry at Khojewala village of Kapurthala district and have a huge following. They have kept their Sikh names to make it easier to lure Punjabis and Sikhs into their scam. The second place is held by “Prophet” Barjinder Singh’s Church of Glory and Wisdom which specializes in “blessing people” with salary hikes and miracle cure for serious ailments. Then there is “Apostle” Ankur Narula, who runs the Church of Signs and Wonders at Khambra village in Jalandhar. He too draws thousands to his healing masses. He is the one who is building the fourth largest church in the world at Jalandhar.

Some of these faith healers are suspected criminals. Pastor Barjinder Singh, for instance, was arrested on charges of rape. He has also been accused of swindling people of money to cure them of their cancers.

The Hindu of September 20, 2021 summed up the scourge that Punjab is undergoing at the hands of the conniving “faith healers”. The report states “we have covered how the conversion industry is flourishing in Punjab with proselytizers like “Apostle” Ankur Narula. Gursharan Kaur, rape accused “Prophet” Barjinder Singh etc. using fake miracle cures, deception, illegal foreign funds and the good old-fashioned “rice bag” (including illegally diverted government rations) to lure converts from among the poor underprivileged sections of Sikhs & Hindus”.

Sikhs have naturally expressed concern at the morass of blind faith that Punjab is becoming. The SGPC launched a campaign of “Ghar Ghar Andar Dharamsal” to counter unethical conversions. The Global Sikh Council (GSC) has engaged with a variety of parties within Punjab to find a legal solution to the activity. The GSC’s argument is summed up in its letter to the SGPC. “To control and check such unlawful conversions and nefarious “faith-healing” sessions, many States in India have enacted laws criminalizing such activities called “Freedom of Religion Act (or Ordinance)”. The States that have enacted such laws include Gujarat, Tamil Nadu, Madhya Pradesh, Uttar Pradesh, Odisha, Himachal Pradesh, etc. These states have, after the passing of this laws - seen a tremendous drop in the unethical conversions and faith-healing instances.”

Lady Singh Dr Kanwaljit Kaur OBE, President of the GSC has argued that the tactic of using Sikh spiritual terminology such as “satsang,” “gurdwara,” “langgar” and “vaheguru” by these charlatans for their flock, church, food and Jesus respectively amounted to religious and cultural appropriation of the Sikh Faith and its practices, customs, Gurbani and traditions. The objective is to deceive the converting Sikhs into believing that the version of Christianity that was being presented to them by these imposters was no more than an off-shoot of Sikhism.

Why are Sikhs of Punjab falling victim to the scams of “miraculous faith healing” and in numbers that are almost unimaginable? The blame can be apportioned to three groups. The first is dera-waad – the babas, sants and other banarsee thugs - as titled appropriately by Kabir in the SGGs. These people severely corrupted the divine spirituality of Guru Nanak and brought it down to a self-serving business transaction.

The deal was simple. These crooks in holy garb promised cures, promotions, male offspring, overseas visas and a lot more in return for common Sikhs offering them money to perform ardas, akhand paths, and other ceremonies at their deras. In essence then, over a period of one century, these dera and taksalee sants and babas have made Punjab a most fertile ground for the scourge of pseudo faith healing. These so called sants, babas and bhrmgyanis prepared the ground work for people like Ankur Narula, Gursharan Kaur, Harbhajan Singh and

Prophet Barjinder Singh to come in. The only difference was scale and the grandiosity of their claims. After dealing with people who were content to be labelled as “agents of God” - Sants and Babas - the hijacked Sikhs were ready to be hypnotized by those who had promoted themselves to “Prophets and God.”

The second part of the blame goes to SGPC. This was a body tasked with governing the affairs of Sikhi and of Sikhs. With annual budgets that sometimes surpassed that of the state government, it could have built schools and universities to educate the people of Punjab; hospitals for them to get treated; banks to provide financial assistance to farmers, old folks homes, orphanages, welfare homes and so much more. But not a single item within the previous sentence was created under the patronage of the SGPC. It's a body that made space for the Ankur Narulas, Gursharan Kaur, Harbhajan Singh and Prophet Barjinder Singh. The vacuum that is the SGPC leadership, and zero concern for the welfare of underprivileged Sikhs allowed these false apostles and prophets to lure common folk into curing them and much more.

The primary concern of SGPC has been politics. Over the years it sank itself in the cesspool of Akali politics. The Badals ran it by remote control for the past 30 years. Its leadership has been so thoroughly infiltrated by dera and taksali folk beginning 1961 that the Badals didn't need much effort. This was the year that both the SGPC and Akali Dal were headed by dera Sants – Sant Chanan Singh became President of SGPC in this year, while Sant Fateh Singh president of Akali Dal.

It's thus hard to imagine the SGPC doing something – anything at all – to tackle this scourge of blind faith that is faith healing. Their response has been a half-baked idea with no real action plan labeled “Ghar Ghar Andar Dharamsal.” Will someone inform the SGPC folk that Ankur Narula and Prophet Barjinder Singh etc have already sneaked into the Ghar Ghars of Punjab.

The final part of the blame goes to the Akal Takhat (AT). As paid employees of the SGPC, one can be excused for wondering why AT Jathedars are being considered as a separate cluster for blame apportionment. It's because the damage to Sikhi – in particular to the advance of progressive Sikhi – that has been done and is being done by the AT is severe, unmatched and deep. The AT has banned books written by critical and progressive Sikhs. The banning of Dr Pyar Singh's book in 1993 is case in point. It has excommunicated just about anyone who exposed the cancer that is dera-waad in Punjab. Gyani Gurbaksh Singh and Dr Harjinder Singh Dilgeer are cases in point. It has excommunicated others who have attempted to be reformers. The excommunication of Harnek Singh is case in point. They have now aimed their guns at Gurbani scholars such as Tharminder Singh and Dr Oangkar Singh.

Like the SGPC, the AT too has been almost completely and thoroughly infiltrated by the ideology that is dera-waad and taksali. All its Jathedars in the past 3 decades – with one single exception of Professor Manjit Singh – have come from deras, are dera-trained or dera affiliated. A good majority of Sikhs are of the view that it is the Sant Samaj that is running the AT today. In the ultimate sense then, the AT power of excommunication is the sword that is wielded on anyone and everyone who works to make the Sikhi of Guru Nanak relevant to the younger generation. Compared to the archaic version of Sikhi as presented by the dera and taksali folk, Christianity appears to be a modern option.

John 3:16 says that “For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life. It takes a huge leap of faith to entertain the notion that God so suddenly loved Punjab to have sent “Apostle” Ankur Narula and “Prophet” Barjinder Singh to deliver “faith healing” to them. The truth of the matter is that what's going on in Punjab has nothing to do with God loving the world or loving Punjab. In fact, it has nothing to do with God.

**Karminder Singh Dhillon, PhD (Boston),
Editor in Chief.**

ਕੋਈ ਜਾਨੈ ਕਵਨੁ ਈਹਾ ਜਗਿ ਮੀਤੁ ॥ Koe Janeiy Kavn Eha Jug Meet

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ਜੈਤਸਰੀ ਮਹਲਾ ੫ ਘਰੁ ੩ ॥ ੧ੳਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥
Jaitsree Mehla 5 Ghar 3 Ek Oangkar Satgur Parsad.



ਕੋਈ ਜਾਨੈ ਕਵਨੁ ਈਹਾ ਜਗਿ ਮੀਤੁ ॥ Koe Janeiy Kvn Eha Jug Meet.

Koe - One in many, Rare. **Janeiy** – Lit. Know; Realization. **Kvn**- How, What. **Eha Jug**- Lit. This world; Spiritual World, Spiritual Journey; Spirituality. **Meet**- Lit. Friend, Acquaintance, Associate; Mind.

Rare is the Realization Pertaining to Spirituality, O Mind

Note: The messages of Gurbani are addressed to the mind. Words such as ਭਾਈ ਰੇ *Bhai Ray*, ਅਰੀ ਬਾਈ *Aree Bayi*, ਮਾਈ ਮੈ *Mayi Mein*, ਮੇਰੇ ਮੀਤ *Mayrey Meet* etc. even if literally referring to relations are often used to address the mind.

ਜਿਸੁ ਹੋਇ ਕ੍ਰਿਪਾਲੁ ਸੋਈ ਬਿਧਿ ਬੁਝੈ ਤਾ ਕੀ ਨਿਰਮਲ ਰੀਤਿ ॥ ੧ ॥ ਰਹਾਉ ॥ Jis Hoey Kirpal Soi Bidh Bhujey Ta Ki Nirmal Reet

Jis – Which. **Hoey** – Lit. Happens, takes place. **Jis Hoey** – Through which. **Kirpal** – The Creator. **Soi Bidh**- That Way (of Spirituality). **Bhujey**- Lit. Know; Realization. **Ta Ki**- Of which, Whose. **Nirmal**- Lit. Without Contamination; Unique. **Reet** – Lit. Practices; Conduct, Manner.

Through Which Spirituality the Creator is Realized and Whose Manner is Unique.

BLUE – Context from previous verse.

ਮਾਤ ਪਿਤਾ ਬਨਿਤਾ ਸੁਤ ਬੰਧਪ ਇਸਟ ਮੀਤ ਅਰੁ ਭਾਈ ॥ Maat Pita Banta Sut Bhandup Esht Meet Ar Bhayee

Maat Pita- Lit. Parents. **Banta**- Lit. Wife. **Sut**- Lit. Children. **Bhandup**- Lit. Friends. **Esht**- **Meet**- Lit. Close friends. **Ar**- O. **Bhayee**- Lit. Brother.

Note: The phrase ਮਾਤ ਪਿਤਾ ਬਨਿਤਾ ਸੁਤ ਬੰਧਪ *Maat Pita Banta Sut Bhandup Esht Meet* collectively refers to the family and associates. This verse is generally translated to mean that these relations and relatives are *obstacles* and *Hindrances* to our spirituality and of no help in our spiritual journey.

The literal meaning **cannot** be applied for the following two reasons:

- 1) Saying that our parents, spouses, siblings, family etc. are *hindrances* and *obstacles* to spirituality is NOT a Gurmat concept. All of these are God given and to be treated with love and respect – not with the suspicion that they are obstacles. Treating the family as such, and renouncing it was indeed part of the pre-1469 spiritual practices; but Gurbani has critiqued it.
- 2) If accepted in the literal sense, the verse would NOT apply to a *female* because a female cannot have a *Banta* “wife” and because the word “husband” is not included in the list of family. This would mean that the verse would have no applicability to half the human world. This is not the norm in Gurbani. All of Gurbani applies to all of human-kind.
- 3) The final two words of the verse ਅਰੁ ਭਾਈ *Ar Bhayee* (O Mind!) makes clear that Guru Arjun is addressing the Mind. If the word ਭਾਈ *Bhayee* is translated literally as “brother” then the question arises as to why “sisters” are left out.

The issue in the Rahao verse is **Spirituality that brings about realization of the Creator**. The issue in this verse is therefore being **addressed to the mind**.

The spiritual message of the verse therefore is with regard to *family and associates of the mind*. The family of the Mind consists of the SENSES as they are closely related to the mind. The associates of the mind are the innumerable thoughts and ideas that keep emanating from it, reside within the mind and define our mind.

The senses and our thoughts have a real and impactful bearing on our spirituality. This is the uniqueness of the messages of Gurbani in general and this *shabd* in particular. So the verse would have to be interpreted accordingly.

ਮਾਤ ਪਿਤਾ ਬਨਿਤਾ ਸੁਤ ਬੰਧੁ ਇਸਟ ਮੀਤ ਅਰੁ ਭਾਈ ॥
Maat Pita Banta Sut Bhandup Esht Meet Ar Bhayee

Maat Pita Banta Sut - Lit. Parents, Wife, Children, Family; Senses. **Bhandup, Esht Meet**- Lit. Friends, Close friends; Thoughts that are close to the mind. **Ar- O. Bhayee**- Lit. Brother; O Mind.

All My Senses and Thoughts That Remain Close to Me; O Mind!

ਪੂਰਬ ਜਨਮ ਕੇ ਮਿਲੇ ਸੰਜੋਗੀ ਅੰਤਹਿ ਕੋ ਨ ਸਹਾਈ ॥ ੧ ॥
Purub Janm Kei Miley Sanjogi Anthey Ko Na Sahayi.

Purub – Origin, start. **Janm**- Life. **Kei**- Of. **Miley**- Received. **Sanjogi** - Associates; partners. **Anthey Ko** – That Inner, Within. **Na Sahayi**- Do not assist.

They Originate with, and are Partners of Life; Yet Do Not Assist That Inner Journey of Realization of the Creator Within

BLUE – Context from Rahao Verse.

ਮੁਕਤਿ ਮਾਲ ਕਨਿਕ ਲਾਲ ਹੀਰਾ ਮਨ ਰੰਜਨ ਕੀ ਮਾਇਆ ॥
Mukt Mal Kank Lal Hira Mun Ranjun Ki Maya

Mukt- Freedom, Emancipation. **Mal**- Lit. collection of beads; Treasure. **Kank Lal Hira** - Lit. Gold, Gems; Invaluable. **Mun** – Mind. **Ranjan**- Origin (Runj) – Imbued. **Ki** – Of. **Maya**- Illusion.

My Senses and Thoughts Are an Invaluable Treasure for My Emancipation O Mind; Yet Are Imbued in Illusions

BLUE – Context from Previous Verse.

ਹਾ ਹਾ ਕਰਮ ਬਿਹਾਨੀ ਅਵਧਹਿ ਤਾ ਮਹਿ ਸੰਤੋਖੁ ਨ ਪਾਇਆ ॥ ੨ ॥

Ha Ha Karm Bihani Avdheh Ta Meh Santokh Na Paya

Ha Ha Karm- Deeds of Self Interest. **Bihani**- Spent, passed. **Avdheh**- Life. **Ta** – Result, Outcome. **Meh**- I. **Santokh**- Contentment. **Na Paya** – Not Realized.

Imbued in Those Illusions My Life Has Passed in Deeds of Selfishness; the Result of Which I have Not Realized Contentment

BLUE – Context from Previous Verse.

ਹਸਤਿ ਰਥ ਅਸ੍ਧ ਪਵਨ ਤੇਜ ਧਨੀ ਭੂਮਨ ਚਤੁਰਾਂਗਾ ॥

Hast Ruth Asth Pavan Tej Dhanni Bhuman Chatranga

Hast-Lit. Elephant; metaphor for Pride (of size and strength). **Ruth Asth Pavan Tej**- Lit. Chariots Pulled by Horses that Run Faster than the Wind; metaphor for Power. **Dhanni**- Wealthy. **Bhuman**- Lit. Land Proprietor. **Chatranga**- Lit. Four types of armies; metaphor for Enormous Power.

These Deeds of Selfishness Can Create Mammoth Pride, Immense Wealth and Enormous Power

BLUE – Context from Previous Verse.

ਸੰਗਿ ਨ ਚਾਲਿਓ ਇਨ ਮਹਿ ਕਛੁਐ ਉਠਿ ਸਿਧਾਇਓ ਨਾਂਗਾ ॥ ੩ ॥

Sungg Na Chaleyo En Meh Kachuaei Uth Sidhayo Nanga.

Sungg - Lit. Accompany; Assistance. **Na Chaleyo**- Lit. go along. **En Meh**- Amongst these. **Kachuaei**- None. **Uth**- Awaken. **Sidhayo**- Traverse, travel. **Nanga**- Lit. nude; metaphor for being devoid.

None of These Deeds Offer Assistance Along the Journey of Spirituality; Awaken O Mind! Traverse It Devoid of Such Deeds

BLUE – Context from Previous Verse and Rahao Verse.

ਹਰਿ ਕੇ ਸੰਤ ਪ੍ਰਿਅ ਪ੍ਰੀਤਮ ਪ੍ਰਭ ਕੇ ਤਾ ਕੈ ਹਰਿ ਹਰਿ ਗਾਈਐ ॥

Har Kay Sant Priya Pritam Prabh Kay Ta Keiy Har Har Gayeay

Har-Omnipresent Creator. **Kay**- Of. **Sant** (plural) – Seekers of Realization of the Creator Within. **Priya Pritam**- Beloved. **Prabh** – Lord. **Ta Keiy**- Of Whom (Creator). **Har Har Gayeay**- Lit. Singing of Virtues of the Omnipresent Creator; Imbuing Divine Virtues.

Seekers of Realization of the Creator Within Remain Imbued in Divine Virtues of the Beloved Lord

ਨਾਨਕ ਈਹਾ ਸੁਖ ਆਗੈ ਮੁਖ ਉਜਲ ਸੰਗਿ ਸੰਤਨ ਕੈ ਪਾਈਐ ॥ ੪ ॥ ੧ ॥
 Nanak Eha Sukh Agey Mukh Ujal Sang Santan Keiy Payieay. SGGS 700

Eha –Here and Now. **Sukh**- Spiritual Bliss. **Agey**- Future, objective, goal (in spirituality). **Mukh Ujal**- Lit. Radiant Face; Joyous having achieved the spiritual goal. **Sang**- Assistance; Accompany. **Santan**- Of the Sant, Pertaining to the Sant (singular) Guru. **Keiy**- Of Whom (Creator). **Payieay**- Lit. Obtained; Achieved (the spiritual goal).

Nanak, Remaining Imbued in Divine Virtues Provides Spiritual Bliss Here and Now and in Realizing My Spiritual Goal; I Achieved this Goal through the Company of my Guru.

BLUE – Context from Previous Verse.

Note: The word “Sant” in singular refers either to the Creator or Guru in Gurbani. In the plural form it refers to seekers of the Creator.

Points to Note.

1. The intended message of the *shabd* is spiritual in nature. Specifically, it is about Realization of the Creator Within.
2. The *shabd* points out that the primary driver of our spiritual process is our *mind*.
3. The primary obstacles faced by our mind are the worldly and temporal dictates of our *senses* and our *thought processes*.
4. The *goal* of spirituality is Realization of the Creator Within the *self*. And the primary method is through the *imbuing of divine virtues*.
5. The *imbuing of divine virtues* provides bliss Here and Now (while on the Journey) and provides *assistance* towards *achieving* the *goal* of our spirituality.
6. The company and assistance of the Guru is necessary in achieving our goal of spirituality.
7. Literal translations that ask us to consider our family, relatives and friends as obstacles and for us to go into the company of mortals who proclaim themselves as “sants” rob us of the opportunity in getting to the intended messages of the *shabd*. Gurmat does not consider the family and relatives as spiritual obstacles. Gurmat also does not recognize the ability of self-proclaimed “sants” to assist us in our actual journeys. Sikhi is a spirituality of the Self, by the Self, for the Self. Guru Nanak says ਆਪਣ ਹਥੀ ਆਪਣਾ ਆਪੇ ਹੀ ਕਾਜੁ ਸਵਾਰੀਐ ॥ *Apann Hathee Apnna Apey Hi Kaaj Swareay*. (SGGS 474).

Haripur:

A Town of Spiritual Inclusion

Ek Ong Kaar K. Michaud,
Interview with Dr. Harbans Lal

Haripur is a town located near the Khyber Pass in modern day Pakistan. It rests in the lap of the Himalayan Mountains, 1650 feet above sea level. The town is 65 kilometers/40 miles north of Pakistan's capital Islamabad and only 20 km/12 miles from the historic Sikh shrine, Gurdwara Sri Panja Sahib in the town of Hassan Abdal. Haripur is famous partly because it is close to Malika-Parbat, the highest peak in the Kaghan Valley at 17,356 feet.

Like so many villages in this part of the world, it holds centuries of memories. This area was known as the hub of the Gandhara civilization, the ancient civilization connected with Vedic traditions and later, with Buddhist thought.

The land, itself, holds memories. Memories of conflicts, memories of war. Memories of great spiritual guides, of religious world views, competing with each other for dominance. What exists today does not resemble life from a hundred years ago, or 200 years ago, or 1000 years ago. Political and religious forces in this region have reshaped boundaries and alliances like ocean waves resculpt the sands of the shore.

The men known as the Sikh Gurus (Teachers) did the improbable. They created pockets of religious harmony among various faith traditions in this region. They established a vision for an egalitarian way of life. A way of life that offered nourishment to all people, with no regard to caste, creed or gender.

Dr. Harbans Lal recalls how the Sikh tradition of inclusiveness once saturated all of India

At the time of Guru Gobind Singh, there was a Hindu journalist by the name of Birbal. He was an official reporter of the Hindu Rajas who were fighting against Guru Gobind Singh. He wrote in Persian and published in Persian newspapers.

In these reports, he writes about Guru Gobind Singh, even though Guru Gobind Singh was his enemy, so to speak. He writes about the Sikhs. India at that time included Afghanistan, Nepal, Burma, and Ceylon. He says that in the whole of India, there is no village without a place dedicated to Guru Nānak. Where people got together and learned what Guru Nānak taught. No village in all of India.

After that, the British travelers with the British India Company wrote that 25% of the Indian population, from India to Afghanistan to Burma, 25% were either Sikhs or they believed in Sikhism and the Sikh way of life.

The definitions were not there. You could call yourself Hindu and you could come to Gurdwara. You could call yourself a Muslim and come to Gurdwara. Ayub Khan, a faithful Muslim, who rose to the rank of Pakistan's President, indeed, was a frequent visitor of the gurdwara and often recited the opening verse of Guru Nanak's poem, Jap.

You were a Sikh in all respects. People did not pay attention to what you were called, what you believed, or practiced. It is only recently that there is this politics of definition: you are a Sikh; you are not a Sikh. We waste so much time and energy telling people you are a Sikh or you are not a Sikh. None of that was heard of in the town of Haripur.



There was so much love between communities. Nobody cared who was what. All of them believed in Guru Nanak's teachings. And everyone considered Guru Nānak their prophet (teacher.)

The Muslims said, he is our Pir. The Hindus and Sikhs said he is our Guru. They did not have to change from being Muslim to being Sikh." - Interview on November 3, 2017.

The Sikh Gurus envisioned an exemplary human society: peaceful, prosperous, where people of different faiths could live together in harmony. This vision inspired the origins of Haripur.

Maharaja Ranjit Singh was a Sikh warrior who lived from 1780-1839. During his lifetime, and with the help of many allies (including his mother-in-law Sada Kaur and the Akali warrior Phoola Singh), Maharaja Ranjit Singh established an empire in the Punjab region. At its height, the empire of Maharaja Ranjit Singh stretched from the Khyber Pass in the west, to Kashmir in the north - touching the borders of Tibet; to the Sind River in the south and in the east to Himachal Pradesh. This Sikh Empire, under Maharaja Ranjit Singh's rule, succeeded at keeping the British Empire at bay.

One of the Maharaja's allies was a formidable military tactician named General Hari Singh Nalwa. General Hari Singh Nalwa served as the Commander-in-Chief to the army of the Sikh Empire from 1804 until 1837. His famous military campaigns include securing the Khyber Pass. However, his army mostly consisted of Muslim faithfuls in addition to Sikhs.



Maharaja Ranjit Singh



Hari Singh Nalwa

Dr. Harbans Lal described the origins of Haripur, his hometown, this way:

At the time of Maharaja Ranjit Singh, his kingdom extended to Afghanistan. He had a very open government. He had Muslims in his army besides Hindus. His prime minister was Muslim. His finance minister was Muslim. People from different religions served in his government.

Hari Singh Nalwa lived in the area where I was born. He was made the governor of Kashmir and adjoining areas. Maharaja Ranjit Singh honored Hari Singh Nalwa by naming a city (close to the Khyber Pass) Haripur. He had a fort built there in his name, (Fort Hari Singh) which still exists. It is in bad condition, but it is still there." - (From an Interview on June 8, 2018.)

There was an old town Pakhli Sarkar (circa 1472 A.D.). The contemporary Haripur was founded at its place in 1822 by Hari Singh Nalwa, who was not only a general of Maharaja Ranjit Singh's army but then also Governor of Kashmir.

Maharaja honored his favorite general by renaming Pakhli Sarkar as Haripur and built a fort named after General Nalwa. This was the only town Maharaja had ever ordered to be renamed. Maharaja Ranjit Singh ordered that the city be called Haripur, in honor of his general. (from the Article Hari Singh Nalwa's Haripur: Microcosm of Sikh Multi-Faith Life)

Hari Singh Nalwa was stationed there. The Sikh army with a majority of recruits from the Muslim community was there. This was an entirely Muslim area. But because of Hari Singh Nalwa's presence, many Sikhs migrated and settled.

Hari Singh Nalwa wanted to make it an exemplary Sikh town. He funded the building of a Mosque, a Hindu Mandir and a Gurdwara. He paid for all three because the Sikh Raaj is everybody. - (From an Interview on July 2, 2018)

Maharaja Ranjit Singh provided the funds. That town had one Mosque built by Sikhs, one Gurdwara built by Sikhs, and one Mandir built by Sikhs. The kingdom paid and got three institutions built. - (From an Interview on November 3, 2017.)

Hari Singh Nalwa wanted to make this a model city. There was a water shortage. The town had spread around the Fort of Hari Singh. So Hari Singh Nalwa created a well-planned water storage and distribution system, nicknamed Rangila.

Rangila was in fact the name of a civil engineer who established this unique water supply system for the town. The reservoir collected water from a perennial river called Dor and then supplied it for irrigation and drinking. As many as nine supply lines originated from Rangila and spread through the entire town. There were roads and shops along the water streams. The water fed fruit orchards and grain fields included those owned by my family.

This was the first time in Indian history that an organized dam and water distribution system got created. Nine tributaries came out of it. My friend and I went to pay a visit last year. And now there are only four tributaries left.

Hari Singh Nalwa distributed water. He promoted agriculture. Thus, the area surrounding Haripur was a very green area.

Islam was and still is the predominant religion in the area, although there was significant presence of Sikhs and Hindus. Additionally, there was a non-Muslim tribe known as Kalasha, believed to be descendants of the ancient armies of Alexander the Great (see MS Kohli, ONE MORE STEP, Penguin, 2005). Urdu is the major language that is both written and spoken. The other languages mostly spoken there were dialects of Hindko, Punjabi, Pashto, and Pahari. (From an interview on July 2, 2018 and from the article, Hari Singh Nalwa's Haripur: Microcosm of Sikh Multi-Faith Life)

Dr. Harbans Lal was born around 110 years after Hari Singh Nalwa established these social and spiritual institutions for Haripur. The fascinating history of the Sikh Gurus, of their egalitarian social vision, and their intuitive mystical approach - all of this was woven into Haripur's traditions, architecture and society. It formed the cocoon that surrounded Dr. Harbans Lal in his childhood years.

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The Truth of Ragmala

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Ragmala is the name of a composition that is found on the final page (1430) of the Sri Guru Granth Sahib (SGGS). It consists of 10 paragraphs. The style of compositions found within the Sri Guru Granth Sahib is such that the writer of every verse is specified *within* the composition, but such is not the case with Ragmala. There is no indication anywhere within Ragmala if it is composed by any Guru, Bhagat or any of the 35 writers of the SGGS. This article thus explores the truth of Ragmala, its origins and its substantive content.

A Kavi (poet) named Alam has written a *granth* (text) titled *Madhav Nal Kaam Kandla*. As the name suggests, the book is a narrative of two individuals: a male by the name of Madhav Nal and a woman named Kaam Kandla. More specifically it narrates the story of a relationship between the two individuals. Paras 61 and 62 of Kavi Alam's composition (page 13 of his *granth*) is as follows:

ਬੋਲੈ ਕਾਮ ਕੰਦਲਾ ਨਾਰੀ । ਆਵ ਚਤੁਰ ਬਿਚ ਛਨ ਭਾਰੀ । ੬੧।

Boleiy Kaam Kandla Nari. Aav Chatur Bich Chun Bhari.

ਬਾਜੇ ਸਭ ਸੰਗੀਤ ਤੰਤ ਬਿਰਤ ਘਨਤਾਲ ।

ਬਹੁਰ ਅਲਾਪਿ ਰਾਗ ਕਟ ਪੰਚ ਪੰਚ ਸੰਗ ਬਾਲ । ੬੨।

Bajaiy Sabh Sangeet Tunt Biret Chantaal.

Bahur Alapeh Rag Kat Panch Panch Sang Baal.

It is clear from para 61 that Kaam Kandla is a woman (ਨਾਰੀ *Nari*). Para 62 makes clear she is engaged in the profession of dance, song, drama and play acting. Read collectively, both paras make clear that the composition is about Kaam Kandla's profession; dance and song abilities; and her relationship with the individual named Madhav Nal.

THE ORIGIN OF RAGMALA AS FOUND ON THE FINAL PAGE OF THE SGGS

As shocking, appalling, and outrageous as it may seem, paras 63 to 72 of Kavi Alam's *Madhav Nal Kaam Kandla* – the narrative of Kaam Kandla's drama, dance and song – is what is found what is found in the SGGS on page 1430. More specifically, paras 63 to 72 of Kavi Alam's poetry (copied and pasted as Ragmala in the SGGS) is a snapshot description of a scene of the dance, song and drama of Kaam Kandla. As dreadful and scandalous as it may seem, these paragraphs are advocated as spiritual messages and recited as Gurbani during every bhog ceremony by our clergy. A side-by-side comparison of the composition of Kavi Alam's composition and that found on the final page



ਮੁੰਦਾਵਣੀ ਮਹਲਾ ੫
ਬਾਲ ਵਿਚਿ ਤਿੰਨਿ ਵਸਤੁ ਪਈਓ ਸਤੁ ਸੰਤੋਖੁ ਵੀਚਾਰੇ ॥ ਅੰਮ੍ਰਿਤ ਨਾਮੁ ਠਾਕੁਰ ਕਾ ਪਇਓ ਜਿਸ ਕਾ ਸਭਸੁ
ਅਧਾਰੇ ॥ ਜੇ ਕੇ ਖਵੇ ਜੇ ਕੇ ਭੁਓ ਤਿਸ ਕਾ ਹੋਇ ਉਧਾਰੇ ॥ ਏਹ ਵਸਤੁ ਤਨੀ ਨਹ ਜਾਈ ਨਿਤ ਨਿਤ ਰਖੁ
ਉਚਿ ਧਾਰੇ ॥ ਤਮ ਸੰਸਾਰੁ ਚਰਨ ਲਗਿ ਤਰੀਐ ਸਭੁ ਨਾਨਕ ਬੁਧਮ ਪਸਾਰੇ ॥ ੧ ॥ ਸਲੋਕ ਮਹਲਾ ੫ ॥ ਤੇਰਾ
ਕੀਤਾ ਜਾਂਹੇ ਨਾਰੀ ਮੈਨੇ ਜੋਗੁ ਕੀਤੇਈ ॥ ਮੈ ਨਿਰਗੁਣਿਆਰੇ ਕੇ ਗੁਣੁ ਨਾਰੀ ਆਪੇ ਤਰਸੁ ਪਇਓਈ ॥ ਤਰਸੁ
ਪਇਆ ਮਿਹਰਾਮਤਿ ਹੋਈ ਸਤਿਗੁਰੁ ਸਜਣੁ ਮਿਲਿਆ ॥ ਨਾਨਕ ਨਾਮੁ ਮਿਲੈ ਤਾ ਜੀਵਾ ਤਨੁ ਮਨੁ ਥੀਵੈ
ਹਰਿਆ ॥ ੧ ॥

ੴ ਸਤਿਗੁਰ ਪਸਾਇ
ਰਾਗ ਮਾਲਾ ॥ ਰਾਗ ਏਕ ਸੰਗਿ ਪੰਚ ਬਰੰਗਨ ॥ ਸੰਗਿ ਅਲਾਪਿ ਆਠਉ ਨੰਦਨ ॥ ਪ੍ਰਥਮ ਰਾਗ ਭੈਰਉ ਵੈ

ੴ ਸਤਿਗੁਰ ਪਸਾਇ ॥ ੧੮੩ ॥
ਕਰਹੀ ॥ ਪੰਚ ਰਾਗੀ ਸੰਗਿ ਉਚਰਹੀ ॥ ਪ੍ਰਥਮ ਭੈਰਵੀ ਬਿਲਾਵਲੀ ॥ ਪੁੰਨਿਆਕੀ ਗਾਵਹਿ ਬੰਗਲੀ ॥ ਪੁਨਿ
ਅਸਲੋਖੀ ਕੀ ਭਈ ਬਾਰੀ ॥ ਏ ਭੈਰਉ ਕੀ ਪਾਚਉ ਨਾਰੀ ॥ ਪੰਚਮ ਹਰਖ ਦਿਸਾਖ ਸੁਨਾਵਹਿ ॥ ਬੰਗਾਲਮ
ਮਧੁ ਮਾਧਵ ਗਾਵਹਿ ॥ ੧ ॥ ਲਲਤ ਬਿਲਾਵਲ ਗਾਵਹੀ ਅਪੁਨੀ ਅਪੁਨੀ ਭਾਤਿ ॥ ਅਸਟ ਪੁਤ੍ਰ ਭੈਰਵ ਕੇ ਗਾਵਹਿ
ਗਾਇਨ ਪਾਤੁ ॥ ੧ ॥ ਦੁਤੀਆ ਮਾਲਕਉਸਕ ਆਲਾਪਹਿ ॥ ਸੰਗਿ ਰਾਗੀ ਪਾਚਉ ਬਾਪਹਿ ॥ ਗੋਡਕਰੀ ਅਰੁ
ਦੇਵਗੰਧਾਰੀ ॥ ਗੰਧਾਰੀ ਸੀਹਤੀ ਉਚਾਰੀ ॥ ਧਨਾਸਰੀ ਏ ਪਾਚਉ ਗਾਈ ॥ ਮਾਲ ਰਾਗ ਕਉਸਕ ਸੰਗਿ ਲਾਈ ॥

Ragmala as recorded in the SGGS on the final page

of the SGGS as Ragmala will help us decipher the truth pertaining to the origins of the latter.

Para 63 of Kavi Alam's <i>Madhav Nal Kaam Kandla</i>	Para 1 of Ragmala as found on page 1430 of the SGGS
<p>ਚੌਪਈ । ਰਾਗ ਏਕ ਸੰਗਿ ਪੰਚ ਬਰੰਗਨ । ਸੰਗਿ ਅਲਾਪਹਿ ਆਠਉ ਨੰਦਨ । ਪ੍ਰਥਮ ਰਾਗ ਭੈਰਉ ਵੈ ਕਰਹੀ । ਪੰਚ ਰਾਗਨੀ ਸੰਗਿ ਉਚਰਹੀ । ਪ੍ਰਥਮ ਭੈਰਵੀ ਬਿਲਾਵਲੀ । ਪੁੰਨਿਆਕੀ ਗਾਵਹਿ ਬੰਗਲੀ । ਪੁਨਿ ਅਸਲੇਖੀ ਕੀ ਭਈ ਬਾਰੀ । ਏ ਭੈਰਉ ਕੀ ਪਾਚਉ ਨਾਰੀ । ਪੰਚਮ ਹਰਖ ਦਿਸਾਖ ਸੁਨਾਵਹਿ । ਬੰਗਾਲਮ ਮਧੁ ਮਾਧਵ ਗਾਵਹਿ । ੬੩ ।</p> <p><i>Chaupai.</i> Rag Eyk Sang Panch Brangan. Sang Alapeh Atho Nandan. Pritham Rag Bhairon Veiy Karhi. Panch Ragni Sang Ucharhi. Pritham Bhairavi Bilavli. Puniaki Gaveh Bangli. Pun Aslaykhi Ki Bhayi Bari. Eh Bharion Ki Pancho Nari. Pancham Harakh Disakh Sunavaiy. Bangalam Madh Madhav Gaveh. 63.</p>	<p>ੴ ਸਤਿਗੁਰ ਪਸਾਦਿ ॥ ਰਾਗ ਮਾਲਾ ॥ ਰਾਗ ਏਕ ਸੰਗਿ ਪੰਚ ਬਰੰਗਨ ॥ ਸੰਗਿ ਅਲਾਪਹਿ ਆਠਉ ਨੰਦਨ ॥ ਪ੍ਰਥਮ ਰਾਗ ਭੈਰਉ ਵੈ ਕਰਹੀ ॥ ਪੰਚ ਰਾਗਨੀ ਸੰਗਿ ਉਚਰਹੀ ॥ ਪ੍ਰਥਮ ਭੈਰਵੀ ਬਿਲਾਵਲੀ ॥ ਪੁੰਨਿਆਕੀ ਗਾਵਹਿ ਬੰਗਲੀ ॥ ਪੁਨਿ ਅਸਲੇਖੀ ਕੀ ਭਈ ਬਾਰੀ ॥ ਏ ਭੈਰਉ ਕੀ ਪਾਚਉ ਨਾਰੀ ॥ ਪੰਚਮ ਹਰਖ ਦਿਸਾਖ ਸੁਨਾਵਹਿ ॥ ਬੰਗਾਲਮ ਮਧੁ ਮਾਧਵ ਗਾਵਹਿ ॥ ੧ ॥</p> <p><i>Ek Oangkar Satgur Parsad. Ragmala.</i> Rag Eyk Sang Panch Brangan. Sang Alapeh Atho Nandan. Pritham Rag Bhairon Veiy Karhi. Panch Ragni Sang Ucharhi. Pritham Bhairavi Bilavli. Puniaki Gaveh Bangli. Pun Aslaykhi Ki Bhayi Bari. Eh Bharion Ki Pancho Nari. Pancham Harakh Disakh Sunavaiy. Bangalam Madh Madhav Gaveh. 1.</p> <p>Note: Differences between the two versions are denoted in RED.</p>

The changes to para 63 of Kavi Alam's composition in the version of the SGGS are as follows:

1. The phrase ੴ ਸਤਿਗੁਰ ਪਸਾਦਿ *Ek Oangkar Satgur Parsad* has been added. There is no such phrase in the original by Kavi Alam who is a Muslim poet.
2. A new title has been created namely ਰਾਗ ਮਾਲਾ *Ragmala*. The original title is *Madhav Nal Kaam Kandla*. Kavi Alam does not use the word *Ragmala* in his composition.
3. The word ਚੌਪਈ *Chaupai* has been removed from the SGGS version, even if the poetic form of the copied version is still *Chaupai*. (Note: *Chaupai* is a specific form of Indian poetry).
4. The number 63 – representing the 63rd paragraph of *Madhav Nal Kaam Kandla* - has been changed to 1 – to represent the first paragraph of a *new* composition titled *Ragmala*.
5. The punctuation has been changed from single ਡੰਡੀ *dandee* (।) to double ਡੰਡੀ *dandee* (॥).

Based on the above changes, the following questions need answers.

1. Who lifted, copied, stole, or plagiarized Kavi Alam's work and inserted it into the SGGS on the final page (1430)? Since there is no *Mehla* title and the word "Nanak" is not found anywhere in *Ragmala*, nor is the name of any *bhagat* used, it is clear that the act of plagiarism is not the work of any of our Gurus or any of the 35 writers of the SGGS. We know that none of the 35 writers would ever indulge in any theft of someone else's work.
2. What was the *need* to lift, copy, steal and plagiarize this non-spiritual poetry and include it as "Gurbani" into the SGGS – other than to corrupt and contaminate the purity of the SGGS.
3. Why was ੴ ਸਤਿਗੁਰ ਪਸਾਦਿ *Ek Oangkar Satgur Parsad* added – other than to mislead us Sikhs into thinking that this poetry was Gurbani?

4. Why was the word ਚੌਪਈ *Chaupai* removed? Because retaining it would have exposed the act of copying and stealing a composition from outside the SGGS – given that *Chaupai* is *never* the poetic form in the entire 1429 pages of the SGGS?
5. Why was the numbering “63” changed to “1” - other than to mislead us Sikhs into thinking that this stolen poetry of Kavi Alam is a “Gurbani composition” that *begins* here at para 1?
6. Why was the punctuation of every verse changed from single ਡੰਡੀ *dandee* I to double ਡੰਡੀ *dandee* II - other than to mislead us Sikhs into thinking that this lifted, stolen and plagiarized poetry was indeed Gurbani and inserted into the SGGS by Guru Arjun, because the Guru used the double dandee ਡੰਡੀ II throughout the SGGS?

This is how para 65 is written in Kavi Alam’s *Madhav Nal Kaam Kandla* and Ragmala as found on the final page within the SGGS.

Para 65 of Kavi Alam’s <i>Madhav Nal Kaam Kandla</i>	Para 3 of Ragmala as found on page 1430 of the SGGS
<p>ਚੌਪਈ । ਦੁਤੀਆ ਮਾਲਿ ਕਉਸਕ ਆਲਾਪਹਿ । ਸੰਗਿ ਰਾਗਨੀ ਪਾਚੋ ਥਾਪਹਿ । ਗੋਂਡਕਰੀ ਅਰੁ ਦੇਵ ਕੰਧਾਰੀ ਗੰਧਾਰੀ ਸੀ ਹੁਤੀ ਉਚਾਰੀ । ਧਨਾਸਰੀ ਏ ਪਾਚੋ ਗਾਈ । ਮਾਲਕੌਸ ਰਾਗ ਸੰਗਿ ਲਾਈ । ਮਾਰੂ ਮਸਤ ਅੰਗਮੇਵਾਰਾ । ਪ੍ਰਬਲ ਚੰਦ ਕਉਸਕ ਉਭਾਰਾ । ਕੋ ਖਟ ਅਉ ਭਉਰਾ ਨਦ ਗਾਏ । ਮਾਲਕੌਸ ਰਾਗ ਸੰਗਿ ਲਾਏ । ੬੫ ।</p> <p><i>Chaupai.</i> Dutiya Mal Kausak Alapeh. Sang Ragni Pancho Thapeh. Gondkri Ar Dev Kandhari Ghandari Si Huti Uchari. Dhansri Ey Pancho Gayi. Malkaus Rag Sang Layi. Maru Mast Angmewara. Parbal Chand Kausak Ubhara. Kao Khat Aao Bhaora Nad Gaye. Malkaus Rag Sang Laye.</p>	<p>ਦੁਤੀਆ ਮਾਲਕਉਸਕ ਆਲਾਪਹਿ ॥ ਸੰਗਿ ਰਾਗਨੀ ਪਾਚਉ ਥਾਪਹਿ ॥ ਗੋਂਡਕਰੀ ਅਰੁ ਦੇਵਗੰਧਾਰੀ ॥ ਗੰਧਾਰੀ ਸੀਹੁਤੀ ਉਚਾਰੀ ॥ ਧਨਾਸਰੀ ਏ ਪਾਚਉ ਗਾਈ ॥ ਮਾਲ ਰਾਗ ਕਉਸਕ ਸੰਗਿ ਲਾਈ ॥ ਮਾਰੂ ਮਸਤਅੰਗ ਮੇਵਾਰਾ ॥ ਪ੍ਰਬਲਚੰਡ ਕਉਸਕ ਉਭਾਰਾ ॥ ਖਉਖਟ ਅਉ ਭਉਰਾਨਦ ਗਾਏ ॥ ਅਸਟ ਮਾਲਕਉਸਕ ਸੰਗਿ ਲਾਏ ॥ ੧ ॥</p> <p>Dutiya <i>Malkausak</i> Alapeh. Sang Ragni Pancho Thapeh. Gondkri Ar <i>Devghandhari</i>. Ghandari <i>Sihuti</i> Uchari. Dhansri Ey Pancho Gayi. <i>Mal Rag Kausak</i> Sang Layi. Maru <i>Mastang Mewara</i>. Parbal Chand Kausak Ubhara. <i>Khaokhat</i> Aao <i>Bhaoranad</i> Gaye. <i>Asht Malkausak</i> Sang Laye.</p> <p>Note: Differences between the two versions are denoted in RED.</p>

The changes to para 65 of Kavi Alam’s composition of the version in the SGGS are as follows:

1. The word ਚੌਪਈ *Chaupai* has been removed.
2. The number 65 – representing the 65th paragraph - has been changed to 1.
3. The punctuation has been changed from single ਡੰਡੀ *dandee* I to double ਡੰਡੀ *dandee* II.
4. There are other changes (errors) in the process of lifting, copying, stealing and plagiarizing of Alam’s original poetry. For instance, ਦੇਵ ਕੰਧਾਰੀ ਗੰਧਾਰੀ *Dev Kandhari Ghandari* has been changed to ਦੇਵਗੰਧਾਰੀ *Devghandari* in line 3. In line 6, ਮਾਲਕੌਸ ਰਾਗ *Malkaus Rag* has been changed to ਮਾਲ ਰਾਗ ਕਉਸਕ *Maal Raag Kausak*. These errors are either genuine mistakes or purposive – to hide the act of plagiarism and make the copied composition appear original. Both type of errors has no place within Gurbani – if indeed Ragmala is Gurbani.

This is how para 66 is written in Kavi Alam's *Madhav Nal Kaam Kandla* and Ragmala as found on the final page within the SGGS.

Para 66 of Kavi Alam's <i>Madhav Nal Kaam Kandla</i>	Para 4 of Ragmala as found on page 1430 of the SGGS
ਸੋਰਠਾ। ਪੁਨਿ ਆਯੋ ਹਿੰਡੋਲੁ ਪਾਂਚ ਨਾਰਿ ਸੰਗਿ ਅਸਟ ਸੁਤ । ਉਠੈ ਸੁ ਤਾਨ ਕਲੋਲ ਗਾਵਹਿ ਤਾਲ ਮਿਲਾਇਕੈ ।੬੬। <i>Sortha. Pun Aiyo Hindol Paanch Nar Sang Ast Sut. Uthaiy So Taan Kalol Gaveh Taal Milayaeykay. 66.</i>	ਪੁਨਿ ਆਇਅਉ ਹਿੰਡੋਲੁ ਪੰਚ ਨਾਰਿ ਸੰਗਿ ਅਸਟ ਸੁਤ ॥ ਉਠਹਿ ਤਾਨ ਕਲੋਲ ਗਾਇਨ ਤਾਰ ਮਿਲਾਵਹੀ ॥ ੧ ॥ <i>Pun Aieyo Hindol Punch Nar Sang Ast Sut. Uthey Taan Kalol Gaen Taar Milavhi.</i> Note: Differences between the two versions are denoted in RED.

The changes to para 66 of Kavi Alam's composition of the version in the SGGS on page 1430 are as follows:

1. The word ਸੋਰਠਾ *Sortha* has been removed.
2. The number 66 – representing the 66th paragraph - has been changed to 1.
3. The punctuation has been changed from single ਡੰਡੀ *dandee* I to double ਡੰਡੀ *dandee* II.
4. There are changes (errors) in the process of lifting, copying, stealing and plagiarizing of Alam's original poetry. For instance, ਗਾਵਹਿ ਤਾਲ ਮਿਲਾਇਕੈ *Gaveh Taal Miyaeykay* has been changed to ਗਾਇਨ ਤਾਰ ਮਿਲਾਵਹੀ *Gaen Taar Milavhi*. Again, these errors are either genuine mistakes or purposive – to hide the act of plagiarism and make the copied composition appear original. Both type of errors has no place within Gurbani – indicating that Ragmala is not Gurbani to begin with.

This is how para 72 is written in Kavi Alam's *Madhav Nal Kaam Kandla* and Ragmala as found on the final page within the SGGS.

Para 72 of Kavi Alam's <i>Madhav Nal Kaam Kandla</i>	Final paragraph of Ragmala as found on page 1430 of the SGGS
ਚੌਪਈ। ਖਸਟ ਰਾਗ ਉਨਿ ਗਾਇਆ ਸੰਗਿ ਰਾਗਨੀ ਤੀਸ । ਸਭੈ ਪੁਤਰ ਰਾਗੰਨ ਕੇ ਅਠਾਰਹ ਦਸ ਬੀਸ । ੭੨ । <i>Chaupai. Khast Rag Un Gaya Sang Ragni Tees. Sbhay Putr Ragun Kay Athareh Dus Bees.</i>	ਖਸਟ ਰਾਗ ਉਨਿ ਗਾਏ ਸੰਗਿ ਰਾਗਨੀ ਤੀਸ ॥ ਸਭੈ ਪੁਤ੍ਰ ਰਾਗੰਨ ਕੇ ਅਠਾਰਹ ਦਸ ਬੀਸ ॥ 1 ॥ <i>Khast Rag Un Gayey Sang Ragni Tees. Sbhay Putr Ragun Kay Athareh Dus Bees.</i> Note: Changes made within Ragmala are denoted in RED.

The changes to para 72 of Kavi Alam's composition of the version in the SGGS on page 1430 are as follows:

1. The word ਚੌਪਈ *Chaupai* has been removed.
2. The number 72 – representing the 72nd paragraph - has been changed to 1.
3. The punctuation has been changed from single ਡੰਡੀ *dandee* I to double ਡੰਡੀ *dandee* II.
4. There are changes (errors) in the process of lifting, copying, stealing and plagiarizing of Alam's original poetry. The phrase ਉਨਿ ਗਾਇਆ *Un Gaya* has been changed to ਉਨਿ ਗਾਏ *Un Gayey*. As is the case with other paras, this error is either a genuine mistake or purposive – to hide the act of plagiarism, as well as to cover up the original intent of the composition. When Kavi Alam uses the phrase ਉਨਿ ਗਾਇਆ *Un Gaya* in the singular tense – he is referring to the rendering of multiple rags by a single singer – Kaam Kandla – and a single scene of a single performance of hers. The plagiarist has attempted to alter the tense to plural – to suggest that Ragmala is about multiple singers (35 composers of the SGGS).

WHAT CAN BE MADE OF THE CHANGES TO RAGMALA

The following observations regarding the changes made in the process of lifting, copying, stealing and plagiarizing of Alam's original poetry and inserting it into the final page of the SGGS as Ragmala can be made.

1. The changes appear to be made to conceal the act of lifting, copying, stealing and plagiarizing of Alam's original poetry. The changing of the paragraph numbering (63 to 72) to numerical "1" throughout the entire Ragmala within the SGGS seems to be in line with such a motive. Using the original numbering would have given away the act of stealing – since a composition cannot begin with paragraph 63, and since readers would inquire about paragraphs preceeding 63 (1 – 62) and succeeding (after 72).
2. The changes suggest that the person/s who committed this act is unschooled in the numbering process of the SGGS. Verses, couplets, *shabds*, *saloks*, *paurees* etc are numbered successively and cumulatively within the SGGS. But in Ragmala, every couplet ends with the numeral "1". This act alone makes Ragmala a composition that does not fit into the style and structure of Pothi Sahib or the SGGS.
3. The changes suggest that the person/s who committed this act of thievery has rudimentary knowledge of the structure of Gurbani and the SGGS. This is why the phrase *ੴ ਸਤਿਗੁਰ ਪਸਾਦਿ Ek Oangkar Satgur Parsad* is added – to provide credence to lie that the composition is Gurbani. This is also why the poetic forms as indicated though the words *ਚੌਪਈ Chaupai* and *ਸੋਰਠਾ Sortha* are removed – even if the copied composition retains both these poetic measures within Ragmala. This is because the person committing the corruption of Gurbani knows that these two poetic forms are never used in the entire 1429 pages of the SGGS and naming them would readily give away his act of theft.
4. The changes suggest that the person/s who committed this act is unschooled in the knowledge of rag and taal. Alam Kavi uses the (correct vocabulary) such as *ਮਿਸ਼ਟਾਂਗ, ਬਰਬਲ, ਕਾਲਿੰਗਾ, ਮਾਲਵ, ਕੁੰਕਨੀ, ਸੁਹਵਿ, ਜਲੰਧਰ* (*Mishtang, Barbal, Kalinga, Malav, Kunkni, Suhv, Jlandhar*), but the person who lifted the poetry and inserted it into the SGGS altered these words into wrong or meaningless ones namely *ਮਸਤਅੰਗ, ਪ੍ਰਬਲ, ਕਾਲੰਕਾ, ਸਾਲੂ, ਗੁਨਗਨੀ, ਸੁਹਉ, ਜਬਲੀਧਰ* and *ਸਬਲੀਧਰ* (*Mastang, Parbal, Kalanka, Salu, Gunguni, Suhou, Jablidhar, Sablidhar*). None of the 35 writers of the SGGS could have done such blunders. There is no way that Guru Arjun would have made such errors while compiling the Pothi Sahib.
5. These changes (errors) are either genuine mistakes or purposive. If purposive, their intent is to hide the act of plagiarism; make the copied composition appear original; as well as to cover up the original intent and meaning of the composition.

THE BACKGROUND OF KAVI ALAM'S MADHAV NAL KAM KANDLA.

The opening verse of Kavi Alam's text is as follows:

ਸੰਨ ਨਉਮੈ ਇਕਾਨਵਾ ਆਹੀ। ਕਰਹੁ ਕਥਾ ਅਬ ਬੋਲਓ ਤਾਹੀ।

San Nausaiy Ekanva Ahi. Krho Ktha Ab Bolo Tahee.

The verse makes it clear that Alam composed his text in the year 991 Hijri which corresponds to 1640 Bikarmi or 1583 AD. This was the period of Emperor Akbar. The Pothi Sahib was completed in 1661 Bikarmi (1604 AD), which was the reign of Emperor Jahangir. It is therefore clear that Kavi Alam had composed his *Madhav Nal Kam Kandla* a full 21 years before the completion of Pothi Sahib.

Kavi Alam makes clear he was a Muslim. Hence the reference to the year of 991 Hijri. His *manglacharan* or opening verse of *Madhav Nal Kaam Kandla* makes clear that his obeisance is to Prophet Muhamad.

ਹੁਤੋ ਨਗਰ ਪੁਹਮ ਪਰਚੀਨਾ। ਤਾਂ ਮੈਂ ਪੁਰਖ ਮੁਹੰਮਦ ਕੀਨਾ।

Huto Nagar Puhm Parchina. Ta Mein Purakh Muhamad Keena.

Kavi Alam further establishes his Islamic credentials by writing that he was a follower of prophet Muhamad's teachings. He writes:

ਗੌਸ ਕੁਤਬ ਕਾਦਰੀ ਕਹਾਯੋ। ਜਗ ਸੈਦ ਮੁਹੰਮਦੀ ਆਯੋ।

ਬੰਸ ਰਸੂਲ ਕੀਉ ਪ੍ਰਗਾਸਾ। ਪੁਰਵੈ ਨਾਮ ਲੈਤ ਜੋ ਆਸਾ।

Gaus Kutb Kadri Kahayeo. Jug Said Muhamdee Aiyo

Bans Rasul Keeyo Pargasa. Purvaiy Nam Laiyt Jo Asa.

On page 2 of his *Madhav Nal Kam Kandla*, Kavi Alam makes clear that he was a contemporary of King Akbar. He writes

ਦਿਲੀ ਪਤਿ ਅਕਬਰ ਸੁਲਤਾਨਾ। ਸਪਤ ਦੀਪ ਮਹਿ ਜਾਂਕੀ ਆਨਾ।

Delhi Pat Akbar Sultana. Sapt Deep Meh Janki Ana.

THE GIST OF MADHAV NAL KAM KANDLA

The crux of Kavi Alam's composition is discernible from para 62 of *Madhav Nal Kam Kandla*.

ਚੌਪਈ। ਰਾਗ ਏਕ ਸੰਗਿ ਪੰਚ ਬਰੰਗਨ ॥ ਸੰਗਿ ਅਲਾਪਹਿ ਆਠਉ ਨੰਦਨ ॥ ਪ੍ਰਥਮ ਰਾਗ ਭੈਰਉ ਵੈ ਕਰਹੀ ॥ ਪੰਚ ਰਾਗਨੀ ਸੰਗਿ ਉਚਰਹੀ ॥ ਪ੍ਰਥਮ ਭੈਰਵੀ ਬਿਲਾਵਲੀ ॥ ਪੁੰਨਿਆਕੀ ਗਾਵਹਿ ਬੰਗਲੀ ॥ ਪੁਨਿ ਅਸਲੇਖੀ ਕੀ ਭਈ ਬਾਰੀ ॥ ਏ ਭੈਰਉ ਕੀ ਪਾਚਉ ਨਾਰੀ ॥ ਪੰਚਮ ਹਰਖ ਦਿਸਾਖ ਸੁਨਾਵਹਿ ॥ ਬੰਗਾਲਮ ਮਧੁ ਮਾਧਵ ਗਾਵਹਿ ॥ ੬੩ ॥ ਲਲਤ ਬਿਲਾਵਲ ਗਾਵਹੀ ਅਪੁਨੀ ਅਪੁਨੀ ਭਾਂਤਿ ॥ ਅਸਟ ਪੁਤ੍ਰ ਭੈਰਵ ਕੇ ਗਾਵਹਿ ਗਾਇਨ ਪਾਤ੍ਰ ॥ ੬੪ ॥ *Chaupai. Rag Eyk Sang Panch Brangan. Sang Alapeh Atho Nandan. Pritham Rag Bhairon Veiy Karhi. Panch Ragni Sang Ucharhi. Pritham Bhairavi Bilavli. Puniaki Gaveh Bangli. Pun Aslaykhi Ki Bhayi Bari. Eh Bharion Ki Pancho Nari. Pancham Harakh Disakh Sunavaaiy. Bangalam Madh Madhav Gaveh.*

Meaning: Within the *Rag Akhara* (song and dance drama arena) of *Kam Kandla* (the primary character and dancer of the composition- the context of which is coming from paras 61 and 62) there are five beautiful women actors (*Barangan*) who sing and perform with their 8 sons (*ਆਠਉ ਨੰਦਨ Atho Nandan*). First, they rendered (*ਕਰਹੀ Karhi*) *Rag Bahirav*. The five *Raginis* rendered in concert with each other (*ਸੰਗਿ ਉਚਰਹੀ Sang Ucharhi*). *Bhairawi* and *Bilawli* rendered first, then *Puniya Ki* and *Bangli*. Then came *Asleykhi's* turn to render. These were the five women (actors) of *Bhairav*. *Pancham*, *Harakh*, *Disakh*, *Bangalam*, *Madh*, *Madhav*, *Lalit* and *Bilawal* – sang in their own styles. These were the 8 sons of *Bhairav* who sang and acted in the *Rag Akhara*.

Paras 63 and 64 above of Kavi Alam's composition - as derived from page 13 of *Madhav Nal Kam Kandla* - comprise the first two paras of *Ragmala* as contained on page 1430 of the *SGGS*. Readers may want to ask what – if anything – this story of the song and dance arena of the dancer *Kam Kandla*, her troupe of singers and dancers, and their feats have to do with *Gurbani*, *Sikhi* and *Gurmat*.

How do we know that paras 63 and 64 above (first two paras of *Ragmala* as in *SGGS*) are about the accomplishments of the dancer girl *Kam Kandla*? The answer lies in the preceeding paras (61 and 62) which read as follows:

ਬੋਲੈ ਕਾਮ ਕੰਦਲਾ ਨਾਰੀ। ਆਵ ਚਤੁਰੁ ਬਿਚ ਛਨ ਭਾਰੀ। ੬੧।

Boleiy Kaam Kandla Nari. Aav Chatur Bich Chun Bhari. 61.

ਬਾਜੇ ਸਭ ਸੰਗੀਤ ਤੰਤ ਬਿਰਤ ਘਨਤਾਲ।

ਬਹੁਰ ਅਲਾਪਹਿ ਰਾਗ ਕਟ ਪੰਚ ਪੰਚ ਸੰਗ ਬਾਲ। ੬੨।

*Bajaiy Sabh Sangeet Tunt Biret Chantaal.
Bahur Alapeh Rag Kat Panch Panch Sang Baal.62*

Both the above paras are missing from the Ragmala as contained on the final page of the SGGS. They were omitted by the individual/s who lifted, copied, stole and plagiarized Alam's poem and added it to the final page of the SGGS. The reason for this omission is clear. Adding these two paras would have given away their thievery and deceit in wanting to corrupt and contaminate the contents of the SGGS with the exploits of a dancer girl named Kam Kandla. They hence decided to *start* their thievery from *para 63 onwards* – making the act of detecting their criminal act a little more difficult than cursory.

All in all, then, paras 61- 72 of Kavi Alam's *Madhav Nal Kaam Kandla* contain a narrative of a scene from the song and dance drama from the arena of the dancer girl Kaam Kandla. Paras 63 – 72 of this narrative are the ones that are lifted and inserted into the final page of the SGGS under a composition titled Ragmala with the words *ੴ ਸਤਿਗੁਰ ਪਸਾਦਿ Ek Oangkar Satgur Parsad* stamped above it.

Paragraph 72 of Kavi Alam's *Madhav Nal Kaam Kandla* is as follows:

ਚੌਪਈ। ਖਸਟ ਰਾਗ ਉਨਿ ਗਾਇਆ ਸੰਗਿ ਰਾਗਨੀ ਤੀਸ । ਸਭੈ ਪੁਤਰ ਰਾਗਨ ਕੇ ਅਠਾਰਹ ਦਸ ਬੀਸ । ੭੨ ।
Chaupai. Khast Rag Un Gaya Sang Ragni Tees. Sbhay Putr Ragun Kay Athareh Dus Bees. 72

This is how it appears as the final paragraph in Ragmala as contained on page 1430 of the SGGS:

ਖਸਟ ਰਾਗ ਉਨਿ ਗਾਏ ਸੰਗਿ ਰਾਗਨੀ ਤੀਸ ॥ ਸਭੈ ਪੁਤ੍ਰ ਰਾਗਨ ਕੇ ਅਠਾਰਹ ਦਸ ਬੀਸ ॥ 1 ॥
Khast Rag Un Gayey Sang Ragni Tees. Sbhay Putr Ragun Kay Athareh Dus Bees.

Read together with paras 61 and 62, the meaning of para 72 is: Kaam Kandla and her group of performers rendered 6 rags deploying 30 women actors. In that drama arena of dance and song 48 of their sons participated.

Readers might want to ask what – if anything – this concluding para has got to with Gurbani, Gurmat and Sikhi – to have been made into the final verse of SGGS. How did a scripture filled with the spiritual journeys of 35 writers and divine enlightenment come to end with a statement that describes the song, dance and drama of Kam Kandla and her troupe?

SHEDDING LIGHT ON KAVI ALAM, MADHAV NAL AND KAM KANDLA.

Alam is recorded as a poet who worked in the court of Emperor Akbar. His primary work pertains to the glory of Akbar as an epitome of religious tolerance. His rendition of the narrative of Madhav Nal and Kam Kandla is amongst his secondary works. All indications are that both Madhav Nal and Kam Kandla were not mythological characters but persons who actually existed.

Madhav Nal was a Brahmin who was a resident of a place called Pushpavati Nagri Balhari located within the district of Katni in Madh Pardesh. He was an accomplished musician who played the flute. Kam Kandla was a singer, dancer and performer in the court of King Gobind Rao Chand who reigned from Samvat 919 (862 AD). She was a Muslim. In a vast majority of the literature about her, she is described as a prostitute. Kavi Alam's composition is the story of the tumultuous relationship between Madhav Nal the Brahmin and Kam Kandla the dancer - the gist of which is that both the Brahmin and Kam Kandla were exiled from the court of Gobind Rao Chand as a result of their illicit relationship. The act of a Brahmin conducting a love relationship with a Muslim woman was seen as an insult by the Brahmin community within the court of Gobind Rao Chand and they successfully petitioned for Madhav Nal's and Kaam Kandla's execution or exile. Spared his life, and in exile, Madhav Nal built a *mandir* to commemorate his relationship with Kam Kandla. The official site of the government

of Madh Pardesh contains mention of Madhav Nal, Kam Kandla and the archeological ruins of Kam Kandla Mandir here: <https://katni.nic.in/en/tourist-place/pushpavati-township-bilhari/>

In essence then, the story of Madhav Nal and Kam Kandla is centuries old. It is thus natural that it is found in numerous texts in as many languages. The earliest record is of a 11th century Sanskrit version titled *Madhav Nal Akhyan*. In 1528 AD Gujrati poet Ganpat wrote *Madhav Nal Kaam Kandla Parbodh* in Rajasthani language. This version has 2565 verses. In 1560 Kaushallabh wrote *Madhav Nal Kaam Kandla Chaupai* in the same language. In 1583 Kavi Alam wrote *Madhav Nal Kaam Kandla* in Hindi for Emperor Akbar. He captured the entire story in 353 verses. In 1680 Damodar Kavi wrote *Madhav Katha* and in 1780 Budh Singh Kavi wrote *Madhav Katha*.

The one text that has absolutely no place for the exploits of a dancer girl's song, dance and drama skills is the SGGs. Nevertheless, paras 63-72 of Kavi Alam's *Madhav Nal Kaam Kandla* have been surreptitiously inserted into the final page of the SGGs by corrupt elements presumably to contaminate the divine spirituality of Gurbani. A vast majority of Sikhs have missed this cruel joke, but have instead chosen to believe that paras 63-72 of Kavi Alam's composition is Gurbani indeed.

MADHAV NAL AND KAAM KANDLA IN THE DASAM GRANTH.

The illicit affair between Madhav Nal and Kam Kandla is the subject of *Charitar* 91 in the DG. The *Charitar* consists of 66 paras. The first para reads:

ਗੋਬਿੰਦ ਚੰਦ ਨਰੇਸ ਕੇ ਮਾਧਵਨਲ ਨਿਜ ਮੀਤ। ਪੜੇ ਬੁਯਕਿਰਨ ਸ਼ਾਂਸਤਰ ਖਟ ਕੋਕ ਸਾਰ ਸੰਗੀਤ।

Gobind Chand Nares Kay Madhav Nal Nij Meet. Prrey Buyekiran Shastar Khat Koke Saar Sangeet.

Meaning: King Gobind Chand had a personal friend named Madhav Nal. He was a scholar of grammar, philosophy and music.

Paras eight, nine and ten speak of Madhav Nal going to the court of Kaam Sein where Kam Kandla danced together with 360 other women.

ਚੌਪਈ। ਕਾਮਾਵਤੀ ਨਗਰ ਚਲਿ ਆਯੋ। ਕਾਮ ਕੰਦਲਾ ਸੌਚਿਤ ਭਾਯੋ। ੮।

Chaupai. Kamawati Nagar Chal Aiyō. Kaam Kandla So Chit Bhayeo.

Meaning: Madhav Nal came to the village of Kamawati. Where he fell in love with Kaam Kandla.

ਕਾਮ ਸੈਨ ਰਾਜਾ ਜਹਾਂ ਤਹ ਦਿਜ ਪਹੁਚਯੋ ਜਾਇ। ਪ੍ਰਗਟ ਤੀਨ ਸੌ ਸਾਠ ਤ੍ਰਿਯ ਨਾਚਤ ਜਹਾਂ ਬਨਾਇ। ੯।

Kam Sein Raja Jhan Theh Dih Phuncheyo Jaye. Pargat Teen Sau Sath Triya Nachat Jhan Bnayey.

Meaning: Where Kaam Sein was king, therein is the court where He (Madhav Nal) arrived. 360 women danced in this court.

ਚੌਪਈ। ਮਾਧਵ ਤੌਨ ਸਭਾ ਮੇ ਆਯੋ। ਆਨ ਰਾਵ ਕੋ ਸੀਸ ਝੁਕਾਯੋ। ਸੁਰਬੀਰ ਬੈਠੇ ਬਹੁ ਜਹਾਂ। ਨਾਚਤ ਕਾਮ ਕੰਦਲਾ ਤਹਾਂ।

Chaupai. Madhav Taun Sbha May Ayo. Aan Rav Ko Sees Jhukayo. Surbeer Baithay Bho Jhan. Nachat Kaam Kandla Thaan.

Meaning: Madhav came to this court. He bowed to the King who was in the presence of warriors. Kaam Kandla danced therein.

Para 53 describes Kaam Kandla as a prostitute who was not worth fighting a war between two kings that resulted over the issue of who possessed her.

ਦੈ ਬੇਸਵਾ ਇਹ ਬਿਪ੍ਰ ਕੋ ਸੁਨ ਰੇ ਬਚਨ ਅਚੇਤ। ਬ੍ਰਿਥਾ ਬੁਝਾਰਤ ਕ੍ਰਯੋ ਕਟਕ ਏਕ ਨਟੀ ਕੇ ਹੇਤ। ੫੩।

Deiy Besuva Eh Bipar Ko Sun Ray Bachan Acheyt. Birtha Bujharat Karyo Katak Eyk Nati Kay Heyt.

Meaning: Listen O fool, give this prostitute to the Brahmin. Why are armies fighting and killing men over a dancer woman?

The concluding para says that despite the war over which kingdom possessed her, Madhav Nal and Kaam Kandla were finally united.

ਕਾਮਾ ਦਈ ਸਿਜੋਤ ਮਹਿ ਪੰਨਯੋ ਬਿਕ੍ਰਮਾਰਾਇ। *Kama Deyi Dijot Ko Dhanyo Bikarmaraye.*

THE FRAUDULENT CASE FOR RAGMALA AS GURBANI.

Despite the outrageous nature of the truth and origin of Ragmala, a vast majority of our clergy, *derawadis*, *taksalis* and *sampardayess* have attempted to make the case that Ragmala is indeed part and parcel of the SGGS on the basis of the following arguments.

- 1) *Ragmala is Gurbani.* Those making this argument are unable to tell us what the spiritual message of Ragmala is. They are also unable to tell us how a composition that is copied, lifted and stolen from a pre-existing text can qualify as “Gurbani” to begin with.
- 2) *Composed by Guru Arjun.* The argument is that the author of Ragmala is Guru Arjun. Yet, those making this argument have provided no explanation as to why the phrase “Mehla 5” is not found within the heading of Ragmala. Nor can they tell us why the word “Nanak” is missing from the entire composition. The proponents also cannot tell us why Ragmala cannot be found in the Bhai Bano Vali Beers - the first handwritten copies of the Pothi Sahib¹. These proponents further cannot tell us why the phrase “Mehla 5” has only come to appear on copies of the SGGS that are beginning to be “discovered” after the Sikh Reference Library was looted in the aftermath of the 1984 attack on Darbar Sahib Complex.² Was the looting of Sikh artefacts a deliberate act aimed at corrupting and altering the contents of precious manuscripts that were stored in the complex? Are these altered texts now being “discovered” at various locations for the purpose of achieving these objectives of the powers that be?
- 3) *It is composed by Bhai Gurdas.* This claim is made by Dr Charan Singh, father of Bhai Veer Singh.³ There is no evidence to support such a claim. There is no bani of Bhai Gurdas within the SGGS.
- 4) *Ragmala is the Contents Page, Glossary or Index Page of the Rags used within the SGGS.* This argument makes sense only if one glosses over the details. There is a total of 84 rags, raginis (female rags) and names that represent “children of rags” are mentioned in Ragmala. Of these, 59 are *not* used in the SGGS. To begin with, the SGGS does not have the notion of raginis or “wives” or “children” of rags within it. The rags of the SGGS are gender-neutral.

Of the 31 rags that are used in the SGGS, ten are *not* mentioned in Ragmala (*Majh, Bihagra, Vadhans, Jaitsri, Ramkli, Mali Gaura, Tukhari, Parbhati, Jaijawanti & Nat Narayan*). How could the Ragmala qualify as the Contents, Index or Glossary of the SGGS when it *omits* mention of a full one third of the rags used in the SGGS? How could it qualify as such when 70% of its “contents” (in the form of rag names) are *not* used in the SGGS. Readers might want to ask if they have ever come across such a defective Contents Page, flawed Index or faulty Glossary of any other text? And here we are talking of a text that was edited

¹ The Pothi Sahib was prepared under the supervision of Guru Arjun and in the scribe of Bhai Gurdas. The original copy is believed to have gone missing somewhere in the aftermath of the defeat of Banda Singh Bahadur in 1716. The original copy of the Damdmi Beer (re-editing of Pothi Sahib by Guru Gobind Singh in the hand of Bhai Mani Singh) too went missing during the same period.

² Dr Dalvinder Singh Grewal, “Where are the 1984 Sikh Manuscripts and Articles?” in The Sikh Bulletin Vol 1/2022. <https://www.sikhbulletin.com/Bulletins/SikhBulletin2022Issue1.pdf>

³ Charan Singh Dr, *Gurmat Sangeet Nirnnaiy: Ragmala* (Punjabi), 1925.

by none other than Guru Arjun and Guru Gobind Singh. Were our Gurus capable of committing such low grade literature sins?

- 5) *Rags visited Guru Arjun*. The narrative that is contained within Gurbilas Patshahi ⁶⁴ is that to show their appreciation to Guru Arjun for composing the Pothi Sahib in rags, they (the rags) descended from the heavens and appeared before the Guru. Guru Arjun is thus said to have asked Bhai Gurdas to record all their names in Ragmala. This narrative is also contained within the Fareedkot Translation of Ragmala. The notion that musical scales called rags can be accorded the ability to “descend from the heavens” and appear as life-filled beings “in the presence of Guru Arjun” is ridiculous, to say the least.

This story however crumbles upon the examination of some cursory details. The authors of *Gurbilas* do not tell us as to what happened to the 10 rags that are *used* in the SGGS but are *not* mentioned in Ragmala? Did they fail to show up in this “visit” to Guru Arjun? *Gurbilas* also does not explain why 59 rags and “raginis” that are *not* used in the SGGS showed up to express their appreciation and got mentioned in Ragmala. Shouldn’t these 59 rags and *raginis* be expressing their regret for being *left out* of the SGGS?

The other point is that the appreciation by the rags ought to have been given to the 35 *writers* who *composed* their bani in rags and not merely the editor of Pothi Sahib. Did these rags “descend from the heavens” to “express their appreciation” to Bhagat Farid? To Guru Nanak and the other Gurus? To Kabir? To Namdev? When these composers were writing their bani in rags?

Gurbani reading Sikhs must have been considered truly mindless by the individuals who ventured into adulterating and corrupting the SGGS. As if the act of inserting the plagiarized composition pertaining to song, dance and drama of the dancer woman Kam Kandla and her troupe into the SGGS in the form of Ragmala was not enough, dubious and mentally challenging justifications are offered by the authors of Gurbilas and Fareedkot – leaving one to wonder if both the acts of inserting Ragmala and justifying its contents as “Gurbani” were done by the same forces or at least acting in collaboration with one another.

THE BLUNDERS WITHIN RAGMALA

It is an insult to Gurbani reading Sikhs that the individual/s who plagiarized Kavi Alam’s composition into the SGGS as Ragmala made careless slip-ups. But for Sikhs looking for the truth of Ragmala, these bloopers are a blessing because they tell us that none of the 35 writers and two editors of the SGGS could have ever been involved in the Ragmala process. Some of these bumbles are as follows.

- 1) Kavi Alam mentions the name of one rag as ਪੰਚਨ *Panchan*. But the plagiarists have recorded it as ਚੰਪਕ *Champak* in Ragmala. Similarly, rag ਮਾਲੂ *Maloo* is wrongly recorded as ਰਾਗ ਸਾਲੂ *Saloo*. Rag ਬੰਗਾਲ *Bangaal* has been changed to ਬੰਗਾਲਮ *Bangalam*, ਕਾਲੇਖੀ *Kalekhi* to ਕਛੇਲੀ *Kacheli*, ਕਾਲਿੰਗਨ *Kalingan* to ਕਾਲੰਕਾ *Kalunka*, ਸਿੰਧਰੀ *Sindhri* to ਸਿੰਧੂਰ *Sindhur*, ਬਰਬਲ *Barbal* to ਪਰਬਲ *Parbal*, ਕੁੰਕਨੀ *Kunkuni* to ਗੁਨਗੁਨੀ, *Gunguni*, ਕੌਖਟ *Kaukhat* to ਖੌਖਟ *Khaukhat*, and ਜਲੰਧਰ *Jalandhar* to ਜਬਲੀਧਰ *Jablidhar*.
- 2) The rag that is used in the SGGS is ਸੁਹੀ *Suhee*. But in Ragmala it is recorded as ਸੁਹਉ *Suho*. Similarly, ਤਿਲੰਗ *Tilang* is altered to ਤਿਲੰਗੀ *Tilangi* and ਮਲਾਰ *Malar* to ਮਲਾਰੀ *Malari*. In the same manner ਗਉੜੀ *Gaurri* is

⁴ This is a blasphemous book about the “life” of Guru Hargobind Ji that was authored jointly by *nirmalas* Gurmukh Singh and Darbara Singh during the period 1830 – 1840. Prior to Bhai Kahn Singh Nabha’s expose’ regarding its authorship, the *nirmalas* had spread the lie that an individual by the name of Sohan Kavi had authored it. It was banned in the 1970s by a decree of the Akal Takhat due its deviant and deeply blasphemous content. In 1998 it was republished by then Darbar Sahib granthi Joginder Singh Vedanti. It was banned by the SGPC yet again in 2000 after Gyani Gurbaksh Singh exposed its blasphemy. See Karminder Singh Dhillon, *The Hijacking of Sikhi*, Revised Edition, KL: KSD, 2022, p.55-58.

adulterated to ਗਵਰੀ *Gavree* and ਕਾਨੜਾ *Kanrra* to ਕਾਨਰਾ *Kanra*. Since Guru Arjun composed bani in all these rags, how could he have made such blunders when recording them in Ragmala – if indeed Ragmala was composed by him?

- 3) The Ragmala para pertaining to rag Deepak is ਅਸਟ ਪੁਤ੍ਰ ਮੈ ਕਹੇ ਸਵਾਰੀ ॥ ਪੁਨਿ ਆਈ ਦੀਪਕ ਕੀ ਬਾਰੀ ॥੧॥ *Asth Putar Mein Khay Swari. Pun Ayi Deepak Ki Bari*. The word ਅਸਟ *Asth* means eight. The para is thus meant to list out the eight sons of rag Deepak. But it then goes on to list *nine*. (1) *Kalinka* ਕਾਲੰਕਾ, (2) *Kuntal* ਕੁੰਤਲ, (3) *Rama* ਰਾਮਾ, (4) *Kamal* ਕਮਲ, (5) *Kusam* ਕੁਸਮ, (6) *Champak* ਚੰਪਕ, (7) *Gaura* ਗਉਰਾ, (8) *Kanura* ਕਾਨੁਰਾ, and (9) *Kalyana* ਕਲਿਆਨਾ. *Nirmala* Bhai Veer Singh acknowledges the ਚੰਪਕ *Champak* error, but “rectifies” this blunder of “nine sons of Deepak” by counting ਕਾਨੁਰਾ *Kanura* and ਕਲਿਆਨਾ *Kalyana* as one rag. It is difficult to imagine that Veer Singh did not know that his reasoning was laughable. Readers might want to ask if Guru Arjun would make such a numerical blunder – saying rag Deepak had “eight sons” and then gone on to list out nine.

What these errors, blunders and bloopers make clear is that our Gurus – and the 3 writers of the SGGS – had *nothing* whatsoever to do with Ragmala.

THE ROLE OF AKAL TAKHAT IN THE RAGMALA ISSUE

The truth of Ragmala was first exposed by a series of essays published by *Khalsa Samachar* – the official organ of the Singh Sabha Leher beginning 1902. Gyani Mangal Singh provided the following points in his article that was published on page 4 in Issue 36, Volume 3, of 1902.

1. The composition titled Ragmala in the SGGS is lifted from paragraphs 63 to 72 of Kavi Alam’s *Madhav Naal Kaam Kandla*.
2. The *Suraj Parkash Granth* in Asu 46 Ras 3 Adhiyae 47 Chand 38 till 41 says that Guru Arjun had completed the Pothi Sahib at Mundavni and that Dhirmal had added Ragmala to the Birr that was in his possession. ਰਾਗ ਮਾਲਾ ਗੁਰੂ ਕ੍ਰਿਤ ਨਹਿ। ਹੈ ਮੁੰਦਾਵਣੀ ਲਗ ਗੁਰ ਬੈਨ। ਇਸ ਮੇ ਨਹਿ ਸੰਸੇ ਕਰੀ ਅਹਿ। ਜੇ ਸੰਸੈ ਅਵਲੋਕਹੁ ਨੈਨ। ਮਾਧਵ ਨਲਿ ਆਲਮ ਕਵਿ ਕੀਨਸ ਤਿਸ ਮਹਿ ਨ੍ਰਿਤਕਾਰੀ ਕਰਿ ਤੈਨ। ੪੧। *Rag Mala Guru Krit Neh. Hai Mundavni Lug Gur Bain. Es Meh Neh Sansay Kre Eh. Jay Sansay Avlokho Nain. Madhav Nal Alam Kav Keenus Tis Meh Nritkari Kar Tain. (Sooraj Parkash)*. Meaning: Ragmala is not the creation of the Guru; have no doubt about that. It is the work of Alam Kavi pertaining to Madhav Nal and the song of a dancer woman.

The *Khalsa Samachar* editors called for the removal of Ragmala from the SGGS. The Panch Khalsa Diwan published the SGGS minus the Ragmala in 1917.

The issue of Ragmala came before the committee that had worked for years to draft the Sikh Rehat Maryada (SRM) in 1925. The group had come to an agreement to remove Ragmala from the SGGS. The draft published in 1938 made clear that the bhog should be at Mundavni and Ragmala should not be read.⁵ However, just days before the final draft of the SRM was to be presented to the SGPC in 1945, *nirmala* Bhai Veer Singh – an influential member of the committee published an essay in *Khalsa Samachar* saying he had discovered “new evidence” that would prove that Guru Arjun had composed Ragmala. He asked the SRM committee for time to present the evidence and hold its final decision.

The “evidence” of Bhai Veer Singh never saw the light of day. It was a bluff intended to cloud the Ragmala issue. In 1945 AT Jathedar Mohan Singh Nagoke summoned a joint meeting of *derawadis*, *taksalis* and scholars and gave both sides an opportunity to state their case for and against Ragmala. The pro-Ragmala group could not

⁵ Madan Singh, *Ragmala: A Reappraisal in Context of Sri Guru Granth Sahib*. UK: Self-pub. Page 11

provide any evidence that the composition was Gurbani and walked out in protest. Despite this, Jathedar Nagoke took that position that the reading of Rigmala would be *optional* but that it would not be read at the AT.

The SRM stipulation pertaining to Rigmala was thus adjusted in the final draft as follows: ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੇ ਪਾਠ (ਸਾਦਾਰਨ ਜਾਂ ਅਖੰਡ) ਦਾ ਭੋਗ ਮੁੰਦਾਵਨੀ ਉਤੇ ਜਾਂ ਰਾਗਮਾਲਾ ਪੜ੍ਹ ਕੇ ਚਲਦੀ ਸਥਾਨਕ ਰੀਤੀ ਅਨੁਸਾਰ ਪਾਇਆ ਜਾਵੇ। (ਇਸ ਗੱਲ ਬਾਬਤ ਪੰਥ 'ਚ ਅਜੇ ਤੱਕ ਮਤਭੇਦ ਹੈ, ਇਸ ਲਈ ਰਾਗਮਾਲਾ ਤੋਂ ਬਿਨਾਂ ਸ੍ਰੀ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੀ ਬੀੜ ਲਿਖਣ ਜਾਂ ਛਾਪਣ ਦਾ ਹੀਆਂ ਨਾ ਕਰੇ)।⁶ Translation: The *bhog* of the *paath* (*sadaharan* or *akhand*) of Sri Guru Granth Sahib can be upon Mundavni or Rigmala in accordance with the ongoing practice of the local community. (There is a dispute within the *panth* on this matter, as such no one should endeavor to write or print a text of the Sri Guru Granth Sahib without Rigmala).

For all intents and purposes, the decision to *ensure* Rigmala remained as an intergral part of the SGGS amounted to a pathetic dereliction of duty by the SRM committee and by extension the SGPC and AT. The SGPC dictated that while the *bhog* at Darbar Sahib would include the reading of Rigmala, that the *bhog* at AT would be at Mundavni (meaning Rigmala would not be read). Such ambiguity was exploited by Jasbir Singh Roday of the Bhindranwale *dera* when he became AT Jathedar in March 1988.

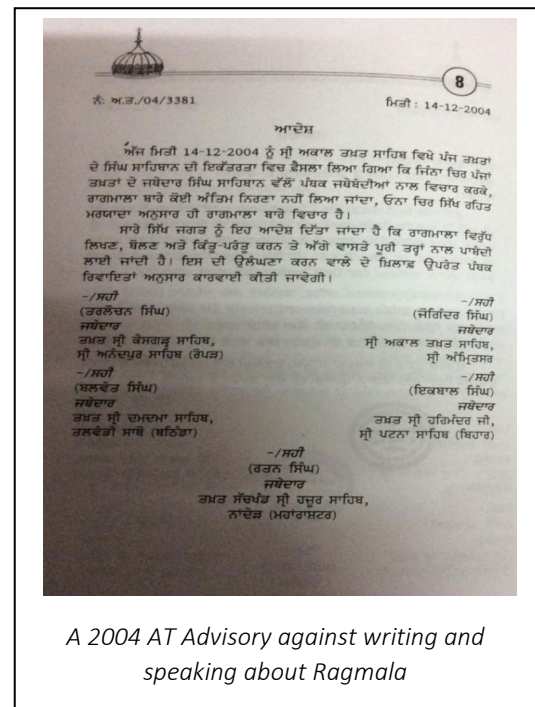
Roday decreed to replace the SRM with the Maryada of Bhindran *dera*. On March 30, 1988, Roday issued a directive at Anandpur Sahib to start the reading of Rigmala at Sri Akal Takhat. The SGPC resisted the move by issuing its own decision (Resolution No. 11, passed on 11 June 1988) to delay Roday's directive. In May 1993, the SGPC took the decision to revert to the Maryada prevalent before March 30, 1988, at Darbar Sahib and Akal Takhat.

In 2004, AT issued an advisory that read: ਸਾਰੇ ਸਿੱਖ ਜਗਤ ਨੂੰ ਇਹ ਆਦੇਸ਼ ਦਿੱਤਾ ਜਾਂਦਾ ਹੈ ਕਿ ਰਾਗਮਾਲਾ ਵਿਰੁੱਧ ਲਿਖਣ, ਬੋਲਣ ਅਤੇ ਕਿੰਤੂ ਪਰੰਤੂ ਕਰਨ ਤੇ ਅੱਗੇ ਵਾਸਤੇ ਪੂਰੀ ਤਰਾਂ ਨਾਲ ਪਬੰਦੀ ਲਾਈ ਜਾਂਦੀ ਹੈ। ਇਸ ਦੀ ਉਲੰਘਣਾ ਕਰਨ ਵਾਲੇ ਦੇ ਖਿਲਾਫ ਉਪਰੰਤ ਪੰਥਕ ਰਿਵਾਇਤਾਂ ਅਨੁਸਾਰ ਕਾਰਵਾਈ ਕੀਤੀ ਜਾਵੇਗੀ। Translation: The entire Sikh world is advised that writing or speaking against Rigmala or questioning it is completely forbidden from this point on. The transgressor of this advice will be dealt with in accordance with panthik customary practices.

This advisory meant that the AT is not only in pathetic dereliction of its duty to ensure the truth pertaining to Rigmala prevails; it is complicit in the attempt to ensure the truth remains hidden. At the very least it is acting on behest of the *derawadi*, *taksali* and *sampardayi* groups that want the Sikh world to accept Rigmala as Gurbani – and not question it. This advisory seeks to stop the critics of Rigmala but gives license to the proponents to carry on with their efforts. The threat of dealing with the transgressor “in accordance with panthik practices” is meant to silence those who are determined to expose the truth. Such an advisory makes clear that the Sikh world cannot rely on the AT for spiritual leadership and genuine direction.

SPINNING RAGMALA AS A SPIRITUAL COMPOSITION

All the research relating to the truth of Rigmala has not prevented some Sikhs from wanting to *spin* Rigmala as Gurbani containing (non-existent) spiritual messages.



A 2004 AT Advisory against writing and speaking about Rigmala

⁶ SGPC, *Sikh Rehat Maryada*, (Punjabi) 1998, page 18.

In response to my video on the subject of Ragmala⁷ a viewer wrote the following: “Ragmala is a master piece... It is written by Guru Arjan Dev...It was stolen (from) the SGGGS ... by Kavi Alam in *Madhav Nal Kam Kandla*...There is such (a) thing as God and his wives and his 48 sons.” The reader goes on to provide a “spiritual translation” of Ragmala.⁸ A sampling of the translation is provided for the benefit of the readers. The first para is translated as:

ਰਾਗ ਏਕ ਸੰਗਿ ਪੰਚ ਬਰੰਗਨ ॥ ਸੰਗਿ ਅਲਾਪਹਿ ਆਠਉ ਨੰਦਨ ॥ *Rag Eyk Sang Panch Brangan. Sang Alapeh Atho Nandan.* There is one tune (God). The whole world sings His praise in classical Tunes in the group of five.

One of the middle paras is translated as ਪੁੰਨਿਆਕੀ ਗਾਵਹਿ ਬੰਗਲੀ ॥ *Puniaki Gaveh Bangli.* Your praises are sung in melodious tunes. ਪੁਨਿ ਅਸਲੇਖੀ ਕੀ ਭਈ ਬਾਰੀ ॥ *Pun Asleykhi Ki Bhai Bari.* Then comes the turn of other truthful tunes.

The final para is translated as ਸਭੈ ਪੁਤ੍ਰ ਰਾਗੰਨ ਕੇ ਅਠਾਰ ਦਸ ਬੀਸ ॥੧॥੧॥ *Sbhaiy Putr Ragan Kay Atharah Das Bees.* All are sons of the Creator of music (God) whether eighteen, ten or twenty. ||1||1||

The only claim that can be accepted – even if grudgingly - is that “Ragmala is a masterpiece.” But it is masterpiece of Kavi Alam. It is a masterpiece of Kaam Kandla’s song and dance exploits.

To suggest that Kavi Alam “stole the Ragmala” may make sense only if logic is put on the back burner. Why would Alam compose paras 1 -62 of a narrative of Madhav Nal’s affair with the dancer girl Kaam Kandla in “master piece” poetry, and *then* decide to steal a mere ten paras (63-72) from the Ragmala of the SGGGS? The very fact that the ten paras from Ragmala fit perfectly into his “master piece” rendition of Kaam Kandla’s exploits makes it abundantly clear that the Ragmala is indeed about Kam Kandla’s adventures. Why didn’t Kavi Alam steal ten paras from Jup, Sodar, Anand, Sukhmani, Salok Kabir or Salok Mehla 9 or any other of the five thousand verses?

To suggest that “God has his wives and 48 sons” is to peddle a fiction that not only does not exist within Gurmat, Gurbani and Sikhi; it is a creative narrative that cannot be found in any of the scriptures of any religion that we know of. One does not have to go beyond the first verse of the SGGGS to know that the God of Gurbani is *Ajoni*.

The translation above is no more than plucking stuff from thin air. The translation of the first verse as “There is one tune (God). The whole world sings His praise in classical Tunes in the group of five” is both ludicrous and wrong. Such a translation begs the question: “where in Gurbani is God a tune? In any case “rag” is not a tune; it is a scale within which one can fit a million tunes.

The translation of the middle para as “Your praises are sung in melodious tunes. Then comes the turn of other truthful tunes” employs selective omission. Why are the words ਪੁੰਨਿਆਕੀ *Puniaki*, ਬੰਗਲੀ *Bangli* and ਅਸਲੇਖੀ *Asleykhi* omitted from the translation? Because they don’t fit into translations plucked from thin air? And what exactly are “truthful tunes?” Are there “un-truthful tunes out there?”

THE FLOW CHART OF CORRUPTING GURBANI

The methods deployed by the Hijackers of Sikhi in contaminating and corrupting Gurbani and the SGGGS can be summed up in the following steps. First, seek out non-Gurbani compositions. It does not matter if these compositions are non-spiritual, belong to the belief systems of others, are folklore or are downright offensive.

⁷ See Ragmala <https://www.youtube.com/watch?v=a2aKiZgtPGw>

⁸ Comment by Swarn Bains at <https://www.sikhphilosophy.net/>

Second, smuggle these compositions into the Sikh scripture; albeit with some errors or changes (purposive or genuine). Third, put a Gurbani stamp of approval on the heading of the composition.

This pattern is observable in the *Dasam Granth* and the *Sarab Loh*. Compositions are lifted from the Markandey Puran, Shiv Puran, Sahansar Maal etc with changes made to the titles. For instance, *Kaal Ustat* is changed to *Akaal Ustat*; *Durga Ki Vaar* is altered to *Bhagauti Ki Vaar* etc. The stamp of approval is ੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ॥ *Ek Oangkar Sri Vaheguru Ji Ki Fateh* and ਪਾਤਸ਼ਾਹੀ ੧੦ ॥ *Patshahi 10*. This is sufficient for a vast majority of Sikhs to accept these stolen compositions as “Gurbani” and as “authored by the 10th Guru.”

We see this flow chart in operation in *Ragmala* as well. The only difference is that the Gurbani stamp of approval is ੴ ਸਤਿਗੁਰ ਪਸਾਦਿ *Ek Oangkar Satgur Parsad*. For reasons best known to them, the Hijackers refrained from adding a “Mehla 5.” Not that it would have made any difference. A vast majority of Sikhs unthinkingly accept *Ragmala* as Gurbani authored by Guru Arjun even without the “Mehla 5.”

CONCLUSION

That *Ragmala* is a plagiarized composition, is not Gurbani and is devoid of any spiritual messages is supported by overwhelming evidence. The appropriate action is therefore for the Sikh *panth* to stop reading, reciting or singing it. The other appropriate action is to have it expunged from the SGGS.

The reality however is that the compromised positions of our lead religious institutions such as the AT and SGPC will ensure that such an action is not expected to happen. The other reality is that Sikh writers, thinkers, researchers and academics lack the resolve to deal with the difficult issues pertaining to the sanctity of Gurbani. The final reality is that the Sikh community has descended to a level of pathetic slumber that ensures we will never be able to resolve such core issues. It would be impossible to convince the Sikh on even a *personal level* to *not* read or recite the *Ragmala* within the confines of his own home.

These three pathetic realities pertaining to the Sikh world hold the real truths of *Ragmala* to ransom. These three realities mean that the sanctity and purity of Gurbani within the SGGS will remain sullied, soiled and stained with the tainted narrative of Kaam Kandla within its pages.

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The Sikh Concept of God

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Ever since Homo sapiens evolved into thinking beings, they have been troubled, agitated and obsessed by two questions day in and day out. In order to get rid of this restlessness they have been trying to find an answer to these questions by unravelling the mystery of life and death on earth and the origin of this universe. The entire spectrum of knowledge that sapiens have accumulated so far is in fact nothing but an effort to get an answer to these questions. History is witness to the fact that they have been finding answers and revising them as their knowledge increased. Religion is also an attempt to answer these questions. In fact, the concept of God in religion is an answer to these questions. However different religions have different concepts of God. This write up is an attempt to understand the concept of God the way it is defined in Sikhism.



Guru Granth Sahib

God has been defined in Sikhism in the opening verse of the text Sikhism is based on. It is called Guru Granth Sahib. There are few things about Guru Granth Sahib that distinguishes it from other religious texts and these things are relevant to the understanding of the concept of God in Sikhism.

1. This is the only religious text that has been written, composed and edited by the Sikh Gurus themselves during their lifetime. This project was initiated and completed first by Guru Arjan (the fifth Guru) in 1604 and then tenth guru (Gobind Singh) added verses of the ninth Guru in 1704 to give it the final shape. (Some scholars are of the opinion that the ninth Guru did it himself sometime before he was arrested and beheaded by Aurangzeb). It has 1430 pages in total and 5894 verses known as Shabads.
2. This is the only religious text that includes verses written by those belonging to other religions provided their views are in consonance with the concept of God of Sikh Gurus.
3. This is the only religious text that has used science (mathematics) to safeguard it from future adulteration. All the verses have been compiled into separate Ragas or musical patterns. In that Raga verses are segmented into different genres and then every single line in every verse is counted and totalled at the end with a running total of all the verses provided both at the end of each writer and also at the end of the set of verses in that Raga. Guru also added a verse titled "Mundavni" which means closing stamp at the end of the text. This safeguard worked very well and no one was able to change or interpolate inside the original text. People did try it but they could add to the text only at the end which makes it illegal and the reader can ignore it if he or she want to. The original text has 1429 pages and the last page called "Raagmala" is generally considered an illegal addition.
4. This text also takes care of the possible misinterpretation. Most of the verses contain a line that is classified as its "Rahao" (which means pause) signifying that this line contains the essence of the verse. Direction to the reader is to pause and ponder here so as to understand the crux of the matter discussed in the verse. This was an innovation in editorship. Looks like this was initiated by Guru Nanak himself when he started collecting verses in the book, he carried with him all the time. No one before the compilation of Guru Grant Sahib has used this technique.

5. The entire Sikh philosophy revolves around its concept of God which is succinctly explained in the opening verse of Guru Granth Sahib. This opening verse is popularly known as "*Mool Mantra*" (Basic tenet). It was composed by Guru Nanak (1469-1539), the founder of Sikh religion. It has been repeated (in complete or abridged form) more than five hundred times to hammer home its significance and to ensure that the reader is not distracted or disoriented. It is a kind of direction to the reader to interpret the verses keeping in mind the concept of God explained in this "*mool mantra*".
6. Guru Granth Sahib contains verses from 6 Sikh Gurus. (The other four Sikh Gurus did not compose any verse.) Those days every poet in the Indian subcontinent used his/her name at the end of their verses as a stamp of their authorship. So, Gur Nanak used "Nanak" in his poetry and the following five Gurus who composed verses also used the same pen name "Nanak". However, at the time of compiling Guru Granth Sahib the verses of all the six Gurus have been differentiated by using the words "mahla" (meaning body) 1,2,3,4,5 &9. Use of the same pen name has a very subtle meaning. It is a testimony to the fact that all the Gurus after Gur Nanak were only expounding the viewpoint presented by him.
7. The verses of poets other than Sikh Gurus included in Guru Granth Sahib were collected by Gur Nanak himself from different places in the Indian subcontinent during his travels. Prof Sahib Singh in his Darpan (Exposition of verses in Guru Granth Sahib) has proved this beyond doubt by providing internal evidence from Guru Granth Sahib itself. During his four travels in four directions, known as "Udasis", Guru Nanak covered about 30 thousand kilometres on foot in a span of 20-25 years. During these travels he visited all the known learning centres of his time and held discussions with those in charge of those centres. Most of his verses are about these discussions. There is historical evidence showing that he always carried a book (supposed to contain his own poems and also those collected by him) with him during his travels. Bhai Mardana, a maestro in classical music, accompanied him during these travels. Guru Nanak used to sing his verses to the classical tunes on "*Rabab*" (a lute like musical instrument) by Mardana to hammer home his point of view.
8. The immediate reason to compile Guru Granth Sahib is said to be the adulteration attempts in its verses by some adversaries of Guru. However, it was part of the original plan by Guru Nanak who started collecting these verses in a book he always carried with him. Guru Nanak has foreseen this possible adulteration and pollution of text. He knew the fate of other religious texts. There are multiple versions of Vedas, Bible and Quran. History has proved him right. What happened to the verses of Kabir and Namdev outside of Guru Granth Sahib is a testimony to the fact that the right step was taken at the right time.
9. The compiling of Guru Granth Sahib became a big news in the sub-continent. Many contemporary poets like Peelu approached Guru Arjan for inclusion of their verses in the Granth. Even though they were very famous and popular, they were denied this privilege as their work could not reach the ideological benchmark set by Guru Nanak.
10. The language of Guru Granth Sahib is also very important. It was a revolutionary break from the tradition. Even though the script used in entire Guru Granth Sahib is Gurmukhi (1) and bulk of it is in Punjabi language and its dialects such as Lehndi, Sindhi, Dogri, Multani or Saraiki etc., it has also versed in other languages such as Persian, Sanskrit, and Braj. It was a revolution in the sense that it was the first religious text written in the language and idioms people used in their day-to-day life. Hindu religious text used Sanskrit and Islamic text used Arabic. Gur Nanak and his successors were very learned persons well versed in all the major languages used in the sub-continent. They could have easily used Sanskrit as their medium of expression but they chose Punjabi because Sanskrit was out of reach of the general public. Sanskrit was called "devbhasha" (the language of angels) and Sudras were not even allowed to learn it. The common man spoke and understood Punjabi. Hence Guru used this language and not only adopted it as their medium of expression but also made consistent

and successful effort to make sure that everybody can read and write it. The second Guru (Angad) is said to have created a Punjabi alphabet to teach this language to the public at large.

Concept of God in the Opening Verse

Now let us understand the Sikh concept of God as explained in the opening verse. The opening verse of Guru Granth Sahib runs like this.

ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

Ekonkar, sat naam, karta purakh, nirbhau, nirvair, akaal moorat, ajooni, saibhm, gur parsad.

One thing that stands out is the mathematical start to this verse. It starts with Punjabi digit one to reinforce the oneness of God. Digit one is followed by the letter ਓ and together ੴ is pronounced as “ekonkar”. (2) The meaning of this verse in nutshell is like this. Before this cosmos came into existence God was in a compressed state called “**Ekonkar**”. Creating the eternal laws, God expands and resides in its creation operating these laws without any fear or enmity. God being beyond the limits of time does not take birth, exists on its own and can only be understood through knowledge sifted by the discerning intellect. To understand this concept in detail it is best if we divide this opening verse into three parts.

Ekonkar, sat naam, karta purakh: First part relates the story of creation. It has been stated multiple times in Guru Granth Sahib that before the creation or expansion of this cosmos God was in its compressed form called Ekonkar. And it has been further stated that this expansion has happened many times and once this expansion collapses the whole creation relapses back to the form of Ekonkar. (3) So **Ekonkar** is the state of God before it expanded or exploded into this Cosmos or when this expansion collapses back into its singularity. The next word in this verse is “**Sat**”. It means something everlasting and true. The next word “**Naam**” means the order or laws by which God created this cosmos. (4) It is somewhat similar to what “word” means in Bible. Together as “**Sat Naam**” these words are often chanted in Gurdwaras and in private by Sikhs. The next word is “**Karta**” which means creator. And word next to it is “**Purakh**” which distinguishes the meaning of “**Karta**” as creator from what is normally understood in religious texts. The word “**Purakh**” means the spirit, the force, the energy that pervades this cosmos. So combined together “**Karta Purakh**” means the creator who is not separate from the creation but is the energy that permeates its creation continuing the creation or expansion. So, God in Sikhism is not someone separate from his creation. There is no difference between the creation and the creator. Collating the meaning of these three words we get the story of creation as described in the opening verse. From its compressed form called Ekonkar God is continually creating and expanding into this cosmos by eternal laws. In the beginning of this explanation, I stated that Guru has used mathematics to reinforce the oneness of God. Most religion say that God is one. Christians, Jews and Muslims – they all say and vouch for this. Even Hindus say that their Trinity of Gods (Brahma, Vishnu and Mahesh) are manifestation of one God. But it does not take you long to realize that God of Hindus is different from God of Christians or Muslims. Which means that God is not one. These religions treat God the creator as separate from its creation. But concept of God in Sikhism treats creation and the creator as one. God has been stated in Guru Granth Sahib as an entity permeating and enjoying its creation. (5) Since there is only one cosmos or creation, and only one creator permeating this creation. So, there can only be one set of laws operating this cosmos? Further since there is only one set of Knowledge or wisdom to understand these laws, there can only be one Guru or teacher. (6) Guru here does not mean a person but knowledge or wisdom that helps us to understand and appreciate our life and this cosmos. This is the only logical way to reinforce and justify the oneness of God. Otherwise, God is different in different faiths and history is witness to the fact that this has led to so many bloody conflicts. It was this basic tenet of Sikhism that led to the inclusion of verses of those belonging

to other faiths in Guru Granth Sahib. What mattered most was not the faith they were born in but their vision and philosophy of life.

Nirbhau, Nirvair, Akaal Moorat, Ajooni, Saibhm: Second part of this verse enumerates the characteristics of this creation. Creation is happening without any fear or enmity. Since there is no difference between the creator and creation, these characteristics also describe the creator. One thing to be noted here is that God has not been described in its usual and traditional description as omnipresent, omniscient or omnipotent. These epithets become superfluous once we do not differentiate between the creator and the creation. These epithets assume that there is or there could be some opposition to God. Sikhism denies this categorically. All creation, good or bad (as per our thinking), stems from God. Coming to the characteristics mentioned in this part of the verse, “**Nirbhau**” means without fear and “**Nirvair**” means without enmity. The laws of creation are operating without any fear nor do they favor anybody as they do not have enmity towards any one. In fact, nothing in this cosmos, animate or inanimate, good or bad, is something which is not a part of God. So, there is no question of any favor or fear. These two characteristics also rule out the possibility of any miracle which is fundamental to many other religions. No one can interfere or change the operation of this cosmos which goes on ruthlessly as per the laws. The next word in this part is “**Akaal Moorat**”. “kaal” in Punjabi means time and prefix “A” gives it negative or opposite meaning. So “Akaal” means something which is not bound by time or is beyond time, and “**Moorat**” here means energy. (7) Hence “**Akaal Moorat**” is that energy which is beyond time. Everything else in this Cosmos is functioning within a time frame or age. We all have an age to live. All animals, plants, the Sun, the galaxies have an age. Even our universe is said to have an age to live and die thereafter. Everything has an age or time to live because time itself was created concurrently with this creation. But God was there before this creation in the form of “**Ekonkar**” and will go back to this form after the implosion of this creation. So, God is beyond time or “**Akaal**”. It will be pertinent to note here that a very popular name of God among Sikhs is “**Akaal Purakh**”. The next word in this part is “**Ajooni**”. Now if God does not exist within any precincts of time, then the logical conclusion is that God does not take birth. That is but “**Ajooni**” means in Punjabi. This characteristic of God rejects the concept of reincarnation prevalent in many religions. It also rejects the rebirth of God in any form because every birth has a death for sure while God is beyond death and time. Guru felt so strongly about this that referring to the celebration of birthday of Lord Krishna as birthday of God in India Guru says that the face that utters this should get scorched. (8) At another place referring to the same story Kabir asks that if (as the story goes in Hinduism) God was born as Lord Krishna as the son of Nand then who was the father of Nand and when there was no earth or sky where did this Nand, who is said to be father of God, reside. God that Kabir knows does not get into any trouble (unlike Lord Krishan) and does not have a father or mother. (9) Now if God does not take birth, then how did he come into existence? The next word or characteristic is an answer to this question. “**Saibhm**” means something that comes into existence on its own. Repudiating the concept of idol worship prevalent in Hinduism and many other religions Sikhism states it in crystal clear terms that no one has created or can create God. In fact, the question of creation does not arise as God was, is and will always be in existence for all times to come. (10) Besides it has been stated in Guru Granth Sahib that no one knows and will ever know God in full. God is remembered with adjectives like “Agaadh” (unfathomable) or “Agam” (Unreachable) or “aprumper” (infinite) at every single page of Guru Granth Sahib. If we do not know and nor will ever know God in full, how can we describe the origin of God. Whosoever is doing so is telling a fib. Given the above facts it is logical and safe to assume that God is “**Saibhm**” i.e. one who came into being on its own. No one knows and nor will ever know when and how.

Gur Parsad: Just as we cannot measure this cosmos to its exactness, but we can still understand and realize the enormity of its vastness, similarly even though we cannot describe God in full, we can still comprehend and realize it. How can we do it? Third part of this opening verse is an answer to this question. It has two words “**Gur**” and

“Parsad” in it. Gur, Guru and Satgur are synonymous words in Sikhism. One major pitfall in the understanding of this word is its association with Sikh gurus in person or any other person known as Guru. Even though Sikh Gurus were known among the Sikhs and others as gurus but they never called themselves a guru in the sense this word is used in Guru Granth Sahib. They were careful enough to maintain this distance and difference as Guru in Sikhism is not a person but something that eradicates our ignorance. Something that is beyond death or birth, something that pervades this cosmos. (11) The text Granth Sahib is also called Guru in this sense. The text itself is not Guru but the knowledge, the guidance that we get from it is Guru. It is noteworthy that in Guru Granth Sahib multiple times Guru is called **“bibek”** meaning discerning intellect or rational thinking that seeks truth. (12) It goes without saying that all knowledge that mankind has gained so far is the outcome of our rational thinking. That is how Guru leads us from ignorance to knowledge, from darkness to light. It is symbolically stated in Guru Granth Sahib that the locked secrets of the order that operates this cosmos can only be opened with the key from Guru. (13) History is witness to the fact that man has been able to unravel the secrets of nature only with the help of logic, reasoning and rational thinking. The second word **“parsad”** means blessing. Knowledge of God or understanding of God is not something that can be force learned, it is a blessing, a kind of gift. In fact, all knowledge is like this. No one can work hard to be an Einstein or Darwin. Einstein is born not made. It is for this reason that Sikhism denounces practices like austerity, self-denial or torture, asceticism and other rituals for spiritual upliftment. Joined together **“Gur Parsad”** means blessing of Guru. We can understand or realize God only with the blessing of the Guru. Let me make it clear here. Blessing does not mean that it is a random lottery drawn by Guru to be given to any person on the street. It is the fruit of hard work. Remember that Guru is not a person but knowledge that eradicates our ignorance. We need to work hard for this knowledge but it will bear fruit only when blessed by Guru. Even Einstein has to work hard to be an Einstein. There are no mathematical formulae of hard work to earn this blessing. Because there are millions of variables that cannot be captured in a single formula. But we still have to work hard but whether it will bear fruit or not is up to God or Guru. Just as we cannot be a referee and a player at the same time, similarly we cannot judge our own work in this context. This judgement by Guru is his blessing.

Traditional Concept of God Vs Sikh Concept of God

It is clear that the concept of God in Sikhism is a novel concept, totally different from the traditional religions. It is a revolution or coup against the traditional religious thought. The main reason for this break from the traditional concept is that unlike most of the existing religions, Sikhism is not based on any revelation or spiritual intimations. Instead, it is based on a thorough analysis of all the existing religious texts plus a keen and astute observation of nature and society. As I said before, Guru Nanak and his successors were erudite and well taught persons who were also proficient in multiple languages. They did a very deep and thorough analysis of the existing religions and the society they lived in. Being a precocious child, Guru Nanak quickly acquired knowledge leaving his teachers wonderstruck. At the tender age of 9 he challenged the family priest about the rationale behind the sacred thread (*janeau* or *upanayana*) and refused to wear it. His reputation as a genius and knowledgeable person secured him the job of a treasurer or revenue minister (14) for Nawab Daulat Khan Lodhi of Sultanpur who controlled the whole of Punjab and Saharanpur (present day UP) state. Guru Nanak served in this position for more than a decade. It is noteworthy that besides being located on the trade route from Lahore to Delhi, those days the city of Sultanpur was also famous centre of Islamic education. Even Aurangzeb and Dara Shikoh are said to have got their education from Sultanpur Lodhi. Earlier during 1st to 6th century AD, when it was known as Sarwanpur, it was a great learning centre for Buddhism. Guru Nanak used this opportunity to mingle and converse with the scholars at Sultanpur Lodhi. His tenure as finance minister for such a large state helped him understand the economic and political structure of the society, he lived in. Once he formed his ideas in full, he decided to share it with the world at large. He was absent from his official duties for three days during which he was chalking out his

plan and strategy. (15) Everybody including the Nawab were worried about him. When he came back after three days he apprised them of his decision to leave his job and go on travels to share his ideas with world at large. He did not renounce the world and became a *sanyasi* or mendicant. By this time, he was a married man with two kids. He received his dues amounting to Rs 847 for his job as a treasurer. (16) It was a huge amount worth many millions in today's terms. He took his family and kids to his in laws and bought more than 100 acres of land for them. Having ensured their safety and financial security, he launched on his journeys. That was the start of spread of Sikhism. He carefully selected the route of his travels so that he can visit all the known learning centers of his time and engage in fruitful discussions with the religious heads wherever he went. To enumerate the divergence of Sikh concept from the traditional concept of God, we can list following points.

1. Sikhism replaces blind faith with logic, rationality and reasoning as a means to realize and understand God. There is lot of stress on being rational or "*bibek*" in Guru Granth Sahib. "*Bibek*" is a Punjabi word meaning discriminating and perceptive intellect that can sift truth out of falsehood and help you choose the correct path. So much so that "*bibek*" has been called Guru, the one who unlocks the secrets of God and nature, the one who takes you out of darkness into light. Emphasis and focus on being rational makes Sikhism a close cousin of science leaving traditional religions (like Christianity, Islam and Hinduism to name a few) way behind as its very distant relatives.
2. Unlike traditional religions Sikhism does not make any illogical and irrational claim to know God in full detail. Instead, its focus is to understand God. It does not say when God created this earth and universe or what happens after our death. Its focus is to understand the way god operates this cosmos and be a knowledgeable but subservient partner of this operation. As per Sikhism this is what will give us the real happiness and peace of mind.
3. There is a very popular truism or cliché that says that all religions are different paths leading to the same destination called God. This is an irrational but clever way of justifying all religious practices. Sikhism rejects this and instead believes that no matter which religion one belongs to, one has to follow the same path to reach God. You don't even have to belong to any specific religion to follow this path. Even an atheist can follow this. There are three basic minimum requirements to tread on this path. "*Kirat Karo*" i.e., practice an honest living; "*Naam Japo*" i.e., Understand and follow the order operating this universe; "*Vand Shako*" i.e., be empathetic and share your resources and knowledge with the needy.
4. Sikhism identifies two forces operating, but controlled by God, in this universe. One is responsible for all the creation and is driven by hubris or ego, greed, anger, love and lust. Everybody has it and no life is possible without it. This is called "*Dhaat*". The other force is the understanding of this operation that helps to get in sync with God. This is called "*Liv*". Each one of us have both forces in us but in varying proportions. "*Dhaat*" is the mad race that mesmerizes a person in such a forceful way that he starts living in a pipedream and becomes oblivious of everything around but his own self. Even the harsh reality like death does not come to his mind. "*Liv*" is the force of reason and rationality that punctures this pipedream and help him see the bigger force operating behind this force of "*Dhaat*". This is the force of the order by which God is operating this universe realized by "*Liv*".
5. Sikhism rejects the theory of incarnation of God. Guru makes a very astute observation that all those worshipped today as incarnations of God or his prophets were in fact kings or influential persons of their times. Guru further said that even these people were unable to describe God in full. (17) If they were really a reincarnation of God or sent by God, then they should know God in full for sure. But none of them did. In a beautiful verse at page 350 Guru juxtaposes the petty achievements of the so-called incarnations of God in Hinduism with what God has done or is capable of doing. When translated into English it shows how petty are

the achievements of these incarnations as compared to God who created this cosmos. At the most they killed a rival king or a bad person while God created this atmosphere and seamed fire with water. (18)

6. Sikhism does not believe in rebirth or transmigration of soul. The theory of transmigration or metempsychosis believes that a certain part of an individual persists after his/her physical death and is transferred to one or more successive lives. This immortal part is called "*aatma*" i.e., spirit or soul. Sikhism does believe that there is a cycle of birth and death going on perpetually on this earth, but it rejects the idea of transmigration of soul into different bodies. It is interesting and illuminating to note that the word "*aatama*" appears only 11 times in 1429 pages of Guru Granth Sahib and that also in the meaning of self and not soul or "*aatama*" which is said to be migrating into different bodies. This is an incontrovertible and irrefutable proof of the negation of the theory of transmigration of "*aatama*" or soul. The basic premise of this theory is the concept of karma that decides the next birth the soul or "*aatama*" will take on. Guru demolishes this premise by asking what type and who performed the karma to trigger the start of this creation. Guru further says that instead of karma, this cycle of birth and death is just a show enacted by God himself. No karma is involved now or at the start. (19)
7. God in Sikhism is devoid of any supernatural element. There is no place for miracles as God runs this universe in a set order and does not allow anyone to interfere in this order. This order operates without any fear and enmity towards none.
8. Sikhism does not recognize any middleman between God and man. God in Sikhism does not function through any prophet or messiah. At the end of the day apart from your own good deeds no one, be it Jesus, Mohammad, Rama or Krishna or any other prophet, will come to your rescue. What matters is the work you do, not the faith or prophet you follow.
9. Priest plays a pivotal role in traditional religions but they do not play any important role in Sikhism. In fact, after observing the role played by Brahman (Hindu Priest), a Yogi and a Qadi (Muslim Priest) Guru Nanak called them instruments of destruction in society.
10. Sikhism rules out the existence of atheism. Traditional religions have concepts like apostate or "*Kafir*" for those who do not have faith in their gods or atheists for those who deny the existence of god altogether. Sikhism denies the possibility of someone being an atheist. It is possible to deny the existence of traditional God, but it is not possible to deny the existence of God as described and conceived in Sikhism. Even if you deny the existence of God, the laws by which God operates this universe still apply on you. In fact, Sikhism looks at the issue differently. All of us are either "*manmukhs*" (following the dictates of our minds) or "*gurmukhs*" (following the dictates of our rational intellect or Guru).
11. God in Sikhism is dynamic as opposed to the static god in traditional religions who created this universe and is now sitting in his heaven. As opposed to this God in Sikhism is active in his creation, enjoying and controlling it.
12. There is no concept of heaven or hell in Sikhism. There is no such place as heaven or hell. In fact, to have a desire for such a place is considered a kind of distraction from the path of God.
13. There is no set doomsday for verdict by God in Sikhism. God is instantly deciding every moment.
14. The existence of Satan is also denied. Everything good or bad is coming from God as per the operation of its inexorable laws.
15. All rituals like idol worship, pilgrimages to wash your sins away, donation for a place in heaven, worship or prayer by priests on your behalf etc. are severely denounced and jettisoned in Sikhism.

Theory and Practice

One final question is if what I have described above is really practiced by Sikhs in their lives or in Gurudwaras. The answer is both yes and no. At the moment Sikhism is in the firm grip of the python called Hinduism and there is a

persistent effort to destroy its uniqueness so as to make it easy to swallow. However, there are still enlightened Sikhs who practice the real Sikhism. Dirty politics is also playing its part. A web of fictitious mythical stories has been built around the lives of Sikh Gurus to confuse and misdirect the readers. Dasam Granth, a parallel text to Guru Granth Sahib, has been created to bamboozle and mislead the Sikhs. Even though practice by Sikhs is important, but what is even more important is to know if Guru Granth Sahib provides philosophical and theoretical support to this concept of God. I have given adequate references from the text to support my assertions. An average Sikh in today's world might be disoriented from the right path due to some misguidance, duress or compulsion but it also becomes incumbent upon the intellectual community of the world to come forth in support of the truth. Not that truth is helpless. But because it is in our own interest to do so. In the end I would like to quote Guru Nanak again. At page 1245 he says that "Prudence lies in serving the Truth, this will earn you respect. Prudence lies in understanding the Truth and sharing it with others. Nanak says this is the right path, all else is a distraction." ਅਕਲੀ ਸਾਹਿਬੁ ਸੇਵੀਐ ਅਕਲੀ ਪਾਈਐ ਮਾਨੁ ॥ ਅਕਲੀ ਪੜ੍ਹੂ ਕੈ ਬੁਝੀਐ ਅਕਲੀ ਕੀਚੈ ਦਾਨੁ ॥ ਨਾਨਕੁ ਆਖੈ ਰਾਹੁ ਏਹੁ ਹੋਰਿ ਗਲਾਂ ਸੈਤਾਨੁ ॥੧॥ {ਪੰਨਾ ੧੨੪੫}

References & Notes:

1. "Gurmukhi" means from the mouth of Guru. It got its name because Guru Angad, the second Sikh Guru, organised the script in a systematic way and created an Alphabet for teaching this language to people. Verses of Kabir who lived in Varanasi and Dhanna who lived in Rajasthan is incontrovertible evidence of this language being spoken in the entire north India including present day Pakistan. His initiative bore fruit and within few decades there was 100% literacy rate among Sikhs. However, the forces opposed to Sikhism started a false but successful propaganda that Punjabi script has been created by Guru Angad. This created a chasm that still persists between Punjabi language and its non-Sikh speakers. The hidden purpose of this propaganda was to fence these non-Sikhs away from Sikhism.
2. Recently some scholars have started challenging this pronunciation which in my opinion is neither supported by Guru Granth Sahib nor by history. Stalwarts in Sikh scholarship like Prof Sahib Singh and Bhai Kahn Singh support this pronunciation. I believe these scholars who challenge this pronunciation have been carried away by the thrill of being different or "original".
3. To support this assertion some quotes from Guru Granth Sahib along with their English translation are given below.

ਕਈ ਜੁਗਤਿ ਕੀਨੋ ਬਿਸਥਾਰੁ॥ ਕਈ ਬਾਰ ਪਸਰਿਓ ਪਾਸਾਰੁ॥ ਸਦਾ ਸਦਾ ਇਕੁ ਏਕੰਕਾਰੁ॥ ਪੰਨਾ 276 (Billion ways of creation, Billion times expansion, Rests in Oneness all the time.) Page 276

 - ਨਾਨਾ ਬਿਧਿ ਕੀਨੋ ਬਿਸਥਾਰੁ॥ ਪ੍ਰਭੁ ਅਬਿਨਾਸੀ ਏਕੰਕਾਰੁ॥ ਪੰਨਾ 284 (The imperishable Creator resting in Oneness, Expands into multiple creations.) Page 284
 - ਤਿਸੁ ਭਾਵੈ ਤਾਂ ਕਰੇ ਬਿਸਥਾਰੁ॥ ਤਿਸੁ ਭਾਵੈ ਤਾਂ ਏਕੰਕਾਰੁ॥ ਪੰਨਾ 294 (Expands at his will, at his will collapses into oneness) Page 294
 - ਜਲਿ ਥਲਿ ਮਹੀਅਲਿ ਪੂਰਿਆ ਸੁਆਮੀ ਸਿਰਜਨਹਾਰੁ॥ ਅਨਿਕ ਭਾਂਤਿ ਹੋਇ ਪਸਰਿਆ ਨਾਨਕ ਏਕੰਕਾਰੁ॥ ਪੰਨਾ 296 (Filled to the brim are land, water and sky, God is spread out and extant in all directions in different ways.) Page 296
 - ਏਹੁ ਪਰਪੰਚੁ ਖੇਲੁ ਕੀਆ ਸਭੁ ਕਰਤੈ ਹਰਿ ਕਰਤੈ ਸਭ ਕਲ ਧਾਰੀ॥ ਹਰਿ ਏਕੋ ਸੁਤੁ ਵਰਤੈ ਜੁਗ ਅੰਤਰਿ ਸੁਤੁ ਖਿਚੈ ਏਕੰਕਾਰੀ॥ ਪੰਨਾ 507 (Sustained by his energy is this Creation, once he defuses this energy everything collapses into a singularity.) Page 507
 - ਸਾਂਗ ਉਤਾਰਿ ਬੰਮਿਹਰਿ ਪਾਸਾਰਾ॥ ਤਬ ਏਕੋ ਏਕੰਕਾਰਾ॥ ਪੰਨਾ 736 (Once this spectacle of creation is over, then it is The One, the only one) page 736
 - ਬਰਨੁ ਚਿਹਨੁ ਨਾਹੀ ਕਿਛੁ ਰਚਨਾ ਮਥਿਆ ਸਗਲ ਪਸਾਰਾ॥ ਬਣਿਤ ਨਾਨਕੁ ਜਬ ਖੇਲੁ ਉਝਾਰੇ ਤਬ ਏਕੋ ਏਕੰਕਾਰਾ॥ ਪੰਨਾ 999 (Cannot be described or recognised by this transitory creation, once this act of creation ends, then only oneness remains) Page 999
 - ਏਕੋ ਤਖਤੁ ਏਕੋ ਪਤਿਸਾਹੁ॥ ਸਰਬੀ ਥਾਈ ਵੇਪਰਵਾਹੁ॥ ਤਿਸ ਕਾ ਕੀਆ ਤ੍ਰਿਭਵਣ ਸਾਹੁ॥ ਓਹੁ ਅਗਮੁ ਅਗੋਚਰੁ ਏਕੰਕਾਰੁ॥ ਪੰਨਾ 1188 (One kingdom, one ruler, pervades every space unchallenged, creating everything, this oneness is unfathomable) Page 1188
 - ਹਰਿ ਸਿਮਰਿ ਏਕੰਕਾਰ ਸਾਚਾ ਸਭੁ ਜਗਤੁ ਜਿੰਨਿ ਉਪਾਇਆ॥ ਪੰਨਾ 1113 (Remember and meditate on this singularity that expanded into this universe) Page 1113

4. Guru explains this in detail at page 284 of Guru Granth Sahib. Original verse in Panjabi with its English translation is given below. ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲੇ ਜੰਤੁ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਖੰਡ ਬ੍ਰਹਮੰਡ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਸਿਮ੍ਰਿਤਿ ਬੇਦ ਪੁਰਾਨ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਸੁਨਨ ਗਿਆਨ ਧਿਆਨ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਆਗਾਸ ਪਾਤਾਲ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲ ਆਕਾਰ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਪੁਰੀਆ ਸਭ ਭਵਨ ॥ ਨਾਮ ਕੈ ਸੰਗਿ ਉਧਰੇ ਸੁਨਿ ਸ੍ਰਵਨ ॥ ਕਰਿ ਕਿਰਪਾ ਜਿਸੁ ਆਪਨੈ ਨਾਮਿ ਲਾਏ ॥ ਨਾਨਕ ਚਉਥੇ ਪਦ ਮਹਿ ਸੇ ਜਨੁ ਗਤਿ ਪਾਏ ॥੫॥ {ਪੰਨਾ ੨੮੪} (Naam creates and supports all creatures; Naam forms and sustains entire cosmos; Naam causes creation of all religious texts: Naam is the base of all knowledge; Naam maintains all regions; Naam shapes all forms; Naam props up all realms; Understanding this Naam is enlightenment; the blessed one get this understanding; They get deliverance from illusion and realize the truth.)
5. As in the following verse it has been stated repeatedly in Guru Granth Sahib that God first created itself then created the laws of creation. And now he is enjoying the creation sitting in and being a part of it. This in nutshell is the meaning of the following verse at page 463 ਆਪੀਨੈਹ ਆਪੁ ਸਾਜਿਓ ਆਪੀਨੈਹ ਰਚਿਓ ਨਾਉ ॥ ਦੁਯੀ ਕੁਦਰਤਿ ਸਾਜੀਐ ਕਰਿ ਆਸਣੁ ਡਿਠੇ ਚਾਉ ॥ਪੰਨਾ 463
6. ਇਕਾ ਬਾਣੀ ਇਕੁ ਗੁਰੁ ਇਕੇ ਸਬਦੁ ਵੀਚਾਰਿ ॥ ਪੰਨਾ 646 (The unique knowledge has one teacher, and one way of learning)
7. The traditional and popular meaning of word Moorat is picture or shape. But it has also been used in Guru Granth Sahib meaning similar to Sanskrit word “Satya” which in English would be energy. Bhai Kahn Singh has supported this meaning in the opening verse we are discussing and has also quoted another example of usage of this word in this sense from page 1252 of Guru Granth Sahib in his Mahan Kosh.
8. ਸਗਲ ਪਰਾਧ ਦੇਹਿ ਲੋਰੇਨੀ ॥ ਸੇ ਮੁਖੁ ਜਲਉ ਜਿਤੁ ਕਹਹਿ ਠਾਕੁਰੁ ਜੋਨੀ ॥੩॥ ਜਨਮਿ ਨ ਮਰੈ ਨ ਆਵੈ ਨ ਜਾਇ ॥ ਨਾਨਕ ਕਾ ਪ੍ਰਭੁ ਰਹਿਓ ਸਮਾਇ ॥੪॥੧॥ {ਪੰਨਾ ੧੧੩੬} (Singing a lullaby to the idol is root cause of all ills, Face that utters the birth of God be scorched. God does not take birth not does he die. Nanak says God permeates this cosmos.) Page 1136
9. ਤੁਮ੍ਹੁ ਜੁ ਕਹਤੁ ਹਉ ਨੰਦ ਕੇ ਨੰਦਨੁ ਨੰਦ ਸੁ ਨੰਦਨੁ ਕਾ ਕੇ ਰੇ ॥ ਧਰਨਿ ਅਕਾਸੁ ਦਸੈ ਦਿਸ ਨਾਹੀ ਤਬ ਇਹੁ ਨੰਦੁ ਕਹਾ ਬੇ ਰੇ ॥੧॥ ਰਹਾਉ ॥ ਸੰਕਟਿ ਨਹੀ ਪਰੈ ਜੋਨਿ ਨਹੀ ਆਵੈ ਨਾਮੁ ਨਿਰੰਜਨੁ ਜਾ ਕੇ ਰੇ ॥ ਕਬੀਰ ਕੇ ਸੁਆਮੀ ਐਸੇ ਠਾਕੁਰੁ ਜਾ ਕੈ ਮਾਈ ਨ ਬਾਪੇ ਰੇ ॥੨॥੧੯॥੭੦॥ {ਪੰਨਾ ੩੩੮-੩੩੯} (You say Nand is father of God, then who is father of Nand. Where was this Nand when there was no land or sky? God does not take birth; no is ever in trouble. Kabir says God does not have father or mother.) page 338-39
10. ਆਦਿ ਸਚੁ ਜੁਗਾਦਿ ਸਚੁ ॥ ਹੈ ਭੀ ਸਚੁ ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ ॥੧॥ (True before the beginning, True throughout the ages, is true now & will always be true) Page 1
11. ਸਤਿਗੁਰੁ ਮੇਰਾ ਸਦਾ ਸਦਾ ਨਾ ਆਵੈ ਨਾ ਜਾਇ ॥ ਓਹੁ ਅਬਿਨਾਸੀ ਪੁਰਖੁ ਹੈ ਸਭ ਮਹਿ ਰਹਿਆ ਸਮਾਇ ॥ Page 759. (My Guru is not born nor does he die. An imperishable entity that pervades everywhere.)
12. ਕਹੁ ਕਬੀਰ ਮੈ ਸੇ ਗੁਰੁ ਪਾਇਆ ਜਾ ਕਾ ਨਾਉ ਬਿਬੇਕੋ ॥ Page 793 (Says Kabir discerning intellect is my guru) ਬੁਝੈ ਬ੍ਰਹਮੁ ਅੰਤਰਿ ਬਿਬੇਕੁ ॥੪॥ Page 355 (You get to the truth with discerning intellect)
13. ਜਿਸ ਕਾ ਗਿਹੁ ਤਿਨਿ ਦੀਆ ਤਾਲਾ ਕੁੰਜੀ ਗੁਰ ਸਉਪਾਈ ॥ ਅਨੇਕ ਉਪਾਵ ਕਰੇ ਨਹੀ ਪਾਵੈ ਬਿਨੁ ਸਤਿਗੁਰ ਸਰਣਾਈ ॥ ਪੰਨਾ 204-5 (The key to the locked house of God is with Guru. Try hard you may, but you need help from Guru to open it.) ਗੁਰੁ ਕੁੰਜੀ ਪਾਹੁ ਨਿਵਲੁ ਮਨੁ ਕੋਨਾ ਤਨੁ ਛਤਿ ॥ ਨਾਨਕ ਗੁਰ ਬਿਨੁ ਮਨ ਕਾ ਤਾਕੁ ਨ ਉਘੜੈ ਅਵਰ ਨ ਕੁੰਜੀ ਹਥਿ ॥੧॥ ਪੰਨਾ ੧੨੩੭ (Mind is a house with body as its roof. House is locked and key is with Guru. Only Guru can open the door of this house, none else has got the key) Page 1237
14. One popular but incorrect statement found in many books is that Guru Nanak did a petty job of weighing the grains at Sultanpur. We know for sure that Guru Nanak bought more than hundred acres of land with earnings from his job. This land is still attached to the Gurudwara in Kartarpur (now in Pakistan). If he was doing a petty job, he could not afford to buy such a big property.
15. There are some mythical stories about Guru Nanak having a dive in the river and disappearing for three days to meet God in heaven who gave him instructions. These stories are myths created to subvert the core of Guru Nanak's philosophy.
16. Information about this amount is taken from a video by Dr Manzur Ejaz titled “Classical Poets – Baba Guru Nanak”. Video is available at the following link <https://www.youtube.com/watch?v=P8h521gGc8c>
17. ਜੁਗਹ ਜੁਗਹ ਕੇ ਰਾਜੇ ਕੀਏ ਗਾਵਹਿ ਕਰਿ ਅਵਤਾਰੀ ॥ ਤਿਨ ਭੀ ਅੰਤੁ ਨ ਪਾਇਆ ਤਾ ਕਾ ਕਿਆ ਕਰਿ ਆਖਿ ਵੀਚਾਰੀ ॥੭॥ Page 422. (Kings who ruled in different ages are being called avatars of God. Even they are unable to fathoms the depths of God.)
18. “Creating air God stations earth in space, and seams fire with water. You call Ram great who killed a foolhardy Ravana. O God, your greatness can not be described. You pervade everywhere like a thought. God creates and controls all beings on earth and you call Krishna great who controlled a king cobra. O God, you don't have a husband or wife, you are subtly diffused everywhere. Brahma and Vishnu got lost in wilderness trying to find the end of this universe. God is beyond description; you can't call Krishna great because he killed Kansa. You call Vishnu great for solving the dispute between gods

and demons. But look God is invisible and visible providing equitably to everyone.” The original verse in Punjabi is a beautiful read. ਪਉਣੁ ਉਪਾਇ ਧਰੀ ਸਭ ਧਰਤੀ ਜਲ ਅਗਨੀ ਕਾ ਬੰਧੁ ਕੀਆ ॥ ਅੰਧੁਲੈ ਦਹਸਿਰਿ ਮੁੰਡੁ ਕਟਾਇਆ ਰਾਵਣੁ ਮਾਰਿ ਕਿਆ ਵਡਾ ਭਇਆ ॥੧॥ ਕਿਆ ਉਪਮਾ ਤੇਰੀ ਆਖੀ ਜਾਇ ॥ ਤੂੰ ਸਰਬੇ ਪੂਰਿ ਰਹਿਆ ਲਿਵ ਲਾਇ ॥੧॥ ਰਹਾਉ ॥ ਜੀਅ ਉਪਾਇ ਜੁਗਤਿ ਹਥਿ ਕੀਨੀ ਕਾਲੀ ਨਥਿ ਕਿਆ ਵਡਾ ਭਇਆ ॥ ਕਿਸੁ ਤੂੰ ਪੁਰਖੁ ਜੇਹੁ ਕਉਣ ਕਹੀਐ ਸਰਬ ਨਿਰੰਤਰਿ ਰਵਿ ਰਹਿਆ ॥੨॥ ਨਾਲਿ ਕੁਟੰਬੁ ਸਾਥਿ ਵਰਦਾਤਾ ਬ੍ਰਹਮਾ ਭਾਲਣ ਸ੍ਰਿਸਟਿ ਗਇਆ ॥ ਆਗੈ ਅੰਤੁ ਨ ਪਾਇਓ ਤਾ ਕਾ ਕੰਸੁ ਛੇਦਿ ਕਿਆ ਵਡਾ ਭਇਆ ॥੩॥ ਰਤਨ ਉਪਾਇ ਧਰੇ ਖੀਰੁ ਮਥਿਆ ਹੋਰਿ ਭਖਲਾਏ ਜਿ ਅਸੀ ਕੀਆ ॥ ਕਰੈ ਨਾਨਕੁ ਛਪੈ ਕਿਉ ਛਪਿਆ ਏਕੀ ਏਕੀ ਵੰਡਿ ਦੀਆ ॥੪॥੧॥ {ਪੰਨਾ ੩੫੦}

19. When there was no life, then what karma initiated this cycle of birth and death. This is a show enacted by God. ਜਬ ਕਛੁ ਨ ਸੀਓ ਤਬ ਕਿਆ ਕਰਤਾ ਕਵਨ ਕਰਮ ਕਰਿ ਆਇਆ ॥ ਅਪਨਾ ਖੇਲੁ ਆਪਿ ਕਰ ਦੇਖੈ ਠਾਕੁਰਿ ਰਚਿਨ ਰਚਾਇਆ ॥ ਪੰਨਾ 748

20. Guru says that the qazi does not side with truth and eats filth of lies, Brahman tortures others then takes a cleansing bath, and the yogi is distracted and does not know the right way. All three have become instruments of destruction in the society. ਕਾਦੀ ਕੁੜੁ ਬੋਲਿ ਮਲੁ ਖਾਇ ॥ ਬ੍ਰਾਹਮਣੁ ਨਾਵੈ ਜੀਆ ਘਾਇ ॥ ਜੋਗੀ ਜੁਗਤਿ ਨ ਜਾਣੈ ਅੰਧੁ ॥ ਤੀਨੇ ਚੰਜਾੜੇ ਕਾ ਬੰਧੁ ॥੨॥ Page 662

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ਪੰਡਿਤ” ਭੇਖ ਵਟਾ ਕੇ ਆਇਆ

ਪੰਡਿਤ” ਭੇਖ ਵਟਾ ਕੇ ਆਇਆ
ਵੱਖਰਾ ਰੂਪ ਬਣਾ ਕੇ ਆਇਆ
ਚੌਹ “ਵੇਦਾਂ” ਨੂੰ ਰੱਖ ਇੱਕ ਪਾਸੇ
“ਪੰਜਵਾਂ” ਵੇਦ ਰਚਾ ਕੇ ਆਇਆ
“ਜਨੇਊ” ਤਾਂ ਮਨਮਤਿ ਹੈ ਕਹਿ ਕੇ
ਉੱਤੇ “ਗਾਤਰਾ” ਪਾ ਕੇ ਆਇਆ
“ਤੀਰਥ” ਨਾਹ ਕੇ ਮੈਲ ਨਾ ਲਿੱਥੀ
ਵਿੱਚ “ਸਰੋਵਰ” ਨਹਾ ਕੇ ਆਇਆ
ਮੱਥੇ “ਤਿਲਕ” ਛੱਡ ਧੋਤੀ ਕਖਾਈ
“ਪੰਜ ਕਕਾਰ” ਸਜਾ ਕੇ ਆਇਆ
ਨੰਗੇ ਪਿੰਡੇ ਫਿਰ ਫਿਰ ਥੱਕਿਆ
“ਵੱਖਰਾ ਬਾਣਾਂ” ਪਾ ਕੇ ਆਇਆ
“ਰੱਬ” ਦੇ ਨਾਂ ਤੇ “ਜੱਗ” ਲੁੱਟਣ ਦੀ
ਨਵੀਂ ਹੀ “ਜੁਗਤਿ” ਬਣਾ ਕੇ ਆਇਆ
“ਟੇਵਿਆਂ” ਨੂੰ ਹੁਣ “ਟਪਲੇ” ਦੱਸਕੇ
“ਅਰਦਾਸ” ਦਾ ਭਰਮ ਰਚਾ ਕੇ ਆਇਆ
“ਜਾਗਰੂਕ, ਟਕਸਾਲੀਆਂ” ਕੀ ਗੱਲ ਥੱਕੀ
“ਮਿਸ਼ਨਰੀ” ਨਾਮ ਧਰਾ ਕੇ ਆਇਆ
“ਪੰਡਿਤ” ਭੇਸ ਵਟਾ ਕੇ ਆਇਆ
ਵੱਖਰਾ ਰੂਪ ਬਣਾ ਕੇ ਆਇਆ ।

Rakesh Singh

Pronouncing ੴ

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'ੴ' is the fulcrum of Sikh thought, the first letter of Guru Granth Sahib Ji, and is the unique symbol of Khalsa. Despite this, there is a dilemma in the Sikh Panth regarding the pronunciation of 'ੴ'. The most popular is 'Ik Oankaar'. But this word does not appear even once in Guru Granth Sahib Ji. Oankaar (ੴਅੰਕਾਰ) is there in Gurbani, but not 'Ik Oankaar' (ਇੱਕ ੴਅੰਕਾਰ). The pronunciation of 'Ik Oankaar' was first given in written form by the Udasi sect almost 90 years after the martyrdom of Bhai Mani Singh Ji, later on, Nirmala writers also joined in this series. Had this pronunciation been in use during Guru's time, 'Ik Oankaar' would have been recorded in Gurbani as well. All the names of Almighty have come in Gurbani that were popular at that time, but 'Ik Oankaar' does not appear even once.

The entire dilemma is due to not understanding the difference between 'word' and 'Syllable' (or sign). The latest explanation in this series is the lowest of all. Some intellectuals have started promoting the pronunciation of 'ੴ' as 'Ikko' (ਇੱਕੋ), 'Aiko' (ਏਕੋ) or 'Ek Oh Beant' (ਇਕੁ ਓ ਬਿਅੰਤ).

The pronunciation of 'Ikko' was first given by Radha Swami Dera Beas head Sadh Giani Jaimal Singh and the same was advanced by the writers of Dera Beas. Sadh Jaimal Singh narrated 'ੴ' on the basis of the mantra of Vedanta (Upanishads)- "Aiko Brahm Dutiya Nasiti." The foremost writer of Dera Beas, Dr. T.R. Shingari, in his book on 'Japu' highlighted the linguistic aspects to arrive at the pronunciation of 'ikko,' in line with his Dera head. Nirmal Singh Kalsi was the first Sikh to acknowledge the pronunciation, as given by Sanatani Radha Swami Dera, as written in his book 'Beej Mantar Darshan' in 1996. In other words, prior to 1996, the pronunciation of 'Ikko' was not found in any Sikh tradition, sampradaya, literature, history, or Sikh psyche. The irony is that these intellectuals often argue to liberate Sikhism from the clutches of Brahmanism through the pronunciation of 'Ikko'. Whereas the pronunciation of 'Ikko' in itself has its origin from the mantra of Upanishads, as mentioned above.

Gurbani aspect

If Guru Nanak Sahib had to write in 'word-form', then he could have written 'Ikko' or 'Aiko'. If the objective was only to lay stress on the principle of 'oneness,' then he could have written ॥ਇੱਕੋ॥ Or ॥ਏਕੋ॥, exactly in the way ॥ਜਪੁ॥ is written.

Limiting the unique conceptual symbol 'ੴ' to a 'numeral adjective' is tantamount to diminishing Guru Nanak's ideology of infiniteness. An 'adjective' is always used to understand the importance of the 'noun'. It can be used both in a positive and negative sense. Such as - Ikko Sahib, Ikko Takht, Ikko Pita, or Ikko Vairee (enemy).

Examples of negative connotations are also found in Gurbani. In the verses shared below 'Ikko' is used to denote 'lekha' (accounts), and 'Eka' for 'bedan' (suffering):

ਜੇਹੀ ਸੁਰਤਿ ਤੇਹਾ ਤਿਨ ਰਾਹੁ ॥ ਲੇਖਾ ਇਕੋ ਆਵਹੁ ਜਾਹੁ ॥ (Mehl 1, GGS Page 25)

ਏਕਾ ਬੇਦਨ ਦੁਜੈ ਬਿਆਪੀ ਨਾਮੁ ਰਸਾਇਣੁ ਵੀਸਰਿਆ ॥ (Mehl 1, GGS Page 940)

There are verses in Gurbani where "Ik" is used for a specific group of people, which is a clear deviation from of oneness. Such as:

ਇਕਿ ਵਣ ਖੀਡਿ ਬੈਸਹਿ ਜਾਇ ਸਦੁ ਨ ਦੇਵਹੀ ॥ ਇਕਿ ਪਾਲਾ ਕਕਰੁ ਭੀਨਿ ਸੀਤਲੁ ਜਲੁ ਹੋਵਹੀ ॥

ਇਕਿ ਭਸਮ ਚੜ੍ਹਹਾਵਹਿ ਅੰਗਿ ਮੇਲੁ ਨ ਧੋਵਹੀ ॥ ਇਕਿ ਜਟਾ ਬਿਕਟ ਬਿਕਰਾਲ ਕੁਲੁ ਘਰੁ ਖੋਵਹੀ ॥
 ਇਕਿ ਨਗਨ ਫਿਰਹਿ ਦਿਨੁ ਰਾਤਿ ਨੀਂਦ ਨ ਸੋਵਹੀ ॥ ਇਕਿ ਅਗਨਿ ਜਲਾਵਹਿ ਅੰਗੁ ਆਪੁ ਵਿਗੋਵਹੀ ॥
 ਵਿਣੁ ਨਾਵੈ ਤਨੁ ਛਾਹੁ ਕਿਆ ਕਹਿ ਰੋਵਹੀ ॥ ਸੋਹਨਿ ਖਸਮ ਦੁਆਰਿ ਜਿ ਸਤਿਗੁਰੁ ਸੇਵਹੀ ॥ (Mehl 1, GGS Page 1284)

Could Guru Nanak Sahib make such a word the fulcrum of Sikhi which has no consistency in its usage, neither in Gurbani nor in vernacular language?

The concept of 'Oneness' of the Creator is without a doubt the basic tenet of Gurmat. That is why the structure of the unique symbol 'ੴ' begins with the numerical one 'ੴ'. The Oneness aspect of the creator is expressed through various words in Gurbani, like- ਇੱਕ, ਏਕ, ਇੱਕੋ, ਏਕੋ, ਇਕਸ, ਏਕੰ, etc. But Gurmat does not limit to the idea of 'Oneness' alone. Let us understand through Guru Nanak's own thoughts in which he very clearly considers the idea of Oneness (Aiko) as incomplete, and so, to which ego cannot be cured:

ਏਕੋ ਏਕੁ ਕਹੈ ਸਭੁ ਕੋਈ ਹਉਮੈ ਗਰਬੁ ਵਿਆਪੈ ॥ ਅੰਤਰਿ ਬਾਹਰਿ ਏਕੁ ਪਛਾਣੈ ਇਉ ਘਰੁ ਮਹਲੁ ਸਿਵਾਪੈ ॥
 ਪ੍ਰਭੁ ਨੇੜੈ ਹਰਿ ਦੂਰਿ ਨ ਜਾਣਹੁ ਏਕੋ ਸ੍ਰਿਸਟਿ ਸਬਾਈ ॥ ਏਕੰਕਾਰੁ ਅਵਰੁ ਨਹੀ ਦੂਜਾ ਨਾਨਕ ਏਕੁ ਸਮਾਈ ॥੫॥
 (Mehl 1, GGS Page 930)

The third Guru Amar Das Ji shares similar views, that though everyone would talk about 'Ikko', but in reality, it can only be understood through the realization of Hukam:

ਏਕੋ ਏਕੁ ਸਭੁ ਆਖਿ ਵਖਾਣੈ ॥ ਹੁਕਮੁ ਬੂਝੈ ਤਾਂ ਏਕੋ ਜਾਣੈ ॥ (Mehl 3, GGS Page 1176)

The contemplation of the above verses should make this clear that the 'ੴ' cannot be limited to just the numeral adjective One (ਏਕੋ). These verses make us clear that apart from the Oneness aspect, it is important to realize that He Himself is the Creator of the entire creation and is embodied in His creation.

ਏਕਸੁ ਕੀ ਸਿਰਿ ਕਾਰ ਏਕ ਜਿਨਿ ਬ੍ਰਹਮਾ ਬਿਸਨੁ ਰੁਦ੍ਰ ਉਪਾਇਆ ॥ (Mehl 3, GGS Page 1130)

Only thru the realization of One Creator in the entire creation, one can get rid of Ahankaar (ego). The meaning of 'ahankaar' is that I am (ਅਹੰ) the doer (ਕਾਰ). Guru Nanak Sahib coins a unique word 'Ekankaar' (ਏਕੰਕਾਰ / Ay-kan-kaar) that sets the aim for mankind to set free from the chronic disease of ego (ਅਹੰਕਾਰ). The simple meaning of Ekankaar can be summarized as: The Doer (ਕਾਰ) of the entire creation is One (ਏਕੰ).

In Gurbani Ekankaar appears rhyming with Ahankaar to denote the exact antonym:

ਸੰਤ ਕੈ ਸੰਗਿ ਮਿਟਿਆ ਅਹੰਕਾਰੁ ॥ ਦ੍ਰਿਸਟਿ ਆਵੈ ਸਭੁ ਏਕੰਕਾਰੁ ॥ (Mehl 5, GGS Page 189)
 ਮੇਰੇ ਮਨ ਤਜਿ ਨਿੰਦਾ ਹਉਮੈ ਅਹੰਕਾਰੁ ॥ ਹਰਿ ਜੀਉ ਸਦਾ ਧਿਆਇ ਤੂ ਗੁਰਮੁਖਿ ਏਕੰਕਾਰੁ ॥ (Mehl 3, GGS Page 30)

The doctrine of Oneness (ਏਕੰ), the Hukam as enshrined in His creation (ਕਾਰ), and the challenge to the human mind's chronic disease ego (ਅਹੰਕਾਰ), this all gets beautifully summarized in the contemplation of Ekankaar (ਏਕੰਕਾਰ).

The Pronunciation of ੴ Is Ekankaar (ਏਕੰਕਾਰ)

Our very first question should be, who is the creator of the symbol 'ੴ'? And the second question should be, what pronunciation did the creator himself assign to 'ੴ'?

If the answers to these questions are searched from within the Gurbani, this would lead us to the conclusion that Guru Nanak Sahib himself is the creator of 'ੴ' sign, and he himself assigned Ekankaar (ਏਕੰਕਾਰ) as its pronunciation. Prior to the Guru Nanak's baani neither there was the existence of symbol 'ੴ', nor the word Ekankaar (ਏਕੰਕਾਰ) existed in any scripture or in any language. The word Ekankaar (ਏਕੰਕਾਰ) appears 13 times in the baani of Guru Nanak Sahib Ji, and a total of 37 times in the entire baani of Guru Granth Sahib Ji.

The question is often asked, where is written in Guru Granth Sahib the pronunciation of 'ੴ' as Ekankaar (ਏਕੰਕਾਰ)? But this question applies equally to every pronunciation- Ik Oankar, Ek Oh Beant, Ikko, etc. But we can definitely say that there are some words that do not appear even once in Guru Granth Sahib, such as - Ik Oankar,

Ek Oh Beant. As far as 'ikko' is concerned, we already discussed that this makes the doctrine inconsistent and incomplete.

Yes, there is no direct instruction towards any pronunciation in Guru Granth Sahib Ji. But the fact remains, does not the unique symbol (ੴ) coined by Guru Nanak Sahib Ji and the profound word 'Ekankaar' (ਏਕੰਕਾਰ) show innate closeness? Is not the father of the unique symbol 'ੴ' and the new word 'Ekankaar' (ਏਕੰਕਾਰ) the same? Which other symbol and the word has such union?

The pronunciation of Ekankaar (ਏਕੰਕਾਰ) rhymes with that of Oankaar (ਓਅੰਕਾਰ). Hence many intellectuals on the basis of preconceptions, including Prof Sahib Singh, have failed to pay attention to the independent interpretation of Ekankaar. The word break-up of Ekankaar is often done as follows:

ਏਕੰਕਾਰ = ਏਕ + ਅਕ + ਕਾਰ

Whereas it can easily be understood with the following break-up:

ਏਕੰਕਾਰ = ਏਕੰ + ਕਾਰ।

This break-up will help to understand Ekankaar independent of Oankaar.

'Ekan' (ਏਕੰ) is also used as an independent word in Gurbani:

ਕਹੁ ਨਾਨਕ ਸੁਣਿ ਭਰਥਰਿ ਜੋਗੀ ਪਾਰਬ੍ਰਹਮ ਲਿਵ ਏਕੰ ॥ (Mehl 1, GGS Page 360)

The confusion is due to not distinguishing between 'sign' and 'word'. Assuming 'ੴ' to be a 'word' can never settle the pronunciation. This is because the three units used in its structure- the numerical 'ੴ', the Gurumukhi alphabet 'ੴ', and the artistic line of infinity, would have to be pronounced differently as a principle for word-formation. In this way, the pronunciation of 'ੴ' should be 'pahila' (ਪਹਿਲਾ). The pronunciation of the numeric 'ੴ' in Gurbani is 'pahila', it's not 'Ik'. 'ਮਹਲਾ ੴ' is pronounced as 'Mahila Pahila', and not 'Mahila Ik' (ਸਵਈਏ ਮਹਲੇ ਪਹਿਲੇ ਕੇ ੴ, GGS: Page 1389). So if 'ੴ' is to be pronounced as 'word' or 'abbreviation', then the pronunciation of 'ੴ' will be 'pahila', nothing else.

However, 'ੴ' being the combination of numeric, alphabet, and artistic line, makes it clear that it's free from the standard rules of any language. Hence, it's not a word. The artistic line of infinity makes it unique. It being free from the rules of language makes it a unique 'sign.' One may call it a sign (nishaan) or symbol or syllable or logo, but not a word.

But the preconception of differentiating the three units to arrive at pronunciation is so dominant that scholars who admit it to be a 'logo,' also pronounce it as an 'abbreviation' of a word.

Prof. Devinder Singh Chahal's book is titled- JAP The Essence of Nanakian Philosophy. Readers must pay attention to the new name. Guru Nanak's ideology is popularly known as 'Sikhi' or 'Gurmat'. But Prof. Davinder Singh Chahal preferred to name it "Nanakian Philosophy." This is not only the distortion of Baba Nanak's name but also reduces it to mere philosophy at par with western philosophers. It's under the similar urge of inventing new names, he pronounced 'ੴ' as "Ek Oh Beant", which does not appear even once in Guru Granth Sahib. He writes: "The ੴ has been designated as a **logo** based on the following explanation by Guru Nanak: ਏਕੋ ਸਬਦੁ ਸਚਾ ਨੀਸਾਣੁ ॥ ਪੂਰੇ ਗੁਰ ਤੇ ਜਾਣੈ ਜਾਣੁ ॥੩॥ (ਪੰਨਾ- 1188)"

Prof. Chahal has rightly mentioned it as logo (or sign or nishaan). Interestingly, the verse that he quoted to support it to be a 'nishaan,' also give indication towards its pronunciation 'Ekankaar':

ਏਕੋ ਗਿਆਨੁ ਧਿਆਨੁ ਧੁਨਿ ਬਾਣੀ ॥ ਏਕੁ ਨਿਰਾਲਮੁ ਅਕਥ ਕਹਾਣੀ ॥

ਏਕੋ ਸਬਦੁ ਸਚਾ ਨੀਸਾਣੁ ॥ ਪੂਰੇ ਗੁਰ ਤੇ ਜਾਣੈ ਜਾਣੁ ॥੩॥

ਏਕੋ ਧਰਮੁ ਦ੍ਰਿੜੈ ਸਚੁ ਕੋਈ ॥ ਗੁਰਮਤਿ ਪੁਰਾ ਜੁਗਿ ਜੁਗਿ ਸੋਈ ॥

ਅਨਹਦਿ ਰਾਤਾ ਏਕ ਲਿਵ ਤਾਰ ॥ ਓਹੁ ਗੁਰਮੁਖਿ ਪਾਵੈ ਅਲਖ ਅਪਾਰ ॥੪॥

ਏਕੋ ਤਖਤੁ ਏਕੋ ਪਾਤਿਸਾਹੁ ॥ ਸਰਬੀ ਥਾਈ ਵੇਪਰਵਾਹੁ ॥

ਤਿਸ ਕਾ ਕੀਆ ਤ੍ਰਿਭਵਣ ਸਾਹੁ ॥ ਓਹੁ ਅਗਮੁ ਅਗੋਚਰੁ ਏਕੰਕਾਰੁ ॥੫॥ (Mehl 1, GGS Page 1188)

But instead of searching for the pronunciation from Gurbani itself, Prof. Chahal preferred to coin a new word- Ek Oh Beant (ਇਕੁ ਓ ਬੇਅੰਤ). Despite admitting it to be a 'logo' (nishaan or sign), he pronounced it as an 'abbreviation': "... it is clear again that in Nanakian Philosophy, the Eternal Entity (God) has been addressed as ੴ. ੴ (One) stands for 'One and Only'. ਓ stands for 'Oh' ('That'). Extended end (line) stands for 'Infinite'. Therefore, ੴ can be pronounced as ਇਕੁ ਓ ਬੇਅੰਤ (Ek Oh Beant) in Punjabi and as 'The One and Only, that is Infinite' in English."

On what basis did Prof. Chahal conclude the pronunciation of the artistic line of infinity to 'Beant'? If someone finds a more profound expression than 'beant,' how can that be wrong? Such as- anant, apaar, aseem, aprampaar, etc. In Gurbani, 'apaar' is used much more frequently than 'beant'. How can the pronunciation of 'Ek Oh Apaar' be considered wrong?

The probable answer to these questions is that Prof. Davinder Singh Chahal has a liking for the pronunciation of ੴ as "Ek Oh Beant" in the same way as he likes the term "Nanakian Philosophy" rather than 'Gurmat'. We are not discussing personal likings. We are trying to search for the pronunciation as given by Guru Nanak Sahib himself. It would have been wiser, if Prof Chahal after concluding ੴ to be a logo (nishaan), could have avoided pronouncing it as an abbreviation. ੴ is neither a word nor an abbreviation of any word. It's a unique conceptual sign and complete in itself.

As soon as we conclude that it is a sign (nishaan), then its pronunciation does not depend on the three units used in its structure. In other words, as a 'sign', it is an independent 'syllable'. For which 'ੴ', 'ੴ', and 'line' cannot be separated for pronunciation. Therefore, to say as follows would be wrong:

'ੴ' = ਏਕ / ਇੱਕ / ਪਹਿਲਾ;

'ੴ' = ਓਅੰ / ਅਓ / ਓਹ / ਓ;

'ਰੇਖਾ' = ਕਾਰ / ਬੇਅੰਤ / ਅਪਾਰ।

This method is wrong. It is indeed wrong.

ੴ is neither a word form nor an abbreviated form, it is an independent letter. The pronunciation of the symbol 'ੴ' as a whole is 'Ekankaar.' ੴ = ਏਕੰਕਾਰ. This is how it should be considered.

Few examples of other popular symbols

The symbol born out of Guru Nanak's imagination cannot be compared with any other symbol, but examples can definitely help us to understand the subject:

ॐ: The pronunciation of this symbol that first appeared in Rig Veda is 'Om'. It is entirely composed of the linguistic script, yet it's established not as a word, but as a religious symbol of the Hindus. Hence, its pronunciation is free from linguistic rules. Linguistically it should have been pronounced as 'Oon' (ਊਨ), but its pronunciation is 'Om' (ਓਮ). No one challenges it, despite it does not follow linguistic rules.

\$ or: The symbol of American currency is pronounced as 'dollar.' Its pronunciation has no relation to the units used in its formation 'S' and 'l'. Whereas, the Indian currency symbol merely hints towards the pronunciation of 'Rupee' as it has the Hindi alphabet 'रु.' But pronunciations of \$ or can never be understood by imposing linguistic rules on it. The Creator of these symbols, the Reserve Bank of India for '₹,' has every right to decide on the pronunciation.

1st: It will be interesting for the reader to understand this. It's made of numeric '1' and English letters 'st'. Combining this makes it a symbol free from linguistic rules. It is pronounced 'First'. If someone tries to challenge

that numeric '1' is pronounced as 'One,' and so the pronunciation should be 'Onest.' This will be a foolish idea. Despite the fact, that we all know that '1' can never be pronounced as 'fir.' The structure of the symbol only hints toward its pronunciation.

Let's suppose for some reason, the pronunciation of '1st' is forgotten or lost say 50 or 100 years from now. How would the readers pronounce '1st,' when they will see it in the books? Persons with linguistic tilt would pronounce it simply as 'Onest.' Those who would consider it as an abbreviation may pronounce it as 'One State.' If someone would tell them that it should have been pronounced as 'First.' The very first argument would be, how could '1' be pronounced as 'fir.' This is exactly what's happening with 'ੴ'.

'Ikko' pronouncing scholars are in denial of the artistic line of infinity

Writing through script was developed just about 3500 years ago. Whereas humans started expressing themselves with symbols and pictures many thousands of years ago. Guru Nanak Sahib went to the remote corners of the world, he was aware of the story of human evolution. The mother of all scripts is the art of painting. Guru gave a well-deserved place to it, in the Sikh emblem through the artistic line of infinity. The line along-with open-mouthed ੴ (Oora) with its one end untouched by any alphabet, indicates the infiniteness of the Doer. This line makes the Sikh symbol 'ੴ' unique.

The 'numerical One' represents Oneness, the 'artistic line' represents the infiniteness of The Creator, while its realization thru Shabad-Guru is represented by 'open-mouth Oora' in between. Thus, the structure of ੴ and its pronunciation Ekankaar, both are profoundly meaningful and are aligned through consistent doctrine.

But the line hinders the scholars from pronouncing 'Ikko.' To get out of this, the intellectuals decided to deny the line in itself. This compulsion is also reflected in Gulbarg Singh Basi's (US) article 'ੴ IKKO as its Proper Pronunciation.' He analyzes the historical manuscripts (hukam namay) of Guru Sahib and concludes that 'rekha' or line is just a calligraphic extension: "The reader will notice that the shapes of ੴ has a calligraphic extension, even though not as prominent in some cases, and that ੴ has calligraphic extensions in varying shapes."

Note the following explanation for this doubt:

1) If Gulbarg Singh Basi could rephrase and correct the wording as follows, this would bring more clarity: 'The reader will notice that "sometimes" the shapes of ੴ have a calligraphic extension, even though not as prominent in some cases, and that ੴ has calligraphic extension "every time" in varying shapes.' It would become easier for the reader to understand the difference between "sometimes" and "every time."

2) Despite the "calligraphic extension" appearing sometimes with ੴ (in hukam namay), its structure remains intact indicating a numerical one. However, due to the extended line (rekha) joined with 'ੴ' every time, it appears a clear deviation from the structure of oora. It's because of this difference, Basi Ji has to mention- "ੴ has calligraphic extensions in varying shapes."

3) The line in "varying shapes" is in itself proof that it's not part of any linguistic script, but an artistic line of painting. Because it's an artistic line, there is no need for consistency in its structure. The only condition it follows is that the last end of the line does not touch any other alphabet indicating the infiniteness of the Creator.

Bhai Gurdas's testimony needs to be seen without preconceptions

Bhai Gurdas was one of the closest Sikhs to Guru Arjan. There should be no doubt about his dedication and contribution to the compilation of the Adi Granth. If someone has uncertainty about Bhai Gurdas' few verses not being coherent with Gurbani, a serious thinker instead of accusing Bhai Gurdas would ascribe to the adulteration

in the writings assigned to his name. But accusing and belittling Bhai Gurdas appears to have emerged from the egoistic urge to establish themselves as high-ranked intellectuals.

The verse that most of the intellectuals (including Prof. Chahal) quote to accuse Bhai Gurdas is as under:

ਸਤਿਜੁਗ ਸਤਿਗੁਰ ਵਾਸਦੇਵ ਵਵਾ ਵਿਸਨਾ ਨਾਮੁ ਜਪਾਵੈ। ਦੁਆਪੁਰਿ ਸਤਿਗੁਰ ਹਰੀ ਕ੍ਰਿਸਨ ਹਾਹਾ ਹਰਿ ਹਰਿ ਨਾਮੁ ਜਪਾਵੈ।
ਤੂਤੇ ਸਤਿਗੁਰ ਰਾਮ ਜੀ ਰਾਰਾ ਰਾਮ ਜਪੇ ਸੁਖੁ ਪਾਵੈ। ਕਲਿਜੁਗਿ ਨਾਨਕ ਗੁਰ ਗੋਵਿੰਦ ਗਗਾ ਗੋਵਿੰਦ ਨਾਮੁ ਅਲਾਵੈ।
ਚਾਰੇ ਜਾਗੇ ਚਹੁ ਜੁਗੀ ਪੰਚਾਇਣ ਵਿਚਿ ਜਾਇ ਸਮਾਵੈ। ਚਾਰੇ ਅਛਰ ਇਕੁ ਕਰਿ ਵਾਹਿਗੁਰੂ ਜਪੁ ਮੰਤ੍ਰੁ ਜਪਾਵੈ।
ਜਹਾਂ ਤੇ ਉਪਜਿਆ ਫਿਰਿ ਤਹਾਂ ਸਮਾਵੈ ॥ (Bhai Gurdas: Vaar 1 Pauri 49)

We all know that wherever mythological names appear in Gurbani, they have come either to establish the superiority of One Creator over fictional deities, or to reject them, or it is just for the sake of reference. But why is this principle not applied to the writings of Bhai Gurdas? The above-mentioned verse clearly establishes the profoundness of 'waheguru' contemplation over mythological deities.

The biasedness towards Bhai Gurdas results in missing the unique poetic style used in the above-mentioned verse that can help us to comprehend the verses that are testimony to the topic in discussion. Vaar1 Pauri 49 also describes the structure of 'Waheguru' (ਵਾਹਿਗੁਰੂ). Vava (ਵਵਾ), Haha (ਹਾਹਾ), Gaga (ਗਗਾ), Rara (ਰਾਰਾ) are the alphabets used poetically to brief the 'structure' of 'Waheguru' (ਵਾਹਿਗੁਰੂ).

Prof. Davinder Singh Chahal has wrongly accused Bhai Gurdas to distort the pronunciation of ੴ:

"Bhai Gurdas has pronounced ਏਕਾ (one) as ਏਕੰਕਾਰੁ (Ekankaar) and ਊੜਾ (Oora) as ਓਅੰਕਾਰੁ (Oankaar). Therefore, ੴ should be pronounced as ਏਕੰਕਾਰੁ ਓਅੰਕਾਰੁ (Ekankaar Oankaar) according to Bhai Gurdas' interpretation. However, ੴ is being pronounced as ਏਕੁ ਓਅੰਕਾਰੁ (Ek Oankaar) in general by the Sikhs at large. Nevertheless, it becomes clear that Bhai Gurdas was the first scholar, who declared open Oora (ਓ) as ਓਅੰਕਾਰੁ (Oankaar)."

A few questions can be raised this point:

1) According to Prof. Chahal, Bhai Gurdas's description leads to the 'Ekankaar Oankar'. Can he give even a single reference from old texts or any jathebandi or samprada that may have used such pronunciation at any given time in history? If 'Ekankaar Oankar' pronunciation never gained any attention among the Sikh psyche, then the problem lies with the intellectuals in their deliberate attempt to distort the interpretation.

2) Why the reference is given only to Vaar 3 Pauri 15 (that too in the wrong sense)? Bhai Gurdas Ji has used 'Ekankaar' in many other words as well. An attempt to study various usages of 'Ekankaar' along with the Bhai Gurdas' unique poetic style would have been wiser.

Bhai Gurdas was contemporary of the Fourth, Fifth, and Sixth Guru. His writings stamp the 'Ekankaar' pronunciation of ੴ. But as we have been repeating, again and again, failing to differentiate between 'word' and 'sign,' the verses that describe the 'structure' of ੴ are misconstrued to be for 'pronunciation.'

We have added commas (,) to these verses to make our point clear. These verses are:

ਏਕਾ, ਏਕੰਕਾਰੁ ਲਿਖਿ ਦੇਖਾਲਿਆ ।

ਊੜਾ ਓਅੰਕਾਰੁ, ਪਾਸਿ ਬਹਾਲਿਆ । (Bhai Gurdas: Vaar 3 Pauri 15)

A similar viewpoint is mentioned in another verse also:

ਏਕੰਕਾਰੁ, ਇਕਾਂਗ ਲਿਖਿ, ਊੜਾ ਓਅੰਕਾਰੁ ਲਿਖਾਇਆ । (Bhai Gurdas: Var 39 Pauri 1)

Both the above-mentioned verses describe the 'structure' of ੴ, not the 'pronunciation.' A similar poetic style of rendition was used in Vaar1 Puri 49 to describe the structure of 'Waheguru,' which we mentioned to have been missed by the scholars. Vishnu, Hari, Govind & Ram represents Vava, Haha, Gaga & Rara of 'Waheguru,' and are not to be confused for pronunciation. Pronunciation 'Waheguru' is very clearly written in the verse. Similarly, the pronunciation 'Ekankaar' is very clearly mentioned in both of the above verses. 'Eka' (ਏਕਾ) or Ikaang (ਇਕਾਂਗ) is to represent a numerical one (੧); while 'Oankaar' (ਓਅੰਕਾਰੁ) is to represent open-mouth 'Oora' (ਓ). 'Eka,' 'Ikaang'

or 'Oankaar' should not be confused for pronunciation. Moreover, there's a clear indication that the verses describe the structure, as Bhai Gurdas specifically mentions 'writing' or 'likh' (ਲਿਖਿ) in both these verses.

Please note, that the verses being in poetical rendition do not mention the artistic line of infinity. Similarly, in the description of 'Waheguru,' Bhai Gurdas mentions Vava, Haha, Gaga, and Rara, but there's no mention of Sihaari (ਸਿਹਾਰੀ), Ounkad (ਔਂਕੜ), and Dulkanad (ਦੁਲੈਂਕੜ).

Because 'Oora Oankaar' is written in these verses, many have wrongly concluded that Bhai Gurdas indicated to pronounce 'Oora' as 'Oankaar.' Bhai Gurdas has mentioned 'Oankaar' specifically to indicate the structure of open-mouth 'oora.' This is because, in Guru Granth Sahib Oankaar (ਓਅੰਕਾਰ) always appear with open-mouth Oora(ਓ).

This is like saying A for Apple or Oora Oonth (ਊੜਾ ਊਂਠ). Obviously, here the idea is to give knowledge about alphabets A & Oora. Neither A is to be pronounced as Apple nor the Oora as Oonth. It is very much possible that the Gurumukhi kaida (alphabet list booklet) at the time of Bhai Gurdas had Oora Oankaar (ਊੜਾ ਓਅੰਕਾਰ) to represent open-mouth Oora. Bhai Gurdas might have simply decided to use the popular terminology of his time.

The above verses can simply be interpreted as follows:

Ekankaar is shown by writing Eka (numerical One),

Then Oora as of Oankaar is placed aside. (Vaar 3 Pauri 15)

For Ekankaar, Ikaang (numerical one) is written, then Oora as of Oankaar is written. (Var 39 Pauri 1)

Hence, we can conclude that Bhai Gurdas has described the structure of the unique conceptual symbol ਓ in Vaar 3 Pauri 15 and Vaar 39 Pauri 1. In both of the verses, he clearly mentions 'Ekankaar' as its pronunciation.

Bhai Gurdas in another verse summarizes as follows:

ਪੰਜੇ ਏਕੰਕਾਰ ਲਿਖਿ ਅਗੋਂ ਪਿਛੀਂ ਸਹਸ ਫਲਾਇਆ। (ਭਾਈ ਗੁਰਦਾਸ: ਵਾਰ ੩੯ ਪਉੜੀ ੨)

Meaning: (From Guru Nanak to Guru Arjan Ji) All the Five Gurus wrote Ekankaar, and spread the message to innumerable (humanity) on all sides.

The real irony is that Bhai Gurdas didn't write 'Ik Oankaar' (ਇੱਕ ਓਅੰਕਾਰ) even once, yet he is accused of mispronunciation. However, he repeated make usage of 'Ekankaar' in his verses, but no attention is paid to it. This is due to the baggage of preconceptions.

Conclusion

Ekankaar (ਓ) is Satguru Nanak Ji's personal spiritual idea and blessing to humanity. ਓ is a unique conceptual independent symbol made by Guru Nanak himself, it's pronunciation 'Ekankaar' (ਏਕੰਕਾਰ) is also a new word coined by Guru Nanak Ji. Ekankaar is made by combining Ekan + Kaar (ਏਕੰ + ਕਾਰ), which means 'One Doer.'

Let us conclude the article from the Gurbani verse, which has both 'Aiko' and 'Ekankaar' in a single phrase. Readers can decide for themselves who among the two is the point of discussion. Certainly, 'Aiko' is used as an adjective to describe 'Ekankaari':

ਹਰਿ ਏਕੋ ਸੁਤੁ ਵਰਤੈ ਜੁਗ ਅੰਤਰਿ ਸੁਤੁ ਖਿਚੈ ਏਕੰਕਾਰੀ ॥ (ਮਃ ੮, ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ: ਅੰਗ 507)

This is an abridged English version of a detailed Punjabi article. Readers can check more details on this topic:

<https://www.sikhsaakhi.com/blog/20>

ਅਧਿਆਤਮਵਾਦ ਅਤੇ ਧਰਮ

(Spiritualism and Religion)

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ਕੁਦਰਤ ਨੇ ਇਨਸਾਨ ਨੂੰ ਬੁੱਧੀ ਦਾ ਇਕ ਵਡਮੁੱਲਾ ਵਰਦਾਨ ਪ੍ਰਦਾਨ ਕੀਤਾ ਹੈ। ਇਸ ਬੁੱਧੀ ਦੇ ਵਿਕਾਸ ਕਾਰਨ ਹੀ ਗਿਆਨ ਦੇ ਕਈ ਪ੍ਰਕਾਰ ਦੇ ਵਿਸ਼ੇ ਉਭਰ ਕੇ ਸਾਹਮਣੇ ਆਏ ਹਨ। ਜਿਵੇਂ ਕਿ ਡਾਕਟਰੀ, ਸਾਂਇੰਸ, ਭਗੋਲ, ਗਣਿਤ, ਆਦਿ, ਇਸ ਤਰ੍ਹਾਂ ਦੇ ਬਹੁਤ ਪ੍ਰਕਾਰ ਦੇ ਵਿਸ਼ੇ ਹਨ ਜਿਨ੍ਹਾਂ ਦਾ ਅਧਿਐਨ ਕਰਕੇ ਮਨੁੱਖ ਆਪਣਾ ਗਿਆਨ ਪ੍ਰਫੁੱਲਤ ਕਰਦਾ ਜਾ ਰਿਹਾ ਹੈ। ਇਨ੍ਹਾਂ ਵਿਸ਼ਿਆਂ ਦਾ ਗਿਆਨ ਮਨੁੱਖ ਦੀ ਜੀਵਕਾ, ਸੁਖ ਸਹੂਲਤਾਂ, ਸਰੀਰਕ ਅਰੋਗਤਾ ਅਤੇ ਮੌਝ ਮਸਤੀ ਵਾਸਤੇ ਜ਼ਰੂਰੀ ਹੈ।

ਐਸੇ ਸਭ ਵਿਸ਼ੇ ਪਦਾਰਥਕ ਉੱਨਤੀ ਲਈ ਤਾਂ ਲਾਭਕਾਰੀ ਹੁੰਦੇ ਹਨ ਪਰ ਜੇਕਰ ਪਦਾਰਥਕ ਉੱਨਤੀ ਦੇ ਨਾਲ ਮਾਨਸਕ ਉੱਨਤੀ ਨਹੀਂ ਹੁੰਦੀ ਤਾਂ ਪਦਾਰਥਕ ਉੱਨਤੀ ਦਾ ਲਾਭ ਨਹੀਂ ਹੋ ਸਕਦਾ ਅਤੇ ਸਮਾਜਕ ਜੀਵਨ ਸੁਖਾਵਾ ਨਹੀਂ ਹੋਵੇਗਾ। ਭਾਵ ਪਦਾਰਥਕ ਉੱਨਤੀ ਦੇ ਨਾਲ ਮਾਨਸਕ ਉੱਨਤੀ ਵੀ ਜ਼ਰੂਰੀ ਹੈ ਅਤੇ ਮਾਨਸਕ ਉੱਨਤੀ ਵਾਸਤੇ ਜੋ ਵਿਸ਼ਾ ਹੈ ਉਹ ਹੈ ਅਧਿਆਤਮਵਾਦ ਦਾ। ਇਸ ਨੂੰ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਵੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ।

ਅਧਿਆਤਮਕ ਗਿਆਨ ਮਨੁੱਖ ਨੂੰ ਸਦਾਚਾਰੀ ਬਣਾਉਂਦਾ ਹੈ। ਜਿਸ ਸਮਾਜ ਵਿਚ ਸਦਾਚਾਰੀ ਵਿਅਕਤੀ ਨਹੀਂ ਹੁੰਦੇ ਉਹ ਸਮਾਜ ਕਲੰਕਿਤ ਹੁੰਦਾ ਹੈ। ਐਸੇ ਸਮਾਜ ਵਿਚ ਪਦਾਰਥਕ ਉੱਨਤੀ ਨਾਲ ਕਿਸੇ ਸੁਖ ਦੀ ਪ੍ਰਾਪਤੀ ਨਹੀਂ ਹੋ ਸਕਦੀ। ਇਸੇ ਲਈ ਜੀਵਨ ਨੂੰ ਸੁਖਾਵਾਂ ਬਣਾਉਣ ਲਈ ਹਰ ਸਮਾਜ ਦੇ ਵਿਅਕਤੀ ਸਦਾਚਾਰੀ ਹੋਣੇ ਲਾਜ਼ਮੀ ਹਨ ਅਤੇ ਸਦਾਚਾਰੀ ਜੀਵਨ ਲਈ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਹੋਣਾ ਬਹੁਤ ਜ਼ਰੂਰੀ ਹੈ।

ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਸੁਚੱਜੇ ਗੁਣ ਅਪਣਾ ਕੇ ਸਚਿਆਰ ਹੋਣ ਦਾ ਰਾਹ ਦਸਦਾ ਹੈ। ਇਸ ਨੂੰ ਨੈਤਿਕਤਾ ਦਾ ਸਿਧਾਂਤ ਜਾਂ Law of Morality (ਲਾਅ ਆਫ ਮੋਰੈਲੀਟੀ) ਵੀ ਕਿਹਾ ਜਾ ਸਕਦਾ ਹੈ। ਅਧਿਆਤਮਕ ਗਿਆਨ ਨੂੰ ਰੁਹਾਨੀਅਤ ਦਾ ਗਿਆਨ ਵੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ ਭਾਵ ਇਨਸਾਨ ਦੀ ਰੂਹ ਭਾਵ ਅੰਤਰ ਆਤਮਾ ਦਾ ਗਿਆਨ। ਇਸ ਗਿਆਨ ਰਾਹੀਂ ਅੰਤਰ ਆਤਮਾ ਦੀ ਸੁਧਾਈ ਹੁੰਦੀ ਹੈ। ਇਸੇ ਲਈ ਸੁਚੱਜੇ ਸਮਾਜ ਦੀ ਸਿਰਜਨਾ ਵਾਸਤੇ ਸਮਾਜ ਦੇ ਹਰ ਪ੍ਰਾਣੀ ਵਾਸਤੇ ਅਧਿਆਤਮਕ ਗਿਆਨ ਨੂੰ ਸਮਝਣਾ ਲਾਜ਼ਮੀ ਹੋ ਜਾਂਦਾ ਹੈ।

ਇਸ ਵਿਸ਼ੇ ਨੂੰ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਵੀ ਕਿਹਾ ਜਾਂਦਾ ਹੈ। ਇਸ ਵਿਸ਼ੇ ਦੇ ਸਬੰਧ ਵਿਚ ਭੁਲੇਖਾ ਉਸ ਵਕਤ ਉਤਪੰਨ ਹੋ ਗਿਆ ਜਦੋਂ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਵੱਖਰੀਆਂ ਹਸਤੀਆਂ ਬਣਾ ਦਿੱਤੀਆਂ ਗਈਆਂ। ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਵੱਖਰੀਆਂ ਹਸਤੀਆਂ ਬਣਾਉਣ ਨਾਲ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਉਲਝ ਕੇ ਰਹਿ ਗਿਆ ਹੈ। ਇਸ ਦੇ ਨਾਲ ਹੀ ਇਸ ਵਿਸ਼ੇ ਨੂੰ ਧਰਮ ਦਾ ਵਿਸ਼ਾ ਵੀ ਸਮਝ ਲਿਆ ਗਇਆ ਹੈ। ਇਸ ਅਨੁਸਾਰ, ਇਸ ਵਿਸ਼ੇ ਨੂੰ, ਮਨੁੱਖਾਂ ਦੇ ਆਪਣੇ ਬਣਾਏ ਗਏ ਧਰਮਾਂ ਨਾਲ (ਜਿਨ੍ਹਾਂ ਨੂੰ ਮੈਣ ਮੇਡ ਰਿਲੀਜ਼ਨ ਕਿਹਾ ਜਾਂਦਾ ਹੈ) ਜੋ ਕਿ ਕਰਮਕਾਂਡੀ ਧਰਮ ਹਨ, ਐਸੇ ਅਖੌਤੀ ਧਰਮਾਂ ਨਾਲ ਜੋੜ ਕੇ, ਇਸ ਵਿਸ਼ੇ ਦੀ ਅਸਲੀਅਤ ਹੀ ਖਤਮ ਕਰ ਦਿੱਤੀ ਗਈ ਹੈ। ਇਸੇ ਕਾਰਨ ਅਧਿਆਤਮਵਾਦ ਦੇ ਵਿਸ਼ੇ ਦੀ ਰੂਪ ਰੇਖਾ ਹੀ ਬਦਲ ਦਿੱਤੀ ਗਈ ਹੈ ਅਤੇ ਇਸ ਵਿਸ਼ੇ ਦਾ ਨੈਤਿਕਤਾ ਅਤੇ ਰੁਹਾਨੀਅਤ ਵਾਲਾ ਪੱਖ ਭੁਲਾ ਦਿੱਤਾ ਗਿਆ ਹੈ।

ਅਧਿਆਤਮਵਾਦ ਦੇ ਵਿਸ਼ੇ ਦੀ ਉਲਝਣ ਨੂੰ ਸਮਝਣ ਵਾਸਤੇ ਇਸ ਵਿਸ਼ੇ ਦੀ ਅਰੰਭਤਾ ਵਲ ਝਾਤ ਮਾਰਨ ਨਾਲ ਬਹੁਤ ਕੁਝ ਸਪਸ਼ਟ ਹੋ ਜਾਵੇਗਾ। ਇਸ ਵਿਸ਼ੇ ਦਾ ਪਛੇਕੜ ਸਮਝਦਿਆਂ ਇਹ ਪਤਾ ਚਲਦਾ ਹੈ ਕਿ ਜਦੋਂ ਮਨੁੱਖ ਦੀ ਬੁੱਧੀ ਦਾ ਹਾਲੀ ਵਿਕਾਸ ਨਹੀਂ ਸੀ ਹੋਇਆ ਤਾਂ ਮਨੁੱਖ ਕੁਦਰਤੀ ਮੁਸ਼ਕਲਾਂ ਤੋਂ ਬਹੁਤ ਪਰੇਸ਼ਾਨ ਹੁੰਦਾ ਸੀ। ਉਸ ਸਮੇਂ ਮਨੁੱਖ ਨੂੰ ਇਹ ਹੀ ਸਮਝ ਆਉਂਦੀ ਸੀ ਕਿ ਇਹ ਸਭ ਆਫ਼ਤਾਂ ਉਪਰੋਂ ਅਸਮਾਨ ਵਿਚੋਂ ਆਉਂਦੀਆਂ ਹਨ। ਇਸੇ ਲਈ ਇਹ ਸਮਝਿਆ ਜਾਂਦਾ ਸੀ ਕਿ ਉੱਪਰ ਅਸਮਾਨ ਵਿਚ ਕਿਤੇ ਕੋਈ ਹਸਤੀ ਹੈ ਜੋ ਉਨ੍ਹਾਂ ਤੋਂ ਬਹੁਤ ਡਾਢੀ ਹੈ ਅਤੇ ਉਹ ਹਸਤੀ ਹੀ ਇਹ ਸਭ ਆਫ਼ਤਾਂ ਖੜੀਆਂ ਕਰਦੀ ਹੈ।

ਇਸ ਤਰ੍ਹਾਂ ਵੱਖੇ ਵੱਖ ਥਾਵਾਂ ਤੇ ਵਸਦੇ ਲੋਕਾਂ ਨੇ ਆਪਣੀ ਸਮਝ ਅਤੇ ਭਾਸ਼ਾ ਅਨੁਸਾਰ ਐਸੀ ਹਸਤੀ ਦੇ ਬਹੁਤ ਤਰ੍ਹਾਂ ਦੇ ਨਾਮ ਰੱਖ ਦਿੱਤੇ। (ਸੋਖਿਆਂ ਸਮਝਣ ਵਾਸਤੇ ਇਥੇ ਉਸੇ ਹਸਤੀ ਨੂੰ ਰੱਬ ਜਾਂ ਪਰਮਾਤਮਾ ਆਖ ਕੇ ਜ਼ਿਕਰ ਕੀਤਾ ਜਾਵੇਗਾ)। ਭਾਵ ਇਹ ਕਿ ਇਸੇ ਧਾਰਨਾ ਨੂੰ ਮੁੱਖ ਰੱਖ ਕੇ ਵੱਖੇ-ਵੱਖਰੀਆਂ ਥਾਵਾਂ 'ਤੇ ਜਿਥੇ ਕਿਤੇ ਵੀ ਮਨੁੱਖ ਵਸਦੇ ਸਨ, ਉਨ੍ਹਾਂ ਨੇ ਆਪਣੀ ਸੋਚ ਅਤੇ ਸਮਝ ਅਨੁਸਾਰ ਵੱਖੇ ਵੱਖਰੇ ਕਾਲਪਨਿਕ ਰੱਬ ਭਾਵ ਪਰਮਾਤਮਾ ਘੜ ਲਏ ਅਤੇ ਉਸ ਹਸਤੀ ਭਾਵ ਰੱਬ ਦੀ ਜਾ ਪਰਮਾਤਮਾ ਦੀ ਈਨ ਮੰਨ ਲਈ।

ਇਸ ਦੇ ਨਾਲ ਹੀ ਇਨ੍ਹਾਂ ਆਫ਼ਤਾਂ ਤੋਂ ਬਚਣ ਵਾਸਤੇ ਅਤੇ ਉਸ ਹਸਤੀ ਨੂੰ ਖੁਸ਼ ਕਰਨ ਲਈ ਜਾਂ ਉਸ ਦੀ ਚਾਪਲੂਸੀ ਕਰਨ ਵਾਸਤੇ ਪੂਜਾ ਸ਼ੁਰੂ ਕਰ ਦਿੱਤੀ। ਇਹ ਸਮਝ ਲਇਆ ਗਿਆ ਕਿ ਪੂਜਾ ਕਰਨ ਨਾਲ ਰੱਬ ਭਾਵ ਪਰਮਾਤਮਾ ਖੁਸ਼ ਹੋ ਜਾਵੇਗਾ ਅਤੇ ਉਹ ਕੋਈ ਮੁਸੀਬਤਾਂ ਖੜੀਆਂ ਨਹੀਂ ਕਰੇਗਾ। ਇਸ ਪੂਜਾ ਦੀ ਵਿਧੀ ਨੂੰ ਹੀ ਮਨੁੱਖ ਦਾ ਧਰਮ ਮੰਨ ਲਿਆ ਗਿਆ। ਇਸ ਤਰ੍ਹਾਂ ਪੂਜਾ ਕਰਨੀ ਜ਼ਰੂਰੀ ਹੋ ਗਈ ਅਤੇ ਪੂਜਾ ਦੀ ਵਿਧੀ ਹੀ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਹੋਣਾ ਮੰਨ ਲਿਆ ਗਿਆ।

ਆਇਸਤਾ ਆਇਸਤਾ ਇਸ ਵਿਚ ਕਈ ਪ੍ਰਕਾਰ ਦੇ ਕਰਮਕਾਂਡ ਸਥਾਪਤ ਕਰ ਦਿੱਤੇ ਗਏ। ਇਸ ਦੇ ਫਲਸਰੂਪ ਕਈ ਪ੍ਰਕਾਰ ਦੇ ਧਰਮ ਅਤੇ ਪੂਜਾ ਦੇ ਢੰਗ ਸਥਾਪਤ ਹੋ ਗਏ। ਇਹ ਧਾਰਨਾ ਕਿਸੇ ਨਾ ਕਿਸੇ ਰੂਪ ਵਿਚ ਅਜੋਕੇ ਸਮੇਂ ਵਿਚ ਵੀ ਚਲਦੀ ਆ ਰਹੀ ਹੈ। ਇਸ ਤਰ੍ਹਾਂ ਪਰਮਾਤਮਾ ਦੀ ਕੋਧੀ ਤੋਂ ਬਚਣ ਵਾਸਤੇ ਜੋ ਰਸਤਾ ਅਪਣਾਇਆ ਗਿਆ ਉਸੇ ਨੂੰ ਧਰਮ ਆਖ ਦਿੱਤਾ ਗਿਆ। ਵਕਤ ਬੀਤਨ ਨਾਲ ਆਪਣੀ ਸੋਚ ਅਨੁਸਾਰ ਬਣਾਏ ਗਏ ਪੂਜਾ ਵਾਲੇ ਧਰਮ ਦੇ ਠੇਕੇਦਾਰ ਪੈਦਾ ਹੋ ਗਏ।

ਇਹ ਧਰਮ ਦੇ ਠੇਕੇਦਾਰ ਰੱਬ ਦੇ ਜਾਂ ਪਰਮਾਤਮਾ ਦੇ ਏਜੰਟ ਬਣ ਗਏ ਅਤੇ ਪੂਜਾ ਪਾਠ ਦਾ ਅਡੰਬਰ ਮੁਸ਼ਕਲ ਤੋਂ ਮੁਸ਼ਕਲ ਹੁੰਦਾ ਗਿਆ। ਇਸ ਪੂਜਾ ਵਾਲੇ ਕਰਮਕਾਂਡਾਂ ਨੂੰ ਹੀ ਧਰਮ ਮੰਨ ਲਿਆ ਗਿਆ ਹੈ ਅਤੇ ਅਧਿਆਤਮਕ ਗਿਆਨ ਨੂੰ ਪੂਜਾ ਤਕ ਹੀ ਸੀਮਤ ਕਰ ਦਿੱਤਾ ਗਿਆ। ਇਸੇ ਕਾਰਨ ਨੈਤਿਕਤਾ ਵਾਲਾ ਪੱਖ ਵਿਸਾਰ ਹੀ ਦਿੱਤਾ ਗਿਆ ਹੈ।

ਇਸ ਦੇ ਸਿਟੇ ਵਜੋਂ ਇਕ ਪੁਜਾਰੀ ਵਰਗ ਉੱਭਰ ਕੇ ਆ ਗਿਆ। ਇਸੇ ਪੁਜਾਰੀ ਵਰਗ ਨੇ ਪਰਮਾਤਮਾ ਦੇ ਨਾਲ ਮਨੁੱਖ ਅੰਦਰ ਇਕ ਆਤਮਾ ਦਾ ਸੰਕਲਪ ਪੈਦਾ ਕਰ ਦਿੱਤਾ ਅਤੇ ਇਹ ਸਮਝਾ ਦਿੱਤਾ ਗਿਆ ਕਿ ਇਸ ਆਤਮਾ ਨੂੰ ਪਰਮਾਤਮਾ ਪਾਸ ਜਾ ਕੇ ਮਨੁੱਖ ਦੇ ਕੀਤੇ ਕਰਮਾਂ ਦਾ ਫਲ ਭੁਗਤਣਾ ਪੈਂਦਾ ਹੈ। ਇਸ ਦੇ ਨਾਲ ਇਹ ਵੀ ਕਿਹਾ ਗਿਆ ਕਿ ਕਿਉਂਕਿ ਮਨੁੱਖ ਪਾਸੋਂ ਬਹੁਤ ਪਾਪ ਹੋ ਜਾਂਦੇ ਹਨ ਇਸ ਲਈ ਇਸ ਆਤਮਾ ਨੂੰ ਬਹੁਤ ਕਰੜੀਆਂ ਸਜ਼ਾਵਾਂ ਮਿਲਦੀਆਂ ਹਨ। ਉਸ ਸਜ਼ਾ ਤੋਂ ਬਚਣ ਵਾਸਤੇ ਆਮ ਬੁੱਧੀ ਵਾਲੇ ਲੋਕ ਪੁਜਾਰੀ ਸ਼੍ਰੇਣੀ ਦੇ ਸ਼ੋਸ਼ਣ ਦਾ ਸ਼ਕਾਰ ਹੋਈ ਜਾ ਰਹੇ ਹਨ।

ਹੁਣ ਕਿਉਂਕਿ ਨਾ ਤਾਂ ਆਤਮਾ ਦਾ ਅਤੇ ਨਾ ਹੀ ਪਰਮਾਤਮਾ ਦਾ ਕੋਈ ਅਕਾਰ ਹੈ ਫਿਰ ਵੀ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਵੱਖਰੀਆਂ ਕਾਲਪਨਿਕ ਹਸਤੀਆਂ ਮੰਨ ਲਈਆਂ ਗਈਆਂ ਹਨ। ਇਸੇ ਅਧਾਰ ਤੇ ਸਭ ਲੋਕ ਆਪੇ ਆਪਣੇ ਅਤੇ ਵੱਖੇ ਵੱਖਰੇ ਪਰਮਾਤਮਾ ਘੜ ਕੇ ਉਨ੍ਹਾਂ ਦੀ ਪੂਜਾ ਕਰੀ ਜਾ ਰਹੇ ਹਨ। ਇਸੇ ਕਾਰਨ ਕਈ ਤਰ੍ਹਾਂ ਦੇ ਪਰਮਾਤਮਾ ਅਤੇ ਬੇਸ਼ੁਮਾਰ ਧਰਮ ਹੋਂਦ ਵਿਚ ਆ ਗਏ ਹਨ। ਹਰ ਕੋਈ ਆਪਣੇ ਪਰਮਾਤਮਾ ਅਤੇ ਆਪਣੇ ਧਰਮ ਨੂੰ ਹੀ ਠੀਕ ਅਤੇ ਉੱਤਮ ਹੋਣ ਦਾ ਦਾਵਾ ਕਰਦਾ ਹੈ। ਹਰ ਕੋਈ ਇਹ ਚਾਹੁੰਦਾ ਹੈ ਕਿ ਸਭ ਲੋਕ ਉਸੇ ਪਰਮਾਤਮਾ ਦੀ ਅਰਾਧਨਾ ਕਰਨ ਅਤੇ ਉਸੇ ਤਰ੍ਹਾਂ ਦੀ ਪੂਜਾ ਜਾਂ ਕਰਮਕਾਂਡਾਂ ਦੀ ਪਾਲਣਾ ਕਰਨ ਜਿਵੇਂ ਉਹ ਖੁਦ ਕਰਦਾ

ਹੈ। ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੇ ਵਿਸ਼ੇ ਨੂੰ ਮਨ ਘੜਤ ਪਰਮਾਤਮਾ ਦੀ ਪੂਜਾ ਕਰਨ ਤਕ ਹੀ ਸੀਮਤ ਕਰ ਦਿੱਤਾ ਗਿਆ ਹੈ ਅਤੇ ਇਸੇ ਨੂੰ ਧਰਮ ਆਖ ਦਿੱਤਾ ਗਿਆ ਹੈ।

ਇਸ ਦਾ ਸਿਟਾ ਇਹ ਨਿਕਲਿਆ ਕਿ ਇਹ ਵਿਸ਼ਾ ਪੂਜਾ-ਪਾਠ ਅਤੇ ਕਰਕਾਂਡਾਂ ਵਿਚ ਉਲਝ ਕੇ ਰਹਿ ਗਿਆ ਹੈ। ਇਸ ਧਾਰਨਾ ਅਨੁਸਾਰ, ਅਜੋਕੇ ਸਮੇਂ ਵਿਚ ਵੀ, ਜੇਕਰ ਕੋਈ ਵਿਅਕਤੀ ਬਹੁਤ ਪਾਠ ਪੂਜਾ ਕਰਦਾ ਹੋਵੇ, ਕਈ ਤਰ੍ਹਾਂ ਦੇ ਕਰਮਕਾਂਡ ਕਰਦਾ ਹੋਵੇ ਤਾਂ ਉਸ ਵਿਅਕਤੀ ਨੂੰ ਧਰਮੀ ਅਤੇ ਅਧਿਆਤਮਕ ਵਿਅਕਤੀ ਮੰਨ ਲਿਆ ਜਾਂਦਾ ਹੈ। ਨੈਤਿਕਤਾ ਅਤੇ ਸੱਚ ਦੇ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਜੋ ਕਿ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਹੈ ਅਤੇ ਜਿਸ ਨੇ ਮਨੁੱਖ ਨੂੰ ਸਦਾਚਾਰੀ ਬਣਾਉਣਾ ਹੈ, ਉਸ ਪੱਖ ਨੂੰ ਵਿਸਾਰ ਹੀ ਦਿੱਤਾ ਗਿਆ ਹੈ। ਇਸ ਤਰ੍ਹਾਂ ਇਹ ਵਿਸ਼ਾ ਅਖੌਤੀ ਧਰਮਾਂ ਦੇ ਚੱਕਰ ਵਿਚ ਹੀ ਉਲਝ ਕੇ ਰਹਿ ਗਿਆ ਹੈ।

ਇਹ ਹੀ ਕਾਰਨ ਹੈ ਕਿ ਅਧਿਆਤਮਕ ਗਿਆਨ ਨਾਲ ਜਿਥੇ ਮਨੁੱਖ ਜੀਵਨ ਸੁਖੀ ਹੋਣਾ ਸੀ ਉਥੇ ਇਸੇ ਜੀਵਨ ਨੂੰ ਉਲਝਾ ਕੇ ਰੱਖ ਦਿੱਤਾ ਹੈ। ਜਿੱਥੇ ਸਮਾਜ ਖੁਸ਼ਹਾਲ ਹੋਣਾ ਸੀ ਉਥੇ ਸਮਾਜ ਵਿਚ ਕੁਝਤਣ ਪੈਦਾ ਕਰ ਦਿੱਤੀ ਗਈ ਹੈ। ਅਖੌਤੀ ਅਤੇ ਕਰਮਕਾਂਡੀ ਧਰਮ ਦੇ ਨਾਮ 'ਤੇ ਮਨੁੱਖਾਂ ਦੇ ਮਨਾਂ ਵਿਚ ਨਫਰਤ ਅਤੇ ਸਮਾਜ ਵਿਚ ਦੁਸ਼ਮਣੀ ਪੈਦਾ ਕੀਤੀ ਜਾ ਰਹੀ ਹੈ। ਸਾਰਾ ਵਾਤਾਵਰਨ ਖਿਚਾਅ ਵਾਲਾ ਹੋ ਰਿਹਾ ਹੈ। ਜਿਥੇ ਸ਼ਾਂਤੀ ਹੋਣੀ ਚਾਹੀਦੀ ਸੀ ਉਥੇ ਅਸ਼ਾਂਤੀ ਦਾ ਮਾਹੌਲ ਪੈਦਾ ਹੋ ਰਿਹਾ ਹੈ। ਧਰਮ ਦੀ ਖਾਤਰ ਹੀ ਕਈ ਤਰ੍ਹਾਂ ਦੇ ਜ਼ੁਲਮ ਅਤੇ ਅਪਰਾਧ ਕੀਤੇ ਜਾ ਰਹੇ ਹਨ। ਇਸ ਸਭ ਦੇ ਨਾਲ ਧਰਮ ਨੂੰ ਵਪਾਰ ਬਣਾ ਲਿਆ ਗਿਆ ਹੈ ਅਤੇ ਹਰ ਇਕ ਨੂੰ ਆਪਣਾ ਧਰਮ ਖਤਰੇ ਵਿਚ ਲਗਦਾ ਹੈ।

ਅਧਿਆਤਮਕ ਗਿਆਨ ਨੂੰ ਸਮਝਣ ਵਿਚ ਭੁਲੇਖਾ ਇਸ ਲਈ ਵੀ ਉਤਪੰਨ ਹੋਇਆ ਹੈ ਕਿਉਂਕਿ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਵੱਖੇ ਵੱਖਰੀਆਂ ਹਸਤੀਆਂ ਬਣਾ ਦਿੱਤੀਆਂ ਗਈਆਂ ਹਨ। ਪਰਮਾਤਮਾ ਨੂੰ ਕਿਤੇ ਅਸਮਾਨ ਵਿਚ ਬੈਠਾ ਸਮਝ ਲਿਆ ਗਿਆ ਹੈ ਅਤੇ ਆਤਮਾ ਨੂੰ ਮਨੁੱਖ ਦੇ ਅੰਦਰ ਬੈਠਾ ਕੇ ਪਰਮਾਤਮਾ ਤੋਂ ਅਲੱਗ ਹਸਤੀ ਕਾਇਮ ਕਰ ਦਿੱਤਾ ਹੈ।

ਗੁਰੂ ਸਾਹਿਬਾਨ ਨੇ ਇਸ ਸਾਰੀ ਸਥਿਤੀ ਨੂੰ ਪਰਖਿਆ ਅਤੇ ਇਹ ਸਭ ਭੁਲੇਖੇ ਦੂਰ ਕਰਨ ਲਈ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੇ ਫਲਸਫੇ ਨੂੰ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਦੇ ਰੂਪ ਵਿਚ ਪਰਕਾਸ਼ਤ ਕੀਤਾ ਹੈ। ਇਸ ਗ੍ਰੰਥ ਦਾ ਅਧਿਐਣ ਕਰਨ ਤੋਂ ਇਹ ਸਪਸ਼ਟ ਹੁੰਦਾ ਹੈ ਕਿ ਇਹ ਗ੍ਰੰਥ ਅਧਿਆਤਮਕ ਵਿਗਿਆਨ ਦਾ ਹੀ ਗ੍ਰੰਥ ਹੈ। ਇਸ ਗ੍ਰੰਥ ਵਿਚ ਅੰਕਿਤ ਬਾਣੀ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਭੁਲੇਖੇ ਨੂੰ ਦੂਰ ਕਰ ਕੇ ਸਚਿਆਰ ਹੋਣ ਲਈ ਪ੍ਰੇਰਦੀ ਹੈ। ਇਸ ਗ੍ਰੰਥ ਰਾਹੀਂ ਨੈਤਿਕਤਾ ਦਾ ਪਾਠ ਹੀ ਪੜ੍ਹਾਇਆ ਗਿਆ ਹੈ। ਸਦਾਚਾਰੀ ਜੀਵਨ ਕੀ ਹੁੰਦਾ ਹੈ? ਇਸ ਦਾ ਸਬਕ ਪੜ੍ਹਾਇਆ ਗਿਆ ਹੈ। ਮਨੁੱਖਾਂ ਵਲੋਂ ਬਣਾਏ ਗਏ ਕਰਮਕਾਂਡੀ ਧਰਮਾਂ ਨੂੰ ਨਿਕਾਰ ਕੇ ਇਨਸਾਨਿਅਤ ਨੂੰ ਸਮਝ ਕੇ ਇਨਸਾਨਿਅਤ ਦਾ ਧਰਮ ਅਪਣਾਉਣ ਲਈ ਪ੍ਰੇਰਿਆ ਗਿਆ ਹੈ। ਇਸ ਗ੍ਰੰਥ ਵਿਚ ਅੰਕਿਤ ਬਾਣੀ ਰਾਹੀਂ ਇਨਸਾਨ ਦੀ ਜ਼ਮੀਰ (Conscience) ਜੋ ਇਨਸਾਨ ਦੀ ਅੰਤਰ ਆਤਮਾ ਹੈ ਉਸ ਨੂੰ ਜਗਾ ਕੇ ਸਚਿਆਰ ਹੋਣ ਲਈ ਸਿਖਿਆ ਦਿੱਤੀ ਗਈ ਹੈ।

ਸਭ ਤੋਂ ਪਹਿਲਾਂ ਤਾਂ ਪਰਮਾਤਮਾ ਦੇ ਸਬੰਧ ਵਿਚ ਭੁਲੇਖੇ ਨੂੰ ਦੂਰ ਕਰਨ ਵਾਸਤੇ ਪਰਮਾਤਮਾ ਦੇ ਸੰਕਲਪ ਨੂੰ ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਵਿਚ ਅੰਕਿਤ ਬਾਣੀ ਰਾਹੀਂ ਇਸ ਤਰ੍ਹਾਂ ਸਮਝਾਇਆ ਹੈ:

ਸਰਬ ਨਿਵਾਸੀ ਸਦਾ ਅਲੇਪਾ ਤੇਹੀ ਸੰਗਿ ਸਮਾਈ ॥੧॥ ਰਹਾਉ॥

(ਗ: ਗ: ਸ: ਪੰਨਾ-੬੮੪)

ਭਾਵ ਪਰਮਾਤਮਾ ਸਰਬ ਵਿਆਪਕ ਹੈ, ਉਹ ਸਭ ਥਾਵਾਂ 'ਤੇ ਵਸਦਾ ਹੈ ਅਤੇ ਉਹੀ ਪਰਮਾਤਮਾ ਤੇਰੇ ਭਾਵ ਮਨੁੱਖ ਦੇ ਅੰਦਰ ਹੀ ਸਮੋਇਆ ਹੋਇਆ ਹੈ। ਪਰਮਾਤਮਾ ਕਿਤੇ ਬਾਹਰ ਅਸਮਾਨ ਵਿਚ ਨਹੀਂ ਬੈਠਾ। ਇਸ ਤਰ੍ਹਾਂ ਕਿਸੇ ਬਾਹਰ ਅਸਮਾਨ ਵਿਚ ਵਸਦੇ ਪਰਮਾਤਮਾ ਦੇ ਸੰਕਲਪ ਨੂੰ ਪੂਰੀ ਤਰ੍ਹਾਂ ਨਿਕਾਰ ਦਿੱਤਾ ਗਿਆ ਹੈ।

ਪਰਮਾਤਮਾ ਦੀ ਪਛਾਣ ਕਰਨ ਦੇ ਸਬੰਧ ਵਿਚ ਗੁਰੂ ਸਾਹਿਬ ਪਰਮਾਤਮਾ ਦੀ ਵਿਆਖਿਆ ਇਸ ਤਰ੍ਹਾਂ ਕਰਦੇ ਹਨ: “ੴ ਸਤਿ ਨਾਮੁ” ਇਸ ਦਾ ਭਾਵ ਹੈ ਕਿ ਪਰਮਾਤਮਾ ਜਿਸ ਦਾ ਕੋਈ ਅਕਾਰ ਨਹੀਂ ਹੈ ਉਹ ਸਾਰੇ ਜਗਤ ਅਤੇ ਸਾਰੇ ਬ੍ਰਹਿਮੰਡ ਲਈ ਕੇਵਲ ਇਕ ਹੀ

ਹੈ ਅਤੇ ਉਹ ਸਰਬ ਵਿਆਪਕ ਹੈ। “ਨਾਮੁ” ਤੋਂ ਭਾਵ ਹੈ: ਕੁਦਰਤ ਅਤੇ ਕੁਦਰਤ ਦੇ ਨਿਯਮ ਜਿਨ੍ਹਾਂ ਦਾ ਕੋਈ ਅੰਤ ਨਹੀਂ ਪਾਇਆ ਜਾ ਸਕਦਾ। ਇਹ ਕੁਦਰਤ ਦੇ ਨਿਯਮ ਹੀ ਪਰਮਾਤਮਾ ਹਨ। ਗੁਰਬਾਣੀ ਅਨੁਸਾਰ ਲਾਅ ਆਫ ਨੇਚਰ ਜਾਂ ਕੋਸਮਿਕ ਲਾਅ (Law of Nature or Cosmic Law) ਹੀ ਪਰਮਾਤਮਾ ਹੈ। “ਸਤਿ” ਤੋਂ ਭਾਵ ਹੈ ਕਿ ਇਹ ਕੁਦਰਤ ਦੇ ਨਿਯਮ ਸੱਚੇ ਅਤੇ ਅਟੱਲ ਹਨ, ਇਹ ਕਿਸੇ ਵੀ ਤਰੀਕੇ ਬਦਲੇ ਨਹੀਂ ਜਾ ਸਕਦੇ। ਇਸ ਅਨੁਸਾਰ ਕਿਸੇ ਰੱਬ ਦੀ ਜਾਂ ਪਰਮਾਤਮਾ ਦੀ ਚਾਪਲੂਸੀ ਕਰਨ ਵਾਸਤੇ ਕਿਸੇ ਵੀ ਤਰ੍ਹਾਂ ਦੀ ਪੂਜਾ ਦੀ ਲੋੜ ਨਹੀਂ ਰਹਿ ਜਾਂਦੀ।

ਗੁਰਬਾਣੀ ਵਿਚ ਕੁਦਰਤ ਦੇ ਨਿਯਮਾਂ ਨੂੰ ਹੁਕਮ ਵੀ ਕਿਹਾ ਗਿਆ ਹੈ। ਗੁਰਬਾਣੀ ਰਾਹੀਂ ਸਮਝਾਇਆ ਹੈ ਕਿ:

ਹੁਕਮੈ ਅੰਦਰਿ ਸਭੁ ਕੇ ਬਾਹਰਿ ਹੁਕਮ ਨ ਕੋਇ॥ (ਗ: ਗ: ਸ: ਪੰਨਾ-੧)

ਭਾਵ ਇਹ ਕਿ ਪਰਮਾਤਮਾ ਦੇ ਹੁਕਮ ਭਾਵ ਕੁਦਰਤ ਦੇ ਨਿਯਮਾਂ ਤੋਂ ਕੋਈ ਵੀ ਬਾਹਰ ਨਹੀਂ ਹੈ। ਭਾਵ ਉਸ ਦੇ ਹੁਕਮ ਤੋਂ ਕੋਈ ਬਚ ਨਹੀਂ ਸਕਦਾ। ਸਭ ਕੁਝ ਪਰਮਾਤਮਾ ਭਾਵ ਕੁਦਰਤ ਦੇ ਨਿਯਮਾਂ ਅਨੁਸਾਰ ਜਾਂ ਉਸ ਦੇ ਹੁਕਮ ਅਨੁਸਾਰ ਹੀ ਵਾਪਰਦਾ ਹੈ। ਇਸ ਅਨੁਸਾਰ ਲੋੜ ਤਾਂ ਹੈ ਉਸ ਹੁਕਮ ਭਾਵ ਕੁਦਰਤ ਦੇ ਨਿਯਮਾਂ ਨੂੰ ਸਮਝਣ ਦੀ। ਇਸ ਦੇ ਨਾਲ ਹੀ ਇਹ ਸਮਝਾਇਆ ਹੈ:

ਹੁਕਮਿ ਰਜਾਈ ਚਲਣਾ ਨਾਨਕ ਲਿਖਿਆ ਨਾਲਿ॥

(ਗ: ਗ: ਸ: ਪੰਨਾ-੧)

ਭਾਵ: ਕੁਦਰਤ ਦੇ ਨਿਯਮਾਂ ਜਾਂ ਹੁਕਮ ਨੂੰ ਸਮਝ ਕੇ ਉਨ੍ਹਾਂ ਨਿਯਮਾਂ ਅਨੁਸਾਰ ਹੀ ਜੀਵਨ ਜੀਵਿਆ ਜਾਵੇ। ਇਹ ਹੀ ਮਨੁੱਖ ਦਾ ਧਰਮ ਹੈ। ਇਹ ਹੀ ਹੈ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ। ਕਿਸੇ ਅਖੌਤੀ ਧਰਮ ਦੇ ਕਰਮਕਾਂਡ ਅਪਣਾਉਣੇ, ਅਧਿਆਤਮਕ ਗਿਆਨ ਨਹੀਂ ਹੁੰਦਾ।

ਇਸੇ ਤਰ੍ਹਾਂ ਜਿਥੋਂ ਤਕ ਆਤਮਾ ਦਾ ਸਵਾਲ ਹੈ ਤਾਂ ਗੁਰਬਾਣੀ ਦਾ ਅਧਿਐਣ ਕਰਕੇ ਇਹ ਸਮਝ ਆਉਂਦੀ ਹੈ ਕਿ ਮਨੁੱਖ ਦੀ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਇਕ ਹੀ ਹੈ ਕੋਈ ਵੱਖੇ ਵੱਖ ਹਸਤੀਆਂ ਨਹੀਂ ਹਨ। ਗੁਰਬਾਣੀ ਦਾ ਫ਼ਰਮਾਨ ਹੈ:

ਮਨ ਤੂੰ ਜੋਤਿ ਸਰੂਪੁ ਹੈ ਆਪਣਾ ਮੂਲੁ ਪਛਾਣੁ॥

(ਗ: ਗ: ਸ: ਪੰਨਾ-੪੪੧)

ਇਸ ਦਾ ਭਾਵ ਇਹ ਹੈ ਕਿ, ਹੇ ਮਨੁੱਖ ਕੁਦਰਤ ਵਲੋਂ ਤੈਨੂੰ ਮਨੁੱਖਾ ਜੂਨ ਮਿਲੀ ਹੈ। ਇਸ ਲਈ ਮਨੁੱਖਾ ਜੀਵਨ ਜੀਉਣ ਦੇ ਫਰਜ਼ ਨੂੰ ਸਮਝ, ਅਤੇ ਇਨਸਾਨੀਅਤ ਵਾਲਾ ਜੀਵਨ ਜੀਅ ਨਾ ਕਿ ਡੰਗਰਾਂ ਵਾਲਾ ਜੀਵਨ। ਇਸ ਅਨੁਸਾਰ ਇਹ ਵੀ ਸਮਝ ਆਉਂਦੀ ਹੈ ਕਿ, ਜੋਤਿ ਸ਼ਬਦ ਪਰਮਾਤਮਾ ਵਾਸਤੇ ਹੀ ਵਰਤਿਆ ਗਿਆ ਹੈ। ਇਸ ਅਨੁਸਾਰ ਮਨ ਜਿਸ ਨੂੰ ਆਤਮਾ ਜਾਂ ਜ਼ਮੀਰ ਵੀ ਕਿਹਾ ਗਿਆ ਹੈ, ਉਹ ਪਰਮਾਤਮਾ ਦੀ ਹੀ ਅੰਸ਼ ਹੈ। ਇਸ ਤਰ੍ਹਾਂ ਗੁਰਬਾਣੀ ਰਾਹੀਂ ਜਦੋਂ ਇਹ ਸਮਝਾਇਆ ਗਿਆ ਹੈ ਕਿ ਪਰਮਾਤਮਾ ਮਨੁੱਖ ਦੇ ਅੰਦਰ ਹੀ ਹੈ ਤਾਂ ਨਾਲ ਹੀ ਇਹ ਸਮਝਾਇਆ ਹੈ ਕਿ ਮਨੁੱਖ ਦਾ ਮਨ ਪਰਮਾਤਮਾ ਦੀ ਅੰਸ਼ ਹੈ।

ਇਸ ਲਈ ਲੋੜ ਤਾਂ ਇਹ ਹੈ ਕਿ ਉਸ ਪਰਮਾਤਮਾ ਜਾਂ ਆਤਮਾ ਜਾਂ ਮਨ ਨੂੰ ਸਮਝਿਆ ਜਾਵੇ। ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ ਵਿਚ ਅੰਕਿਤ ਬਾਣੀ ਰਾਹੀਂ ਅੰਦਰ ਵਾਲੇ ਰੱਬ ਜਾਂ ਪਰਮਾਤਮਾ ਦੀ ਪਛਾਣ ਕਰਨ ਲਈ ਵੀ ਉਪਦੇਸ਼ ਦਿੱਤਾ ਗਿਆ ਹੈ। ਇਹ ਹੀ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ ਹੈ। ਇਸ ਤਰ੍ਹਾਂ ਵੱਖ ਵੱਖ ਧਰਮਾਂ ਦੇ ਪੁਜਾਰੀਆਂ ਨੇ ਜੋ ਆਤਮਾ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਸਬੰਧ ਵਿਚ ਦੂਰੀ ਬਣਾ ਕੇ ਭੁਲੇਖਾ ਪਾ ਰੱਖਿਆ ਸੀ ਉਸ ਭੁਲੇਖੇ ਤੋਂ ਬਾਹਰ ਕੱਢਿਆ ਹੈ। ਗੁਰਬਾਣੀ ਦਾ ਫ਼ਰਮਾਨ ਹੈ:

ਆਤਮ ਮਹਿ ਰਾਮੁ ਰਾਮ ਮਹਿ ਆਤਮੁ ਚੀਨਸਿ ਗੁਰ ਬੀਚਾਰਾ॥

(ਗ: ਗ: ਸ: ਪੰਨਾ-੧੧੫੩)

ਭਾਵ ਆਤਮਾ ਹੀ ਪਰਮਾਤਮਾ ਹੈ ਅਤੇ ਪਰਮਾਤਮਾ ਹੀ ਆਤਮਾ ਹੈ ਇਹ ਵੱਖ ਵੱਖ ਨਹੀਂ ਹਨ ਲੋੜ ਤਾਂ ਹੈ ਕਿ ਇਸ ਸੰਕਲਪ ਨੂੰ ਵਿਚਾਰ ਕਰ ਕੇ ਸਮਝਿਆ ਜਾਵੇ।

ਹੁਣ ਜਦੋਂ ਇਹ ਸਮਝ ਆ ਜਾਵੇ ਕਿ ਮਨ, ਜ਼ਮੀਰ ਜਾਂ ਆਤਮਾ ਪਰਮਾਤਮਾ ਦਾ ਹੀ ਰੂਪ ਹੈ ਤਾਂ ਮਨੁੱਖ ਲਈ ਇਹ ਜ਼ਰੂਰੀ ਹੋ ਜਾਂਦਾ ਹੈ ਕਿ ਉਹ ਪਰਮਾਤਮਾ ਦੇ ਗੁਣਾਂ ਦੀ ਪਛਾਣ ਕਰੇ ਅਤੇ ਉਨ੍ਹਾਂ ਗੁਣਾਂ ਅਨੁਸਾਰ ਵਿਚਰੇ। ਭਾਵ ਜੋ ਲੱਛਣ, ਵਿਸ਼ੇਸ਼ਤਾਈਆਂ ਜਾਂ

ਗੁਣ (Properties, virtues and Attributes) ਪਰਮਾਤਮਾ ਦੇ ਹਨ ਉਹੀ ਗੁਣ ਜਾਂ ਲੱਛਣ (Properties, virtues and Attributes) ਮਨੁੱਖ ਦੇ ਮਨ ਭਾਵ ਆਤਮਾ ਦੇ ਹੋਣੇ ਚਾਹੀਦੇ ਹਨ। ਇਸੇ ਲਈ ਇਹ ਜ਼ਰੂਰੀ ਹੋ ਜਾਂਦਾ ਹੈ ਕਿ ਪਰਮਾਤਮਾ ਦੇ ਲੱਛਣ, ਵਿਸ਼ੇਸ਼ਤਾਈਆਂ ਜਾਂ ਗੁਣਾਂ ਦੀ ਪਛਾਣ ਕੀਤੀ ਜਾਵੇ ਅਤੇ ਉਨ੍ਹਾਂ ਗੁਣਾਂ ਨੂੰ ਸਮਝਿਆ ਜਾਵੇ। ਇਹ ਹੈ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਵਿਸ਼ਾ।

ਇਸੇ ਅਧਾਰ 'ਤੇ ਜਦੋਂ ਗੁਰਬਾਣੀ ਰਾਹੀਂ ਪਰਮਾਤਮਾ ਨੂੰ ਕੁਦਰਤ ਦੇ ਨਿਯਮ ਕਹਿ ਕੇ ਪਰਮਾਤਮਾ ਦਾ ਇਕ ਰੂਪ ਬਿਆਨ ਕੀਤਾ ਹੈ ਤਾਂ ਇਸ ਦੇ ਨਾਲ ਹੀ ਪਰਮਾਤਮਾ ਦਾ ਦੂਸਰਾ ਰੂਪ ਪਰਮਾਤਮਾ ਨੂੰ ਗੁਣਾਂ ਦਾ ਖ਼ਜ਼ਾਨਾ ਕਹਿ ਕੇ ਵੀ ਸੰਬੋਧਨ ਕੀਤਾ ਹੈ। ਗੁਰਬਾਣੀ ਦਾ ਫ਼ਰਮਾਨ ਹੈ:

ਨਾਨਕ ਗਾਵੀਐ ਗੁਣੀ ਨਿਧਾਨੁ॥ ਗਾਵੀਐ ਸੁਣੀਐ ਮਨਿ ਰਖੀਐ ਭਾਉ॥

(ਗ: ਗ: ਸ: ਪੰਨਾ-੨)

ਇਹ ਰੂਪ ਪਰਮਾਤਮਾ ਦੀਆਂ ਵਿਸ਼ੇਸ਼ਤਾਈਆਂ ਅਤੇ ਨੈਤਿਕਤਾ ਵਾਲੇ ਗੁਣ ਦਰਸਾਉਂਦਾ ਹੈ। ਜਿਥੇ ਇਹ ਕਿਹਾ ਜਾਂਦਾ ਸੀ ਕਿ ਪਰਮਾਤਮਾ ਦੀ ਪੂਜਾ ਕਰਨ ਨਾਲ ਪਰਮਾਤਮਾ ਖੁਸ਼ ਹੋ ਜਾਂਦਾ ਹੈ ਅਤੇ ਕੋਈ ਮੁਸ਼ਕਲ ਨਹੀਂ ਆਉਂਦੀ, ਉੱਥੇ ਗੁਰੂ ਸਾਹਿਬ ਸਮਝਾਉਂਦੇ ਹਨ ਕਿ ਕਿਸੇ ਮਨ ਘੜਤ ਰੱਬ ਜਾਂ ਪਰਮਾਤਮਾ ਦੀ ਮੂਰਤੀ ਜਾਂ ਤਸਵੀਰ ਬਣਾ ਕੇ ਪੂਜਾ ਕਰਨ ਦੀ ਲੋੜ ਨਹੀਂ ਹੁੰਦੀ। ਲੋੜ ਤਾਂ ਹੈ ਪਰਮਾਤਮਾ ਦੇ ਸੁਚੱਜੇ ਗੁਣਾਂ ਨੂੰ ਸਮਝਣਾ ਅਤੇ ਉਨ੍ਹਾਂ ਸੁਚੱਜੇ ਗੁਣਾਂ ਨੂੰ ਅਪਣਾਉਣਾ। ਪਰਮਾਤਮਾ ਦੇ ਗੁਣਾਂ ਨੂੰ ਅਪਣਾਉਣ ਨਾਲ ਹੀ ਵਿਅਕਤੀ ਸਦਾਚਾਰੀ ਹੋ ਸਕਦਾ ਹੈ। ਇਹ ਹੀ ਸਚਿਆਰ ਹੋਣਾ ਹੈ ਅਤੇ ਇਹ ਹੀ ਮਨੁੱਖ ਦਾ ਧਰਮ ਹੈ। ਕਿਸੇ ਵਿਧੀ ਅਨੁਸਾਰ ਕੋਈ ਪੂਜਾ ਕਰਨੀ ਧਰਮ ਨਹੀਂ ਹੁੰਦੀ। ਗੁਣਵਾਨ ਵਿਅਕਤੀ ਹੀ ਸੁਚੱਜੇ ਸਮਾਜ ਦੀ ਸਿਰਜਣਾ ਕਰ ਸਕਦਾ ਹੈ।

ਪਰਮਾਤਮਾ ਦੇ ਸੁਚੱਜੇ ਗੁਣਾਂ ਨੂੰ ਅਪਣਾ ਕੇ ਉਨ੍ਹਾਂ ਸੁਚੱਜੇ ਗੁਣਾਂ ਨਾਲ ਜੀਵਨ ਜੀਉਣਾ ਹੀ ਮਨੁੱਖੀ ਜੀਵਨ ਦਾ ਧਰਮ ਹੈ ਅਤੇ ਇਹ ਹੀ ਇਸ ਜੀਵਨ ਦਾ ਮਨੋਰਥ ਹੈ। ਕਰਮਕਾਂਡ ਕਰ ਕੇ ਕੋਈ ਧਰਮੀ ਨਹੀਂ ਹੁੰਦਾ। ਗੁਰਬਾਣੀ ਦਾ ਆਦੇਸ਼ ਹੈ:

ਭਈ ਪਰਾਪਤਿ ਮਾਨੁਖ ਦੇਹੁਰੀਆ॥ ਗੋਬਿੰਦ ਮਿਲਣ ਕੀ ਇਹ ਤੇਰੀ ਬਰੀਆ॥

(ਗ: ਗ: ਸ: ਪੰਨਾ-੧੨ ਅਤੇ ੩੭੮)

ਭਾਵ ਇਹ ਕਿ ਮਨੁੱਖਾ ਜਨਮ ਦੀ ਜੋ ਪ੍ਰਾਪਤੀ ਹੋਈ ਹੈ ਤਾਂ ਇਸ ਜਨਮ ਦਾ ਮਨੋਰਥ ਹੀ ਪਰਮਾਤਮਾ ਨਾਲ ਮਿਲਣਾ ਹੈ ਅਤੇ ਪਰਮਾਤਮਾ ਦੇ ਗੁਣਾਂ ਨੂੰ ਸਮਝ ਕੇ ਉਨ੍ਹਾਂ ਗੁਣਾਂ ਨੂੰ ਜੀਵਨ ਵਿਚ ਢਾਲਣਾ ਹੀ ਪਰਮਾਤਮਾ ਨਾਲ ਮੇਲ ਹੈ। ਇਹ ਹੀ ਜੀਵਨ ਦਾ ਉਦੇਸ਼ ਹੈ ਅਤੇ ਇਹ ਹੀ ਮਨੁੱਖ ਦਾ ਧਰਮ ਹੈ। ਇਹ ਹੀ ਨੈਤਿਕਤਾ ਦਾ ਪਾਠ ਪੜ੍ਹਨਾ ਹੈ ਜੋ ਅਧਿਆਮਵਾਦ ਦਾ ਵਿਸ਼ਾ ਹੈ।

ਇਸ ਸਭ ਦਾ ਸਮੁੱਚਾ ਭਾਵ ਇਹ ਹੋਇਆ ਕਿ (Spiritualism) ਅਧਿਆਤਮਵਾਦ ਨੈਤਿਕਤਾ ਵਾਲੇ ਗੁਣਾਂ ਦਾ ਗਿਆਨ ਹੈ ਅਤੇ ਨੈਤਿਕਤਾ ਵਾਲੇ ਗੁਣਾਂ ਨੂੰ ਜੀਵਨ ਵਿਚ ਢਾਲ ਕੇ ਉਸ ਅਨੁਸਾਰ ਜੀਵਨ ਜੀਉਣਾ ਹੀ ਮਨੁੱਖ ਦਾ ਧਰਮ (religion) ਹੈ। ਇਹ ਹੀ ਸਚਿਆਰ ਹੋਣਾ ਹੈ ਜੋ ਗੁਰਬਾਣੀ ਦਾ ਉਪਦੇਸ਼ ਅਤੇ ਉਦੇਸ਼ ਹੈ। ਇਹ ਹੈ ਅਧਿਆਤਮਕ ਗਿਆਨ ਨੂੰ ਸਮਝਣਾ ਅਤੇ ਉਸ ਅਨੁਸਾਰ ਜੀਵਨ ਜੀਉਣਾ।

ਇਹ ਸਭ ਵਿਚਾਰ ਕਰਨ ਦੇ ਨਾਲ ਇਹ ਜ਼ਿਕਰ ਕਰਨਾ ਵੀ ਬਣਦਾ ਹੈ ਕਿ ਇਸ ਵਿਸ਼ੇ ਦੇ ਸੰਕਲਪ ਨੂੰ ਠੀਕ ਸਮਝਿਆ ਹੀ ਨਹੀਂ ਗਿਆ। ਇਹ ਹੀ ਕਾਰਨ ਹੈ ਕਿ ਹਰ ਪਾਸੇ ਵਿਖਾਵੇ ਦਾ ਰੁਝਾਨ ਵਧ ਰਿਹਾ ਹੈ। ਧਰਮ ਵੀ ਵਿਖਾਵਾ ਹੋ ਕੇ ਰਹਿ ਗਿਆ ਹੈ। ਸਹਿਣਸ਼ੀਲਤਾ ਖਤਮ ਹੁੰਦੀ ਜਾ ਰਹੀ ਹੈ। ਦਇਆ ਸਨਤੋਖ ਵਾਲੇ ਮਨੁੱਖੀ ਧਰਮ ਦੇ ਵਢਮੁੱਲੇ ਗੁਣ ਅਲੋਪ ਹੋਈ ਜਾ ਰਹੇ ਹਨ ਅਤੇ ਸਮਾਜ ਵਿਚ ਸਦਭਾਵਨਾ ਉਤਪੰਨ ਨਹੀਂ ਕੀਤੀ ਜਾ ਰਹੀ। ਮਨੁੱਖਾਂ ਦੇ ਬਣਾਏ ਅਖੌਤੀ ਧਰਮ ਕੇਵਲ ਰਸਮੀ ਵਿਖਾਵਾ ਹੋਣ ਕਰ ਕੇ ਹੀ ਧਰਮ ਦੇ ਨਾਮ 'ਤੇ ਲੜਾਈਆਂ ਹੋ ਰਹੀਆਂ ਹਨ। ਇਸ ਲਈ ਚੰਗਾ ਤਾਂ ਇਹ ਹੋਵੇਗਾ ਕਿ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੇ ਸੰਕਲਪ ਨੂੰ ਸਮਝ ਕੇ ਹੋਰ ਵਿਸ਼ਿਆਂ ਦੀ ਤਰ੍ਹਾਂ ਇਸ ਵਿਸ਼ੇ ਦਾ ਗੰਭੀਰਤਾ ਨਾਲ ਅਧਿਐਨ ਕੀਤਾ ਜਾਵੇ। ਇਸ ਦੇ ਨਾਲ ਹੀ ਹੋਰ ਵਿਸ਼ਿਆਂ ਦੀ ਤਰ੍ਹਾਂ ਇਸ ਵਿਸ਼ੇ ਦੇ ਗਿਆਨ ਨੂੰ ਲਗਨ ਨਾਲ ਹਾਸਲ ਕੀਤਾ ਜਾਵੇ। ਅਧਿਆਤਮਕ ਗਿਆਨ ਹੀ ਸਮਾਜ ਨੂੰ ਸੁਖਾਵਾਂ ਬਣਾ ਸਕਦਾ ਹੈ।

ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੇ ਵਿਸ਼ੇ ਦੀ ਮਹੱਤਤਾ ਨੂੰ ਸਮਝਣ ਵਾਸਤੇ (ਵਰਲਡ ਵਾਰ-੨) ਦੂਸਰੇ ਵਿਸ਼ਵ ਯੁੱਧ ਦੇ ਮਗਰੋਂ ਕਿਸੇ ਨਾਜ਼ੀ ਕੈਂਪ ਦੇ ਕੈਦੀ ਨੇ ਲਿਖੀ ਇਕ ਪੋਸਟ ਦਾ ਹਵਾਲਾ ਪੜ੍ਹਨ ਨੂੰ ਮਿਲਿਆ ਹੈ। ਉਹ ਚਿੱਠੀ ਇਕ ਟੀਚਰ (ਅਧਿਆਪਕ) ਨੂੰ ਲਿਖੀ ਗਈ ਹੈ। ਉਸ ਚਿੱਠੀ ਦਾ ਸਾਰ ਅੰਸ਼ ਇਸ ਤਰ੍ਹਾਂ ਹੈ:

“ਮੈਂ ਉਹ ਕੁਝ ਵੇਖਿਆ ਹੈ ਜੋ ਕਦੀ ਵੀ ਕਿਸੇ ਨੂੰ ਨਾ ਵੇਖਣਾ ਪਵੇ”। (ਇਹ ਸਭ ਉਸ ਦੁਖਾਂਤ ਵਲ ਇਸ਼ਾਰਾ ਹੈ ਜੋ ਨਾਜ਼ੀ ਕੈਂਪ ਵਿਚ ਜ਼ੁਲਮ ਢਾਏ ਗਏ ਸਨ।) ਇਸ ਚਿੱਠੀ ਵਿਚ ਲਿਖਿਆ ਹੈ: ਜਿਨ੍ਹਾਂ ਨੇ ਇਹ ਗੈਸ ਚੈਂਬਰ ਉਸਾਰੇ ਸਨ ਉਹ ਬਹੁਤ ਪੜ੍ਹੇ ਲਿਖੇ ਇਨਜੀਨੀਅਰ ਸਨ। ਜਿਨ੍ਹਾਂ ਨੇ ਬੱਚਿਆਂ ਨੂੰ ਜ਼ਹਿਰ ਦਿੱਤੀ ਸੀ ਉਹ ਪੜ੍ਹੇ ਲਿਖੇ ਮਾਹਿਰ ਹਕੀਮ (ਡਾਕਟਰ) ਸਨ। ਜਿਨ੍ਹਾਂ ਨੇ ਛੋਟੇ ਬੱਚਿਆਂ ਨੂੰ ਮੌਤ ਦੇ ਘਾਟ ਉਤਾਰਿਆ ਉਹ ਟ੍ਰੇਨਡ (ਮਾਹਿਰ) ਨਰਸਾਂ ਸਨ। ਜਿਨ੍ਹਾਂ ਨੇ ਔਰਤਾਂ ਅਤੇ ਬੱਚਿਆਂ ਨੂੰ ਗੋਲੀਆਂ ਮਾਰੀਆਂ ਉਹ ਸਕੂਲਾਂ ਕਾਲਜਾਂ ਵਿਚੋਂ ਉੱਚੀ ਪਦਰ ਦੀ ਪੜ੍ਹਾਈ ਕਰਕੇ ਆਏ ਸਨ। ਉਸ ਚਿੱਠੀ ਵਿਚ ਲਿਖਿਆ ਹੈ ਕਿ ਮੈਨੂੰ ਐਸੀ ਪੜ੍ਹਾਈ (ਐਸੇ ਇਲਮ- ਗਿਆਨ) ਉੱਤੇ ਸ਼ੱਕ ਹੁੰਦਾ ਹੈ। ਮੇਰੀ ਮਿੰਨਤ ਹੈ ਕਿ ਆਪਣੇ ਵਿਦਿਆਰਥੀਆਂ ਨੂੰ ਮਾਨਵਤਾ ਦੀ ਪੜ੍ਹਾਈ ਕਰਾਵੇ। ਤੁਹਾਡਾ ਪੜ੍ਹਾਈ ਕਰਵਾਉਣ ਦੇ ਉਦਮ ਨਾਲ ਪੜ੍ਹੇ ਲਿਖੇ ਦੈਂਤ, ਜਾਂ ਪੜ੍ਹੇ ਲਿਖੇ ਹੋਣਹਾਰ ਮਾਨਸਕ ਰੋਗੀ, ਜਾਂ ਪੜ੍ਹੇ ਲਿਖੇ ਮੂਰਖ ਨਾ ਉਤਪੰਨ ਹੋਣ। ਪੜ੍ਹਨਾ ਲਿਖਣਾ, ਗਿਆਨ ਪ੍ਰਾਪਤ ਕਰਨਾ ਬਹੁਤ ਜ਼ਰੂਰੀ ਹੈ ਪਰ ਇਹ ਤਾਂ ਹੀ ਲਾਹੇਵੰਦ ਹੈ ਜੇਕਰ ਇਸ ਗਿਆਨ ਨਾਲ ਬੱਚੇ ਮਾਨਵਤਾ ਦਾ ਗਿਆਨ ਹਾਸਲ ਕਰਨ”

ਮਾਨਵਤਾ ਦਾ ਗਿਆਨ ਹਾਸਲ ਕਰਨਾ ਹੀ ਨੈਤਿਕਤਾ ਵਾਲਾ ਅਧਿਆਤਮਕ ਗਿਆਨ ਪ੍ਰਾਪਤ ਕਰਨਾ ਹੈ। ਜੇਕਰ ਪੜ੍ਹੇ ਲਿਖੇ ਇਨਜੀਨੀਅਰਾਂ ਨੇ ਨੈਤਿਕਤਾ ਵਾਲਾ ਅਧਿਆਤਮਕ ਗਿਆਨ ਹਾਸਲ ਕੀਤਾ ਹੁੰਦਾ ਤਾਂ ਕਿਸੇ ਮਜ਼ਲੂਮ ਉੱਤੇ ਜ਼ੁਲਮ ਨਾ ਹੁੰਦਾ। ਅਜ ਵੀ ਜੇ ਮਾਰੂ ਹਥਿਆਰ ਬਣਾਏ ਜਾ ਰਹੇ ਹਨ ਉਹ ਬਹੁਤ ਪੜ੍ਹੇ ਲਿਖੇ ਵਿਦਵਾਨ ਹੀ ਹੁੰਦੇ ਹਨ ਪਰ ਉਨ੍ਹਾਂ ਨੂੰ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੀ ਸੋਝੀ ਨਹੀਂ ਹੁੰਦੀ।

ਅਜੋਕੇ ਸਮੇਂ ਵਿਚ ਬਹੁਤ ਪੜ੍ਹੇ ਲਿਖੇ ਕੇ ਜੋ ਵਿਅਕਤੀ ਵੱਡੀਆਂ ਵੱਡੀਆਂ ਪੋਸਟਾਂ ਹਾਸਲ ਕਰਦੇ ਹਨ ਉਹ ਰਿਸ਼ਵਤਾਂ ਲੈਂਦੇ ਵੇਖੇ ਸੁਣੇ ਗਏ ਹਨ। ਜੋ ਗਰੀਬ ਮਾਰੂ ਪੋਲਿਸੀਆਂ ਬਣਾਈਆਂ ਜਾਂਦੀਆਂ ਹਨ ਉਹ ਪੜ੍ਹੇ ਲਿਖੇ ਹੀ ਬਣਾਉਂਦੇ ਹਨ। ਪੜ੍ਹੇ ਲਿਖੇ ਔਧਿਆ ਦੇ ਬੈਠੇ ਅਧਿਕਾਰੀ ਕਈ ਤਰ੍ਹਾਂ ਦੇ ਜ਼ੁਲਮ ਕਰਦੇ ਹਨ। ਪੜ੍ਹੇ ਲਿਖੇ ਲੋਕ ਜੇਕਰ ਭ੍ਰਿਸ਼ਟ ਹੁੰਦੇ ਹਨ ਤਾਂ ਉਹ ਇਸੇ ਲਈ ਕਿਉਂਕਿ ਪੜ੍ਹਾਈ ਦੇ ਨਾਲ ਨਾਲ ਉਨ੍ਹਾਂ ਨੇ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦਾ ਅਧਿਐਨ ਨਹੀਂ ਕੀਤਾ ਹੁੰਦਾ।

ਉਂਝ ਤਾਂ ਇਹ ਸਭ ਪੜ੍ਹੇ ਲਿਖੇ ਭ੍ਰਿਸ਼ਟ ਲੋਕ ਗੁਰਦੁਆਰੇ, ਮੰਦਰਾਂ, ਮਸਜਦਾਂ 'ਤੇ ਹੋਰ ਸਭ ਧਰਮ ਅਸਥਾਨਾਂ ਉੱਤੇ ਜਾਂਦੇ ਹੀ ਹਨ ਅਤੇ ਆਪਣੇ ਆਪ ਨੂੰ ਧਰਮੀ ਵੀ ਅਖਵਾਉਂਦੇ ਹਨ ਪਰ ਅਧਿਆਤਮਕ ਗਿਆਨ ਤੋਂ ਵਾਂਞੇ ਹੁੰਦੇ ਹਨ। ਜੇਕਰ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੀ ਸੋਝੀ ਹੋਵੇ ਤਾਂ ਕਿਤੇ ਭ੍ਰਿਸ਼ਟਾਚਾਰ ਨਾ ਹੋਵੇ। ਮਜ਼ਲੂਮਾਂ ਉੱਤੇ ਜ਼ੁਲਮ ਨਾ ਹੋਵੇ। ਇਸੇ ਲਈ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੇ ਵਿਸ਼ੇ ਦਾ ਅਧਿਐਨ ਕਰਨਾ ਲਾਜ਼ਮੀ ਹੋਣਾ ਚਾਹੀਦਾ ਹੈ। ਹੋਰ ਜੋ ਵੀ ਪੜ੍ਹਾਈ ਕੀਤੀ ਜਾਵੇ ਉਸ ਦੇ ਨਾਲ ਅਧਿਆਤਮਕ ਗਿਆਨ ਦੀ ਪੜ੍ਹਾਈ ਲਾਜ਼ਮੀ ਕੀਤੀ ਜਾਵੇ। ਅਧਿਆਤਮਕ ਗਿਆਨ ਵੀ ਉਹ ਹੋਵੇ ਜੋ ਅਖੌਤੀ ਧਰਮਾਂ ਨਾਲ ਜੁੜਿਆ ਨਾ ਹੋਵੇ ਸਗੋਂ ਨੈਤਿਕਤਾ ਵਾਲਾ ਗਿਆਨ ਹੋਵੇ।

ਸਮੁੱਚਾ ਭਾਵ ਇਹ ਕਿ ਅਧਿਆਤਮਕ ਗਿਆਨ ਇਨਸਾਨੀਅਤ ਵਾਲਾ ਸਚਿਆਰਾ ਜੀਵਨ ਜੀਉਣ ਦੀ ਕਲਾ ਦਾ ਗਿਆਨ ਹੈ। ਅਧਿਆਤਮਕ ਗਿਆਨ ਨੈਤਿਕਤਾ ਵਾਲਾ ਪ੍ਰੈਟੀਕਲ ਜੀਵਨ ਜੀਉਣਾ ਸਖਾਉਂਦਾ ਹੈ ਜੋ ਕਿ ਇਨਸਾਨ ਦਾ ਧਰਮ ਹੈ।

ਨਾਮ ਦੀ ਪਰਿਭਾਸ਼ਾ ਅਤੇ ਨਾਮ ਸਿਮਰਨ

ਡਾ: ਚਮਕੌਰ ਸਿੰਘ ਬਰਾੜ

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ਸਾਰੀ ਬਾਣੀ ਵਿੱਚ ਖਾਸ ਕਰ ਸੁਖਮਨੀ ਸਾਹਿਬ ਵਿੱਚ ਨਾਮ ਸਿਮਰਨ ਬਹੁਤ ਵਾਰੀ ਆਇਆ ਹੈ। ਇਸ ਕਰਕੇ ਨਾਮ ਸਿਮਰਨ ਨੂੰ ਸਮਝਣਾ ਚਾਹੀਦਾ ਹੈ ਕਿ ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਨਾਮ ਸਿਮਰਨ ਕਿਸ ਨੂੰ ਕਿਹਾ ਹੈ। ਸਭ ਤੋਂ ਪਹਿਲਾਂ ਨਾਮ ਦੀ ਪਰਿਭਾਸ਼ਾ ਗੁਰਬਾਣੀ ਵਿੱਚੋਂ ਲੈਂਦੇ ਹਾਂ। ਵਿਆਕਾਰਨਿਕ ਤੌਰ ਤੇ ਨਾਮ ਇੱਕ ਭਾਵ ਆਰਥਕ ਸ਼ਬਦ ਹੈ ਇਹ ਕੋਈ ਪਦਾਰਥਵਾਦੀ ਸ਼ਬਦ ਨਹੀਂ ਜਿਸਨੂੰ ਛੋਹਿਆ ਜਾਂ ਦੇਖਿਆ ਜਾ ਸਕੇ। ਦੇਖੋ

ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲੇ ਜੰਤ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਖੰਡ ਬ੍ਰਹਮੰਡ ॥

ਨਾਮ ਕੇ ਧਾਰੇ ਸਿਮ੍ਰਤਿ ਬੇਦ ਪੁਰਾਨ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਸੁਨਨ ਗਿਆਨ ਧਿਆਨ ॥

ਨਾਮ ਕੇ ਧਾਰੇ ਆਗਾਸ ਪਾਤਾਲ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਸਗਲ ਆਕਾਰ ॥ ਨਾਮ ਕੇ ਧਾਰੇ ਪੁਰੀਆ ਸਭ ਭਵਨ ॥ ਪੰਨਾ ੨੮੪

ਸੰਗਿ ਚਲਨ ਕਉ ਤੇਸਾ ਦੀਨ੍ਹਾ ਗੋਬਿੰਦ ਨਾਮ ਕੇ ਬਿਉਹਾਰੀ ॥੧॥ ਪੰਨ ੪੦੧

ਹੁਣ ਅਸੀਂ ਦੇਖ ਸਕਦੇ ਹਾਂ ਕਿ ਇਹ ਹਨ ਨਾਮ ਦੇ ਗੁਣ ॥

ਹਰਿ ਕੇ ਨਾਮ ਕੇ ਬਿਆਪਾਰੀ ॥ ਪੰਨਾ ੧੧੨੩

ਧਨਵੰਤ ਨਾਮ ਕੇ ਵਣਜਾਰੇ ॥ ਪੰਨਾ ੧੨੧੯

ਹਰਿ ਕੇ ਨਾਮ ਕੇ ਜਨ ਕਾਂਖੀ ॥ ਪੰਨਾ ੧੨੨੭

ਹੁਣ ਜਿਸ ਨੇ ਇਹ ਨਾਮ ਦੇ ਗੁਣਾਂ ਦਾ ਵਪਾਰ ਕਰ ਲਿਆ ਉਹ ਧਨਵਾਨ ਹੋ ਗਇਆ। ਭਾਵ ਨਾਮ ਨੂੰ ਅਪਣਾਉਣ ਵਾਲੇ ਧੰਨਵਾਨ ਬਣ ਗਏ ਹਨ ॥

ਹੀਰਾ ਹਾਥਿ ਚੜਿਆ ਨਿਰਮੇਲਕੁ ਛੂਟਿ ਗਈ ਸੰਸਾਰੀ ॥੧॥ ਰਹਾਉ॥ ਪੰਨਾ ੧੧੨੩

ਜਿਨ੍ਹਾਂ ਨੇ ਅਜਿਹਾ ਹੀਰਾ ਨਾਮ ਹੱਥ ਵਿੱਚ ਫੜ ਲਿਆ ਭਾਵ ਆਪਣੀ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਅਪਣਾ ਲਿਆ ਉਹਨਾਂ ਦੀ ਸੰਸਾਰੀ ਛੂਟ ਗਈ। ਹੁਣ ਸੰਸਾਰੀ ਕੀ ਹੈ। ਜੇ ਅਸੀਂ ਅੱਜ ਕੱਲ੍ਹ ਸੰਸਾਰ ਵਿੱਚ ਚੁਸਤ ਚਲਾਕੀਆਂ, ਹੇਰਾਂ ਫੇਰੀਆਂ ਆਦਿ ਜਾਂ ਦੂਜਾ ਭਾਵ ਕਰਦੇ ਹਾਂ ਉਹ ਹੈ ਸੰਸਾਰੀ। ਇਸ ਤਰ੍ਹਾਂ ਦਾ ਸੰਸਾਰੀ ਵਿਹਾਰ ਛੁੱਟ ਜਾਂਦਾ ਹੈ। ਫਿਰ ਰਹਿੰਦਾ ਕੀ ਹੈ ਸਾਡੇ ਪੱਲੇ। ਸਿਰਫ ਨਾਮ। ਪਰ ਉਪਰ ਪਹਿਲਾਂ ਗੁਰੂ ਜੀ ਕਹਿ ਕੇ ਆਏ ਹਨ ਇਸ ਨਾਮ ਨੇ ਸਾਰਾ ਕੁਝ ਪੈਦਾ ਕੀਤਾ ਹੈ ਜਾਂ ਨਾਮ ਹੀ ਸਾਰੇ ਕੁਝ ਦਾ ਮੁੱਢ ਹੈ। ਆਓ ਅੱਗੇ ਦੇਖਦੇ ਹਾਂ ਕਿ

ਸਤਸੰਗਤਿ ਕੈਸੀ ਜਾਣੀਐ ॥ ਜਿਥੈ ਏਕੇ ਨਾਮੁ ਵਖਾਣੀਐ ॥

ਏਕੇ ਨਾਮੁ ਹੁਕਮੁ ਹੈ ਨਾਨਕ ਸਤਿਗੁਰਿ ਦੀਆ ਬੁਝਾਇ ਜੀਉ ॥੫॥ ਪੰਨਾ ੭੨॥

ਇਸ ਵਿੱਚ ਕਿਹਾ ਹੈ ਕਿ ਨਾਮ ਇੱਕ ਹੁਕਮ ਹੈ। ਇਸ ਨਾਮ ਨੇ ਜਾਂ ਹੁਕਮ ਨੇ ਹੀ ਸਾਰਾ ਕੁਝ ਪੈਦਾ ਕੀਤਾ ਹੈ। ਜਾਂ ਇੰਜ ਕਹਿ ਲਈਏ ਕਿ ਹੁਕਮ ਵਿੱਚ ਹੀ ਸਾਰਾ ਕੁਝ ਬਣਿਆ ਹੈ।

ਹੁਕਮੀ ਹੋਵਨਿ ਅਕਾਰ, ਹੁਕਮੁ ਨ ਕਹਿਆ ਜਾਈ। (ਜਪੁ ਬਾਣੀ)

ਭਾਵ ਹੁਕਮ ਵਿੱਚ ਹੀ ਅਕਾਰ ਪੈਦਾ ਹੁੰਦੇ ਹਨ। ਅਸੀਂ ਅੱਜ ਦੀ ਜਾਣਕਾਰੀ ਮੁਤਾਬਕ ਜਾਣ ਚੁੱਕੇ ਹਾਂ ਕਿ ਸਾਰਾ ਕੁਝ ਇੱਕ ਪੱਕੀ ਨਿਯਮਾਵਲੀ ਵਿੱਚ ਪੈਦਾ ਹੋਇਆ ਹੈ। ਕੁਝ ਵੀ ਬਿਨਾਂ ਨਿਯਮ ਤੋਂ ਨਹੀਂ ਬਣਿਆ ਹੈ। ਸੋ ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਇਸ ਨਿਯਮ ਨੂੰ ਹੀ ਹੁਕਮ ਕਿਹਾ ਹੈ। ਜਿਹੜੀ ਵੀ ਮਰਜ਼ੀ ਅੱਜ ਕਲ ਦੀ ਕਿਰਿਆ ਲੈ ਲਵੇ ਉਹ ਪੱਕੇ ਨਿਯਮਾਂ ਅਧੀਨ ਚਲਦੀ ਹੈ ਅਤੇ ਬਣੀ ਹੈ॥ ਇਹ ਹੁਕਮ ਜਾਂ ਨਿਯਮ ਪੱਕੇ ਹਨ ਅਤੇ ਇਹਨਾਂ ਨੂੰ ਕੋਈ ਬਦਲ ਨਹੀਂ ਸਕਦਾ।

ਸੋ ਆਓ ਦੇਖਦੇ ਹਾਂ ਕਿ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ ਜਦੋਂ ਵੀ ਕਿਸੇ ਯਾਤਰਾ ਤੇ ਗਏ ਉਹ ਵੱਖੇ ਵੱਖਰੇ ਲੋਕਾਂ ਨੂੰ ਵੱਖੇ ਵੱਖ ਮਿਲੇ ਅਤੇ ਵੱਖ ਵੱਖ ਲੋਕਾਂ ਨੂੰ ਉਹਨਾਂ ਨੇ ਕਿਸ ਤਰ੍ਹਾਂ ਦਾ ਨਾਮ ਦਿੱਤਾ। ਸਭ ਤੋਂ ਪਹਿਲਾਂ ਉਹ ਪੰਡਤ ਨੂੰ ਮਿਲੇ ਅਤੇ ਕਿਹਾ

ਦਇਆ ਕਪਾਹ ਸੰਤੋਖੁ ਸੂਤੁ ਜਤੁ ਗੰਢੀ ਸਤੁ ਵਟੁ ॥

ਏਹੁ ਜਨੇਊ ਜੀਅ ਕਾ ਹਈ ਤ ਪਾਡੇ ਘਤੁ ॥

ਨਾ ਏਹੁ ਤੁਟੈ ਨ ਮਲੁ ਲਗੈ ਨਾ ਏਹੁ ਜਲੈ ਨ ਜਾਇ ॥

ਧੰਨੁ ਸੁ ਮਾਣਸ ਨਾਨਕਾ ਜੇ ਗਲਿ ਚਲੇ ਪਾਇ ॥ ਪੰਨਾ ੪੭੧

ਹੁਣ ਪੰਡਤ ਨੂੰ ਦਇਆ, ਸੰਤੋਖ, ਸਤੁ ਅਤੇ ਗਿਆਨ ਇੰਦਰੀਆਂ ਦਾ ਸੰਕੇਚ ਦਾ ਜਨੇਊ ਬਣਾ ਕੇ ਅਪਣਾਉਣ ਲਈ ਕਿਹਾ ਹੈ। ਕੀ ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਪੰਡਤ ਨੂੰ ਇਹ ਹੀ ਨਾਮ ਨਹੀਂ ਦਿੱਤਾ। ਸੋ ਗੁਰੂ ਸਾਹਿਬ ਦੀ ਇਹ ਹੀ ਨਾਮ ਦੀ ਪਰਿਭਾਸ਼ਾ ਹੈ। ਅੱਗੇ ਦੇਖੋ ਗੁਰੂ ਸਾਹਿਬ ਕਾਜ਼ੀ ਨੂੰ ਮਿਲੇ ॥

ਪੰਜਿ ਨਿਵਾਜਾ ਵਖਤ ਪੰਜਿ ਪੰਜਾ ਪੰਜੇ ਨਾਉ ॥ ਪਹਿਲਾ ਸਚੁ ਹਲਾਲ ਦੁਇ ਤੀਜਾ ਖੈਰ ਖੁਦਾਇ ॥

ਚਉਥੀ ਨੀਅਤਿ ਰਾਸਿ ਮਨੁ ਪੰਜਵੀ ਸਿਫਤਿ ਸਨਾਇ ॥ ਕਰਣੀ ਕਲਮਾ ਆਖਿ ਕੈ ਤਾ ਮੁਸਲਮਾਣੁ ਸਦਾਇ ॥

ਨਾਨਕ ਜੇਤੇ ਕੂੜਿਆਰ ਕੂੜੈ ਕੂੜੀ ਪਾਇ ॥੩॥ ਪੰਨਾ ੧੪੧

ਕੀ ਕਾਜ਼ੀ ਨੂੰ ਸੱਚ, ਖੈਰ (ਦਇਆ), ਹੱਕ, ਚੰਗੀ ਨੀਅਤ, ਅਤੇ ਸਿਫਤ ਸਲਾਹ ਨੂੰ ਨਿਵਾਜ ਬਣਾ ਕੇ ਅਪਣਾਉਣ ਲਈ ਹੀ ਨਹੀਂ ਕਿਹਾ। ਸੋ ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਕਾਜ਼ੀ ਨੂੰ ਇਹ ਹੀ ਨਾਮ ਹੀ ਦਿੱਤਾ ਹੈ ਕਿ ਆਹ ਗੁਣ ਅਪਣਾ। ਇਹ ਹੀ ਤੇਰੀ ਨਿਵਾਜ ਹੈ। ਹੁਣ ਗੁਰੂ ਜੀ ਮਿਲਦੇ ਹਨ ਜੋਗੀਆਂ ਨੂੰ

ਮੁੰਦਾ ਸੰਤੋਖੁ ਸਰਮੁ ਪਤੁ ਝੋਲੀ ਧਿਆਨ ਕੀ ਕਰਹਿ ਬਿਭੂਤਿ ॥

ਖਿੰਥਾ ਕਾਲੁ ਕੁਆਰੀ ਕਾਇਆ ਜੁਗਤਿ ਡੰਡਾ ਪਰਤੀਤਿ ॥

ਆਈ ਪੰਥੀ ਸਗਲ ਜਮਾਤੀ ਮਨਿ ਜੀਤੈ ਜਗੁ ਜੀਤੁ ॥

ਭੁਗਤਿ ਗਿਆਨੁ ਦਇਆ ਭੰਡਾਰਣਿ ਘਟਿ ਘਟਿ ਵਾਜਹਿ ਨਾਦ ॥

ਆਪਿ ਨਾਥੁ ਨਾਥੀ ਸਭ ਜਾ ਕੀ ਰਿਧਿ ਸਿਧਿ ਅਵਰਾ ਸਾਦ ॥

ਸੰਜੋਗੁ ਵਿਜੋਗੁ ਦੁਇ ਕਾਰ ਚਲਾਵਹਿ ਲੇਖੇ ਆਵਹਿ ਭਾਗ ॥

ਆਦੇਸੁ ਤਿਸੈ ਆਦੇਸੁ ॥ ਆਦਿ ਅਨੀਲੁ ਅਨਾਦਿ ਅਨਾਹਤਿ ਜੁਗੁ ਜੁਗੁ ਏਕੇ ਵੇਸੁ ॥ ਪੰਨਾ ੭

ਗਲੀ ਜੋਗੁ ਨ ਹੋਈ ॥ ਏਕ ਦ੍ਰਿਸਟਿ ਕਰਿ ਸਮਸਰਿ ਜਾਣੈ ਜੋਗੀ ਕਹੀਐ ਸੋਈ ॥੧॥ ਰਹਾਉ ॥

ਪੰਨਾ ੭੩੦ ॥ ਸਾਰਾ ਸ਼ਬਦ ਪੜ੍ਹੋ ॥

ਹੁਕਮੁ ਬੁਝੈ ਸੇ ਜੋਗੀ ਕਹੀਐ ਏਕਸ ਸਿਉ ਚਿਤੁ ਲਾਏ ॥ ਸਹਸਾ ਤੁਟੈ ਨਿਰਮਲੁ ਹੋਵੈ ਜੋਗ ਜੁਗਤਿ ਇਵ ਪਾਏ ॥੬॥

ਪੰਨਾ ੯੦੮ ॥ ਸਾਰਾ ਸ਼ਬਦ ਪੜ੍ਹੋ ॥

ਸੋ ਜੋਗੀ ਨੂੰ ਵੀ ਇਹ ਹੀ ਕਹਿਆ ਕਿ ਭਾਈ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਜਾਂ ਆਪਣੀ ਸੋਚ ਮੰਡਲ ਵਿੱਚ ਆ ਗੁਣ ਅਪਣਾ। ਤਾਂ ਜੋਗੀ ਕਹਿਆ ਜਾ ਸਕਦਾ ਹੈ। ਅੱਗੇ ਸੁਨਿਆਰ ਨੂੰ ਮਿਲਦੇ ਹਨ ॥

ਜਤੁ ਪਾਹਾਰਾ ਧੀਰਜੁ ਸੁਨਿਆਰੁ ॥ ਅਹਰਣਿ ਮਤਿ ਵੇਦੁ ਹਥੀਆਰੁ ॥

ਭਉ ਖਲਾ ਅਗਨਿ ਤਪ ਤਾਉ ॥ ਭਾਂਡਾ ਭਾਉ ਅੰਮ੍ਰਿਤੁ ਤਿਤੁ ਢਾਲਿ ॥

ਘੜੀਐ ਸਬਦੁ ਸਚੀ ਟਕਸਾਲ ॥ ਜਿਨ ਕਉ ਨਦਰਿ ਕਰਮੁ ਤਿਨ ਕਾਰ ॥

ਨਾਨਕ ਨਦਰੀ ਨਦਰਿ ਨਿਹਾਲ ॥੩੮॥ ਪੰਨਾ ੮

ਹੇ ਭਾਈ। ਇਹ ਗੁਣ, ਇੰਦਰੀਆਂ ਦਾ ਸੰਜਮ, ਧੀਰਜ, ਤਰਾਸ਼ੀ ਮੱਤ, ਵਿਦਿਆ, ਭਉ, ਭਾਉ ਦੇ ਗੁਣਾਂ ਦੀ ਜੀਵਨ ਜਾਚ (ਫੈਕਟਰੀ) ਬਣਾ ਜਿਥੇ ਗੁਰੂ ਦੀ ਸਿੱਖਿਆ ਪੈ ਜਾਵੇ ॥

ਫਿਰ ਕਿਸਾਨ ਨੂੰ ਮਿਲਦੇ ਹਨ ॥ ਹੇ ਭਾਈ! ਇਹਨਾਂ ਗੁਣਾਂ ਦੀ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਖੇਤੀ ਕਰ ॥

ਸੋਰਠਿ ਮਹਲਾ ੧ ਘਰੁ ੧ ॥ ਮਨੁ ਹਾਲੀ ਕਿਰਸਾਣੀ ਕਰਣੀ ਸਰਮੁ ਪਾਣੀ ਤਨੁ ਖੇਤੁ ॥

ਨਾਮੁ ਬੀਜੁ ਸੰਤੋਖੁ ਸੁਹਾਗਾ ਰਖੁ ਗਰੀਬੀ ਵੇਸੁ ॥ ਭਾਉ ਕਰਮ ਕਰਿ ਜੰਮਸੀ ਸੇ ਘਰ ਭਾਗਠ ਦੇਖੁ ॥੧॥

ਪੰਨਾ ੫੯੫

ਦੁਕਾਨ ਦਾਰ ਨੂੰ ਮਿਲਦੇ ਹਨ ਕਿ ਦੇਖ ਭਾਈ ਦੁਕਾਨਦਾਰੀ ਕਰ ਪਰ ਸਉਦਾ ਇਹਨਾਂ ਗੁਣਾਂ ਵਾਲਾ ਵੇਚ।

ਹਾਣੁ ਹਟੁ ਕਰਿ ਆਰਜਾ ਸਚੁ ਨਾਮੁ ਕਰਿ ਵਖੁ ॥ ਸੁਰਤਿ ਸੋਚੁ ਕਰਿ ਭਾਂਡਸਾਲ ਤਿਸੁ ਵਿਚਿ ਤਿਸ ਨੇ ਰਖੁ ॥

ਵਣਜਾਰਿਆ ਸਿਉ ਵਣਜੁ ਕਰਿ ਲੈ ਲਾਹਾ ਮਨ ਹਸੁ ॥੨॥ ਪੰਨਾ ੫੯੫

ਫੇਰ ਉਹ ਵਪਾਰੀ ਨੂੰ ਮਿਲਦੇ ਹਨ। ਕਿ ਭਾਈ! ਵਪਾਰ ਕਰ, ਪਰ ਇਹਨਾਂ ਗੁਣਾਂ ਵਾਲਾ ਵਪਾਰ ਕਰ।

ਸੁਣਿ ਸਾਸਤ ਸਉਦਾਗਰੀ ਸਤੁ ਘੋੜੇ ਲੈ ਚਲੁ ॥ ਖਰਚੁ ਬੰਨੁ ਚੰਗਿਆਈਆ ਮਤੁ ਮਨ ਜਾਣਹਿ ਕਲੁ ॥

ਨਿਰੰਕਾਰ ਕੈ ਦੇਸਿ ਜਾਹਿ ਤਾ ਸੁਖਿ ਲਹਹਿ ਮਹਲੁ ॥੩॥ ਪੰਨਾ ੫੯੬

ਹੁਣ ਉਹ ਨੌਕਰੀ ਪੇਸ਼ੇ ਵਾਲੇ ਨੂੰ ਮਿਲਦੇ ਹਨ ਕਿ ਭਾਈ ਨੌਕਰੀ ਕਰ ਪਰ ਹਮੇਸ਼ਾਂ ਚਿਤ ਵਿੱਚ ਪ੍ਰਭੂ ਨੂੰ ਰੱਖ ਕੇ। ਸਚੇ ਦਿਲੋਂ ਨੌਕਰੀ ਕਰਨਾ ਹੀ ਤੇਰਾ ਨਾਮ ਹੈ॥

ਲਾਇ ਚਿਤੁ ਕਰਿ ਚਾਕਰੀ ਮੰਨਿ ਨਾਮੁ ਕਰਿ ਕੰਮੁ ॥ ਬੰਨੁ ਬਦੀਆ ਕਰਿ ਧਾਵਣੀ ਤਾ ਕੇ ਆਖੈ ਧੰਨੁ ॥

ਨਾਨਕ ਵੇਖੈ ਨਦਰਿ ਕਰਿ ਚੜੈ ਚਵਗਣ ਵੰਨੁ ॥੪॥੨॥ ਪੰਨਾ ੫੯੬

ਹੁਣ ਜੇ ਗੁਰੂ ਸਾਹਿਬ ਆਪਣੀਆਂ ਯਾਤਰਾ ਦੁਆਰਾ ਇਨ੍ਹਾਂ ਬੰਦਿਆਂ ਨੂੰ ਮਿਲੇ ਅਤੇ ਇਹ ਨਾਮ ਦਾਨ ਦਿੱਤਾ ਕੀ ਸਾਡੇ ਲਈ ਵੀ ਇਹ ਹੀ ਨਾਮ ਦਾਨ ਨਹੀਂ ਕਿ ਭਾਈ ਇਹਨਾਂ ਗੁਣਾਂ ਨੂੰ ਅਪਣਾਓ॥ ਇਹ ਹੀ ਨਾਮ ਦਾਨ ਹੈ। ਏਥੇ ਬੱਸ ਨਹੀਂ ਹੋਰ ਸੁਣੋ॥

ਥਾਲ ਵਿਚਿ ਤਿੰਨਿ ਵਸਤੂ ਪਈਓ ਸਤੁ ਸੰਤੋਖੁ ਵੀਚਾਰੇ ॥

ਅੰਮ੍ਰਿਤੁ ਨਾਮੁ ਠਾਕੁਰ ਕਾ ਪਇਓ ਜਿਸ ਕਾ ਸਭਸੁ ਅਧਾਰੇ ॥

ਜੇ ਕੇ ਖਾਵੈ ਜੇ ਕੇ ਭੁੰਚੈ ਤਿਸ ਕਾ ਹੋਇ ਉਧਾਰੇ ॥

ਏਹ ਵਸਤੁ ਤਜੀ ਨਹ ਜਾਈ ਨਿਤ ਨਿਤ ਰਖੁ ਉਰਿ ਧਾਰੇ ॥

ਤਮ ਸੰਸਾਰੁ ਚਰਨ ਲਗਿ ਤਰੀਐ ਸਭੁ ਨਾਨਕ ਬ੍ਰਹਮ ਪਸਾਰੇ ॥ ਪੰਨਾ ੧੪੨੯

ਇਹ ਬਿਲਕੁਲ ਹੀ ਸਿੱਧੀ ਪਰਿਭਾਸ਼ਾ ਹੈ ਨਾਮ ਦੀ। ਅੱਗੇ ਦੇਖੋ। ਗੁਰੂ ਅਰਜਨ ਦੇਵ ਜੀ ਨੇ ਭਗਤਾਂ ਬਾਬਤ ਲਿਖਿਆ ਕਿ ਕਿਵੇਂ ਸਾਰੇ ਭਗਤਾਂ ਨੇ ਆਪਣੇ ਕੰਮ ਕਾਰ ਕਰਦਿਆਂ ਭਾਵ ਰੋਜ਼ ਮਰਾ ਦੇ ਕੰਮ ਕਰਦਿਆਂ ਪ੍ਰਭੂ ਦਾ ਮਿਲਾਪ ਪਾਇਆ। ਉਹਨਾਂ ਆਪਣੀ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਇਹ ਗੁਣ ਅਪਣਾਉਂਦਿਆਂ ਆਪਣੇ ਕੰਮ ਕਾਰਾਂ ਵਿਚੋਂ ਹੀ ਪ੍ਰਭੂ ਦੀ ਪ੍ਰਾਪਤੀ ਕੀਤੀ।

ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਗੋਬਿੰਦ ਸੰਗਿ ਨਾਮਦੇਉ ਮਨੁ ਲੀਨਾ ॥

ਆਢ ਦਾਮ ਕੇ ਛੀਪਰੇ ਹੋਇਓ ਲਾਖੀਨਾ ॥੧॥ ਰਹਾਉ ॥ ਪੰਨਾ ੪੮੭॥ ਸਾਰਾ ਸ਼ਬਦ ਪੜ੍ਹੋ॥

ਹੁਣ ਅਸੀਂ ਸਿੱਧ ਕਰ ਚੁੱਕੇ ਹਾਂ ਕਿ ਨਾਮ ਇਹਨਾਂ ਸਾਰੇ ਗੁਣਾਂ ਨੂੰ ਅਪਣਾਉਣ ਨੂੰ ਹੀ ਕਿਹਾ ਹੈ ਅਤੇ ਨਾਮ ਇੱਕ ਭਾਵ ਆਰਥਕ ਸ਼ਬਦ ਹੈ ਜੋ ਕਿ ਜੀਵਨ ਵਿੱਚ ਅਪਣਾਇਆ ਹੀ ਜਾ ਸਕਦਾ ਹੈ ਕੋਈ ਖਾਦਾ ਪੀਤਾ ਨਹੀਂ ਜਾ ਸਕਦਾ॥ ਨਾਹੀ ਕੋਈ ਉੱਚੀ ਉੱਚੀ ਜਾਂ ਨੀਵੀਂ ਨੀਵੀਂ ਬੋਲੈਕੇ ਜਾਂ ਖਾਸ ਤਰ੍ਹਾਂ ਦੀ ਟਿਊਨ ਨਾਲ ਨਾਂ ਹੀ ਖਾਸ ਤਰ੍ਹਾਂ ਦੀ ਇਕਾਂਤ ਨਾਲ, ਨਾ ਹੀ ਖਾਸ ਤਰ੍ਹਾਂ ਦੇ ਆਸਣ ਨਾਲ, ਨਾ ਹੀ ਅੱਖਾਂ ਮੀਟ ਕੇ, ਨਾ ਹੀ ਹੋਰ ਕਿਸੇ ਵੀ ਪਾਖੰਡ ਨਾਲ, ਨਾ ਹੀ ਕਿਸੇ ਵੀ ਤਰ੍ਹਾਂ ਤਰ੍ਹਾਂ ਦੇ ਪਾਠਾਂ ਦੇ ਨਾਮ ਦੇ ਦੇ ਕੇ ਨਾਮ ਸਿਮਰਨ ਹੁੰਦਾ ਹੈ। ਨਾਮ ਤਾਂ ਗੁਣਾਂ ਦੇ ਭੰਡਾਰ ਨੂੰ ਆਪਣੀ ਸੋਚ ਮੰਡਲ ਵਿੱਚ ਅਪਣਾਉਣਾ ਹੈ॥

ਜੇ ਸਾਰੀ ਉਪਰਲੀ ਵਿਚਾਰ ਨੂੰ ਦੇਖੀਏ ਤਾਂ ਸਿਮਰਨਾ, ਜਪਣਾ, ਅਰਾਧਣਾ, ਗਾਉਣਾ, ਧਿਆਉਣਾ, ਦ੍ਰਿੜਨਾ, ਸਾਰੇ ਸ਼ਬਦ ਹੀ ਇੱਕੋ ਹੀ ਮਤਲਬ ਰੱਖਦੇ ਹਨ। ਇਹਨਾਂ ਨੂੰ ਅਸੀਂ ਸਮਅਰਥੀ ਸ਼ਬਦ ਕਹਿੰਦੇ ਹਾਂ॥ ਸਾਰਿਆਂ ਦਾ ਇੱਕੋ ਮਤਲਬ ਹੈ। ਭਾਵ ਨਾਮ ਨੂੰ ਆਪਣੀ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਜਾਂ ਸੋਚ ਵਿੱਚ ਅਪਣਾਉਣਾ ਹੈ। ਬਾਣੀ ਨੂੰ ਇਕੱਲਾ ਪੜ੍ਹਨਾ ਹੀ ਨਾਮ ਸਿਮਰਨ ਨਹੀਂ ਹੈ। ਇਸ ਨੂੰ ਭਾਵੇਂ ਇੱਕ ਵਾਰ ਪੜ੍ਹੇ ਭਾਵੇਂ 1000 ਵਾਰੀ ਪੜ੍ਹੇ। ਬਾਣੀ ਨੂੰ ਪੜ੍ਹਨਾ ਚਾਹੀਦਾ ਹੈ। ਜਿਨ੍ਹਾਂ ਚਿਰ ਪੜ੍ਹਦੇ ਨਹੀਂ ਪਤਾ ਕਿਵੇਂ ਲਗੂ ਕਿ ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਕਿਹਾ ਕੀ ਹੈ। ਪਰ ਇਕੱਲਾ ਪੜ੍ਹਨਾ ਨਾਮ ਸਿਮਰਨ ਨਹੀਂ ਹੈ। ਨਾਮ ਸਿਮਰਨ ਹੈ ਜੇ ਗੁਰੂ ਸਾਹਿਬ ਨੇ ਗੁਣ ਆਪਣੀ ਸੋਚ ਮੰਡਲ ਵਿੱਚ ਜਾਂ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਅਪਣਾਉਣ ਲਈ ਕਿਹਾ ਹੈ ਅਤੇ ਜੀਵਨ ਇਹਨਾਂ ਗੁਣਾਂ ਅਨੁਸਾਰ ਜਿਉਣ ਲਈ ਕਿਹਾ ਹੈ, ਉਹ ਹੈ ਨਾਮ ਸਿਮਰਨ। ਨਾਮ ਸਿਮਰਨ ਕੋਈ ਤੋਤਾ ਰੱਟਣ ਨਹੀਂ ਹੈ। ਸੋ ਸਾਰੀ ਬਾਣੀ ਵਿੱਚ ਨਾਮ ਦੀ ਪਰਿਭਾਸ਼ਾ ਗੁਣਾਂ ਦੇ ਭੰਡਾਰ ਨੂੰ ਸੋਚ ਮੰਡਲ ਵਿੱਚ ਅਪਣਾਉਣਾ ਅਤੇ ਜੀਵਨ ਜਾਚ ਵਿੱਚ ਵਰਤਣਾ ਹੀ ਹੈ॥

The Great General

Lt. Gen. Harbakhsh Singh

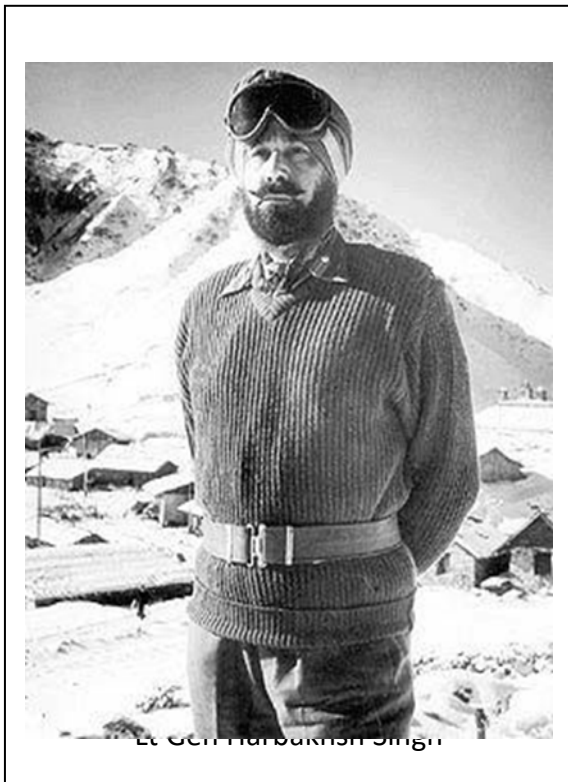
Who, in 1965 war, refused to hand over Areas of Punjab beyond Beas to Pakistan

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I had the opportunity to fight the wars of 1965 and 1971, as well as to meet the great generals who were instrumental in winning these wars. One of these special generals was Lieutenant General Harbakhsh Singh.

He was tall, strong, smart and charismatic. In the 1965 war, he was the General Officer Commanding of the Western Command of the Army and his territory covered area opposite almost the entire West Pakistan.



Lieutenant General Harbakhsh Singh was known as a soldier's general because on the one hand he fought in front with the soldiers and on the other hand he instilled so much enthusiasm in the soldiers that victory was assured even during the most difficult situations. He was a battle hardened General. He fought in the North-West Frontier Province; was seriously wounded while fighting the Japanese in Malaya during World War II; fought the Battle of Sheltang; and in 1947 saved Srinagar from Pakistani invaders and recaptured Tithwal from the Pakistani army.

During the war with China in 1962, when Lieutenant General BM Kaul fell ill and the jawans became disillusioned after the initial defeat, General Harbakhsh Singh was sent to Tezpur to take charge of the 4 Corps. General Harbakhsh restored confidence in the defeated soldiers and commanders and began to boost their morale. As General Kaul returned and took over 4 Corps, General Harbakhsh Singh was appointed

Corps Commander of 33 Corps. From there he was promoted to the rank of Army Commander of the Western Command.

You must have seen the photo of General Harbakhsh Singh in the popular Uri sector in Kashmir. At that time, the whole of Jammu and Kashmir was under Western command. The Northern Command was later formed from the area of Western Command. The forces under General Harbakhsh Singh surrounded all the guerrilla forces of the Pakistan Gibraltar Force with the help of the people of Jammu and Kashmir and stopped Pakistan's Operation Grand Slam in the Chhamb-Akhnoor sector. Within hours

of the tripartite attack across the international border, an Indian division was knocking on the gates of Lahore, about which Shastri Ji had said: "We will walk over to Lahore".

The most important aspect of this war was that when the division of Pakistani Patton tanks started advancing towards Khemkaran area, there was a danger that the Indian Centurion tanks would not be able to face them and the battle would be lost. In view of this fear, Army Chief General JN Chaudhary ordered General Harbakhsh Singh to withdraw his troops behind the line of Beas River. This meant that areas like Khemkaran, Tarn Taran, Goindwal, Amritsar and Gurdaspur were to be ceded to Pakistan without a fight.

In his book 'In the Line of Duty: A Soldier Remembers' General Harbakhsh Singh writes: 'Late on the night of September 9, the Chief of Army Staff called me ... 'To save the whole army from the division, I must move my army back to the Beas River line'. Moving back from Beas would mean sacrificing key areas of Punjab, including Amritsar and Gurdaspur districts, which would be far worse than the 1962 defeat at the hands of China. '

This was also confirmed by Capt. Amarinder Singh, who was the ADC of General Harbakhsh Singh at the time and who had received a call from the Army Chief. Capt. Amarinder Singh writes: "At 2.30 am, Army Chief General JN Chaudhary called the General and spoke. 'Move back 11 corps from Beas line.' General Harbakhsh Singh refused to implement the order. "

Refusing to obey the verbal orders of his army chief is considered a heinous crime but General Harbakhsh Singh preferred his country before himself. The result was in India's favour. The result was in India's favour. In the battle of 'Asal Uttar', the famous M-47 Patton tanks of the Pakistan Armoured Division, were annihilated by a single Indian regiment of Centurion tanks aided by a handful of infantries. A tank cemetery of American Patton can still be seen in the Khemkaran sector.

Writing about the 1965 war, Major General DK Palit confirmed that "In fact, such an order was issued by the Army Chief, but "Harbakhsh was stubborn and refused to comply." He told Chaudhry that he would not accept a verbal order on such an important issue. No written order from the Army Chief ever came since by the time it could reach, he had already won the field. It was one of the great strategic victories of the war when the Centurions and 106 mm cannons led by Harbakhsh wreaked havoc with Pakistani Patton tanks in this battle of Khemkaran. '

Well-known defence analyst and columnist Inder Malhotra wrote that General Chaudhry "panicked and ordered Harbakhsh to withdraw his troops behind Beas, and Harbakhsh Singh refused."

Thus, remaining steadfast in the face of adversity, showing exceptional leadership and battle skills General Harbakhsh Singh defeat a much stronger force at a critical juncture and saved Punjab north of Beas from going to Pakistan. He was a true national hero and was awarded the Padma Vibhushan by the President among many other awards already showered on him.

Note to Contributors

The Sikh Bulletin invites articles on matters relating to *Sikhi*. Essays that adopt CRITICAL approaches towards Sikh matters and issues are given priority for publication. Articles devoted towards exploring the messages of Gurbani as contained within the Aad Guru Granth Sahib (AGGS) are particularly welcome.

Manuscripts must be in English or Gurmukhi and must begin with a title page that includes the names, e-mail addresses, and affiliations of all authors. References must be properly cited.

Manuscripts need to be submitted online to editor@sikhbulletin.com or dhillon99@gmail.com and must be in Microsoft Word (.doc). The preferred font for English characters is Calibri font size 11. Gurbani and Gurmukhi characters must be in Unicode (Nirmala UI).

The maximum length for each article in a regular issue is 5,000 words.

Note on Use of Gurbani Verses and Translations by Authors

When quoting Gurbani in their articles, authors are required to provide the Gurmukhi version of the full verse and a romanised version. Mention must be made of the page where it is to be found in the AGGS. In line with the aspirations of *The Sikh Bulletin*, authors must provide translations of Gurbani verses that break from the mould of vedantic, yogic and literal slants prevalent in orthodox translations. Articles relying solely on Gurbani translations as provided by Sant Singh Khalsa MD's English Translation will NOT be published.

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