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# Kabīr's *Paḍs*

Jaroslav Strnad

## Introduction: Kabīr in the Rājasthānī Tradition

Couplets (*sākhīs*), songs (*pad*s) and compositions of a mainly didactic character (*ramainīs*) attributed to the poet, mystic and *sant* Kabīr (1398–1448, or by traditional date, 1398–1518) have been circulating in the wide area of North India, from Bengal to Punjab, for a half millenium, and to the present date contribute to the vibrant spiritual life of its population. The transmission of words and ideas attributed to Kabīr has had both oral and written forms that coexisted and for a long time influenced each other. Although it is today impossible to say exactly which words are authentically his and which were inspired by his message, what they have in common is a special spirit of frank and straightforward honesty often peppered with critical and ironic attacks against hypocrisy, arrogance, religious formalism and spiritual laziness.

Purportedly the most ancient and original version of Kabīr's sayings and verses is included in the *Bījak*, a collection compiled by members of *Kabīrpanth*, a sect which claims Kabīr as its founder and is based in Banāras, the city where Kabīr was born and spent major part of his life. The text of *Bījak* exists in several versions which have some archaic features, but the earliest extant manuscript is not older than the beginning of 19th century. Among its *sākhīs*, *pad*s and *ramainīs* relatively few are identical with their counterparts included in the larger collections compiled by members of two other *panths*, the Sikhs and *Dādūpanthīs* which had emerged further west in Punjab and Rājasthān by the latter part of 16th century.

The oldest written evidence of sayings and songs circulating under Kabīr's name is dated more or less exactly to that time: fifty songs attributed to him are included in the so-called Goindwal *pothīs* (c. 1570–1572), precursors to the Gurū Granth Sāhib, the central religious scripture of Sikhism in which they form a part of *Bhagat bānī*, an anthology of voices of non-Sikh *bhaktas*. Only slightly later are fifteen poems with Kabīr's name extant in the so-called Fatehpur manuscript dated to the year 1582. But the most

extensive collections of Kabīr's or Kabīrian texts of this early period can be found in huge anthologies of devotional literature produced by diligent collectors, compilers and scribes of a Rājasthānī devotional sect founded by spiritual leader Dādū Dayāl (c. 1543–1603) that was named after him: the *Dādūpath*. Of central importance among these collections was an anthology called *pañc-vāṇī* or "Five voices" which included *sākhīs*, poems and songs of five *sants* most revered by members of the *Dādūpanthī* community: Dādū, Kabīr, Nāmdev, Raidās and Haridās. The fact that in these collections *Kabīr vāṇī*, the part devoted to Kabīr, is the second largest (only to Dādū's), testifies to the high esteem in which Kabīr was held in the *panth*. Among its members and supporters who included a wide range of spiritually disposed individuals, Kabīr's voice, together with that of Dādū himself, was generally accepted as carrying great, if not the ultimate authority. He was equally respected by *yogīs* inspired by teachings of the *nāthyogī* guru Gorakhnāth (estimates of the date range from 11th to 14th century), as well as by theistically oriented practitioners who invoked Rām as the vanishing point of their devotion. In the *Dādūpanthī* corpus of sayings attributed to Kabīr we can perceive a co-existence and intermingling of several spiritual currents, often in a mutual dialogue or a gentle tension. The present selection attempts to show, albeit on a very small sample, the diversity of approaches to the central question of relationship between man and the ultimate reality as reflected in Kabīr's message communicated by the Rājasthānī *Dādūpanth*.

### THE PADS

In the poetry of North Indian *sants* and *bhaktas*, *pad* is a short lyric meant to be sung to a particular musical mode (*rāg*), often during performances in which members of the community take part as active public responding to the verses sung by professional singers, rather than just passive listeners. Their responses have the form of a refrain which is repeated either in full, or in part after each verse. In the *Dādūpanthī* manuscripts, the refrain is always prefixed to the poem and marked by the word *ṭek*. In the present selection, *ṭek* is always printed in italics. In the *Dādūpanthī* manuscripts metrically the most popular form of Kabīr's *pads* is *caupāī* and *sār*, often with irregularities which may be due to incorrect transmission, or to the fact that singing to a particular *rāg* and *tāl* demanded a different metrical solution. The last line of a poem

attributed to Kabīr almost always includes a kind of signature called *bhaṇitā* or *chāp* “Kabīr says” (*kahai kabīra*), followed by a short resumé emphasising or recapitulating the message of the whole poem.

The present selection attempts, in the limited space available, to acquaint the reader with some of the more important and interesting themes occurring in the internally diverse corpus of the *Kabīr vāṇī*. **K2** belongs to a small group of three *pad*s regularly found at the beginning of all *Dādūpanthī* collections of *Kabīr vāṇī* and called *maṅgalacār*, a wedding song sung by passionate bride-soul expecting the coming of her beloved lord-God. Twice in the song we hear that the bride did not earn in any way the merit of the union: it is solely thanks to His grace that her love has been reciprocated. The image of a loving, but ultimately helpless devotee looking up to the Lord gradually changes in the following two *pad*s (**K4** and **K5**, not included) where the love for the Vaiṣṇava representation of god as Viṭṭhal (cowherd Kṛṣṇa) is joined with the idea of yogic power hidden in the name of Rām.

Compared to **K2**, **K6** transports us to a very different world of yogic lore: the ultimate reality represented by the name of Hari and Rām and identified as the ultimate emptiness (*sūṇi*) opens spontaneously (*sahajai*) to the experience which is described with the help of terms specific to the world of yoga. Essential is the inward turn of the mind and reversed flow of vital processes from the downward to the upward direction, and also of time from the effect to the cause: fruit reverts back to the seed (in another song, an old man reverts to a child).

In **K8** inversions and reversals are represented by images borrowed from the outside world which is turned upside-down – an idea popular in the folklore worldwide is set in a specific yogic context. Here not only entities swap their natural place (rabbit in the sea, fish on a mountain), but also words and terms, and even subjects and objects of a sentence: the weaver does not sit in the pit, but the pit sits in the weaver, the posts of the loom are not sunk in the earth, but earth is sunk in the posts and so on. In the state of ultimate emptiness, specific entities lose their place and meaning and with them causality also disappears. When the established order of things vanishes, the order of words is gone as well. In the attempts to describe of the ultimate state of beyond words necessarily fail.

**K12** brings the image of an arrow (of *prāṇ*, here identical with the female power elsewhere called *kuṇḍalinī śakti*) that flies through the central channel (*suṣumnā*) to the top of the skull and releases the flow of nectar (*ras*). Negative energies (*kāma* and *krodh*) are not suppressed or destroyed, but their energy is transformed and used as a fuel powering the process of mystical distillation.

**K17** closes the group of “drinking songs” with a vivid description of the state of total intoxication with the strong essence that turns out to be nothing else than Rām.

In **K30** attention shifts to the state an adept reaches when the process of transformation is completed: in the presence of the Markless One, the *Nirañjan*, all questions concerning the origin and end of things are seen as ultimately meaningless.

**K43** unfolds the statement found in the closing line of K30 that points to the falsity of all traditional scriptures (*āgam* and *nigam* are the Vedas and their commentaries). Rām and Allāh are two names of one and the same ultimate entity, ever-present and all-pervading. Established practices and rituals of different creeds debar people, Hindūs as well as Turks (Muslims) from seeing and experiencing this ultimate unity. This is one of the poems found in the old manuscripts and sung unchanged by singers even today.

**K46** in a poetic metaphor presents the tendency of individual soul to close itself into its own subjectivity and then vainly long for the union with the beloved one who is close, everywhere around.

**K59** is a rare example of the Islamic, Sufi image of God as a world-ordering, life-giving power, and at the same time an intimate friend and lover of his own creation. In contrast to the majority of songs in the *Kabīr vāṇī*, this short composition is replete with words borrowed from Arabic and Persian (*karīm*, *hikamati*, *sūrati*, *nūr*, and almost the whole of verse 2).

**K72** introduces the topic of the extent of power inherent in words. Abuse of speech results in building barriers to real understanding and is to be avoided; on the other hand, without any explanation, without the word of a true guru, one cannot find the right path. The *pad* sounds like a warning (*cetāvanī*): avoid the traps of false wisdom and those who spread it.

The topic of relationship between the true experience of the ultimate state which is beyond words on the one hand, and webs of words spun round it on the other is brought to the fore in **K153**. We are faced with a series of questions about the meaning of

creation and destruction of living beings. The reply is simple and straightforward: one should give up *āsā pāsa*, the false hope, false expectation that something we miss now will come in the future. Thinking in terms of now and later ties us to the temporal world like a noose. A lot of speaking, explaining and advising creates the false trust in the power of words and speculative thinking. The key sentence of the *pad* is *kahyā na upajai upajyā hi jānāi* it does not arise by speaking, but when it has arisen, then one really knows.

How it is, how it feels when it has arisen, is described in **K173**: the insight is sudden and takes the form of a storm in which the wretched hut of ego is completely shattered and the soul is exposed to a violent downpour of divine love.

**K176** attempts to bring out the experience of the *param pad*, “the state beyond”. There still seems to be a subject experiencing the paradoxical state on the threshold of the *Nirañjan*, the Markless One, understood here more in theistic terms (*kabīr kā svāmī*). The state opened spontaneously (*sahaji*), but not without the help of the guru. We are not told whether the guru is a human being, or perhaps the *Nirañjan* himself.

**K264** is an example of a relatively numerous group of *pads* scattered through the *Kabīr vāñī* corpus that criticise, often in sharp words, the religious bigotry, hypocrisy and meaninglessness of ritualistic behaviour. Characteristic for the perspective of *sants* is contrasting the outward and inward piety as two opposite poles of human behaviour, seen as almost a kind of natural law.

**K305** is an ironic song representing heaven in terms close to the understanding of the type of people criticised in K264, as a place presided by an entity attended by myriads of servants and crammed with all sorts of extravagant holy existences. Kabīr humbly begs to be allowed somewhere near (*najīki*) to heaven probably not exactly right in the middle of that holy pandemonium.

All fifteen *pads* chosen for the present *Triveṇī Reader* are included in at least two old *Dādūpanthī* manuscripts containing the *Kabīr vāñī* and, with a single exception, also in one or both *Sarvāṅgīs*, monumental anthologies of Old Hindī devotional literature compiled by two *Dādūpanthī* scholars Gopāldās and Rajab. The texts were selected from the oldest extant *Dādūpanthī* manuscript housed in the private collection of *Sañjay Śarmā Saṅgrahālay evaṃ Śodh Saṁsthān* in Jaipur, Rājasthān, and dated to the

years of 1614–1621. This *Dādūpanthī Kabīr vāṇī* was for the first time made accessible in *The Millenium Kabīr Vāṇī: A Collection of Pad-s*, edited by Winand M. Callewaert, Swapna Sharma and Dieter Taillieu, and published by Manohar in New Delhi in 2000. The manuscript is very closely related to the *Kabīr Granthāvalī*, an edition of Kabīr's *sākhīs*, *pads* and *ramainīs* published by Śyāmsundardās in 1928, and also to an edition published under the same name, but based on a different manuscript, by Mātāprasād Gupta in 1969.

English translations of Kabīr's *pads* included in the present anthology arose from close collaboration of Linda Hess and the present author, who in several instances chose more literal variants to render the translation as close as possible to the Old Hindī original.



# Grammar

## 1. NOUNS AND ADJECTIVES

The group of dialects that form the basis of *sadhukkarī bhāṣā*, a kind of sociolect used by poets and mystics of the so-called *sant dhārā*, inherited in simplified form the basic features of preceding developmental stages of Indo-Aryan languages.

Based on the distribution of endings, the nouns of the present dialect can be divided, in both the masculine and feminine genders, into three declensional types.

Note: All quotations from the Kabīrian corpus exemplifying a particular grammatical form have been taken from the edition *The Millenium Kabīr Vānī (MKV)*. *Pads* that occur in the present selection are marked by the letter K. Examples taken from *pads* of the same edition but not included in the present selection are marked by the letter *K* and their respective numbers in the *MKV* edition in italics.

### MASCULINES

#### *Type 1*

Bare nominal stem that ends in vowels other than *-a* is used in both numbers and all cases.

#### **Examples, sg:**

*direct case: nominative, accusative, vocative*

त्रिकुटी संगम स्वामी *master* of the fort where three streams meet (K6)

तौ तूं कहा बिरोलै पानी then why do you churn *water* (K264)

अवधू गगन मंडल घर कीजै रे *avadhūta*, let the home be made in the dome of the sky (K12)

*oblique case: locative, ergative, genitive*

जे रिदै सूध मन ग्यानी if you are pure *in heart*, wise in mind (K264)

अवधू ग्यान लहरि करि मांडी *avadhūta* (ergative) stirred up the wave of wisdom (K8)

बिन अनभै क्यूं छूटै without *experience* how does it [the mind] free itself? (K153)

**Examples, pl:***direct case: nominative*

गुर प्रसादि सुई कै नाकै । हस्ती आंवंहि जांहीं ॥ By the guru's grace, through a needle's eye [even] *elephants* stroll back and forth (K8)

*oblique case: genitive*

पै बिन निरति dance without *feet* (K140)

**Type II**

This type covers by far the greatest number of nouns and also adjectives occurring in the texts of the Rājasthānī *Kabīr vāṇī*. In the written form these words end in direct case in consonantal characters whose inherent vowels may or may not be heard in pronunciation.

sg		pl	
dir	-a / -ā -u	dir	-a / -ā, -jana
obl (all cases)	-a / -ā -u -ā / -ā̃ -aha / -āha -ahi / -ahī	obl	-a -ana, -ani
loc/instr/erg	-a, -i, -e		
instr of p prs	-a		
vocative	-e	vocative	-a, -au, -jana

**Examples, sg:***direct case: nominative, accusative in -a, -ā, -u*

बहुतै मोलि महग गुर पावा for a high price expensive *molasses* [was] procured (K17)

सर्व पाप प्यौ करणं *auspicious moment* for removal of all sins (K197)

मांगि मागि रस पीवै बिचारा the poor fool drinks the *nectar* and keeps calling for more (K17)

सबै जगु बिनस्या the whole *world* perished (K336)

*general oblique case with postposition*

जीव जनम तैं छूटै living being is free from [another] *birth* (K153)

त्रिश्रां छांनि परी घर उपरि the thatch of craving collapsed on the house (K173)

अभिमानं रहित है is free of *pride* (K156)

*oblique case: genitive, instrumental in -ā / -ā̃*

गोबिंदा गुन गाइये let the praises of *Govinda* be sung (K102)

सो मूरति भगवांनं that [is] the likeness of God (K156)

भरचा होइ तौ मुषां न बोलै when he becomes full, he doesn't talk by [his] mouth (K72)

का तप बनषदि बासा what [is gained] by ascetism, by living in the forest? (K73)

बोलणां का कहिये रे भाई friend, what can be said about/by talking? (K72)

*oblique case in -aha, -ahi*

बंनह बसे का कीजिये what is done/achieved by dwelling in forest? (K290)

ज्युं प्रतिबिंब प्रतिबिंबहि समांनं like an image [which] merged with/into [its own] reflection (K153)

नां जाणौं का पिवहि पियारी I do not know which one [will be] dear to/of the beloved (K99)

राम बड़ा कि रामहि जानै is Rām great, or [he who] knows Rām? (K25)

*oblique case: ergative, instrumental, locative in -a, -i*

उलटे पवन चक्र षट बेधे by reversed wind the six cakras pierced (K6)

दास कबीर यहु कीन्ह बिचारा devout Kabīr conceived this idea (lit.: by devout Kabīr was conceived this idea) (K77)

गुर प्रसादि सुई कै नाकै । हस्ती आंवंहि जांहीं ॥ By the grace of the guru, through a needle's eye [even] elephants stroll back and forth (K8)

अंकूर बीज समांणां sprout entered [back] into seed (K6)

जन मारगि लावो put the devotees on the [right] path (K153)

बन कै सुसै संमदि घर कीया rabbit of the forest made its home in the sea (K12)

प्रेमि हरीजन भीनां devotees were drenched in love (or ergative: love drenched the devotees – lit.: devotees were drenched by love) (K173)

*oblique case: locative in -e*

आकासे फल फलिया in the sky a fruit has ripened (K141)

*oblique case: imperfective participle in construction with subject (here unexpressed) different from the subject of the sentence*

बोलत बोलत बदै बिकारा by much talking distortions [of truth] grow (K72)

### **Examples, pl:**

*direct case: nominative, accusative, vocative in -a, -ā, -au; plural markers -jana, -loī*

उलटे पवन चक्र षट बेधे reversed wind pierced the six cakras (lit.: by the reversed wind six cakras pierced) (K6)

सुणौ संत सुमिरौ भगता जन listen, ye *virtuous*, remember, ye *bhaktas* (K73)

सुनहु रे संतौ listen, o ye *virtuous* (K8)

सो कछु बिचारहु पंडित लोई think a little bit about that, *paṇḍits* (K30)

*general oblique case in -a*

साध संगति अरु गुर की क्रिपा तैं with [the help of the] company of *saints* and by the grace of the guru (K321)

*general oblique case in -ana, -ani with a postposition*

ता का मैं चरनन की धूरि I am dust at the feet of him (K52)

अैसे लोगनि स्युं का कहिये what to say to such people? (K120)

### Type III

Type III is represented by nouns, but most typically adjectives, pronominal adjectives and participles ending in the direct case of singular number in *-ā*.

sg		pl	
dir	<i>-ā / -ā̃</i> <i>-o; -au / -aũ</i>	dir	<i>-ā / -ā̃, -jana</i> <i>-e / -ē</i>
obl (all cases)	<i>-e; -ai / -aĩ</i>	obl	<i>-ā̃</i> <i>-e</i>
loc/instr/erg	<i>-e; -ai / -aĩ</i>		
instr of pp	<i>-ā̃; -e / -ē, -ai / -aĩ</i>		
instr of p prs	<i>-ā̃</i>		
vocative	<i>-ā; -e (in adj)</i>	vocative	<i>-au, -jana</i>

### Examples, sg:

*direct case: nominative, accusative, vocative*

मछा बसै पहाडी a fish dwells on a mountain (K8)

मन सूनि समाणा mind entered emptiness (K6)

कहै कबीर मैं कछु न कीन्हां Kabīr says, I did nothing (*lit.:* by me nothing done) (K2)

हरि च्यंतत मेरौ मदलौ भीनौँ thinking of Hari, my drum has got drenched (K242)

ले सूती अपनां पीव पियारा I take my own dear darling and sleep [with him] (K2)

पहरि चोलणां गादह नाचै having put on a smock, donkey dances (K9)

जीवरा तू जाइगौ मैं जानां [o my] soul, thou wilt depart, I know (K73)

मन का मैल छाड़ि दे बोरै throw away the filth of the mind, o fool! (K320)  
*general oblique case in -e, -ai/-aĩ*

चौथै पद कूं जो जन चीन्हैं – devotees who recognize the *fourth* (impersonal) state [of the soul] (K156)

आपणैं रूप कूं आप हीं जाणैं only he knows his *own* form (K136)  
*oblique case: ergative, instrumental, locative in -e; -ai/-aĩ*

गूंगे गुड षाया the dumb ate jaggery (*lit.*: by the dumb jaggery [was] eaten) (K110)

बन कै सुसै संमदि घर कीया a rabbit of the forest made its home in the sea (*lit.*: by a rabbit ... home was made...) (K8)

सुई कै नाकै हस्ती आंवहि जाहीं through an eye of a needle [even] elephants stroll back and forth (K8)

कलमैं भिस्ति न होई by [reciting] *kalima* paradise is not [attained] (K224)

अंधियारे दीपक चाहिये in the darkness lamp is wanted (K237)

मनवां जाइ दरीबै बैठा the mind went to take a seat in a liquor shop (K12)

तुरक मसीति देहुरै हींदू। दुहु ठांइ राम षुदाई ॥ Turk in a mosque, Hindū in a temple; *Khudā-Rām* is in both! (K43)

*oblique case: imperfective participles in -ā*

मेरी मेरी करतां जनम गयौ by doing “mine”, “mine” the life went by (K213)

*oblique case: perfective participles in -ā used as verbal nouns*

बिन बोल्यां क्यूं होइ बिचारा without speaking/speech, how can arise an idea? (K72)

*oblique case: perfective participles in -e/-ē, -ai/-aĩ used as verbal nouns*

बंनह बसे का कीजिये what is done/achieved by dwelling in forest? (K290)

कहैं सुनें कैसे पतियाइये by [mere] speaking and listening how can one believe? (K88)

भाण कै प्रगटैं उदित भया तम घीना with/by the appearance of the sun the darkness that had arisen dwindled away (K173)

### Examples, *pl*:

*direct case: nominative, accusative, vocative in -ā/-ā; plural marker -jana*

बाजे अनहद तूरा trumpets of boundless/unstruck sound resounded (K6)

बोलत बोलत बढ़ै बिकारा distortions [of truth] grow by much talking (K72)

चौरासी लष फिरैं दिवांनां eighty-four hundred thousand divine madmen strolling around (K305)

तजि बाँवें दांहिणैं बिकारा give up the *aberrations* of the left and right (K110)

सुमिरौ भगता जन listen, ye *virtuous*! (K73)

*direct case: nominative, accusative, vocative in -e/-ē*

सबै जीव साई के प्यारे all living beings [are] *dear* to the Lord (K58)

चकवा बैसि अंगारे निगलैं sitting, the *cakvā* birds swallow the *burning embers* (K9)

*oblique case in -e*

ऐसे लोगनि स्यूं का कहिये what to say to *such* people (K120)

*oblique case in -ā*

ते बीधे बहु फंदा they are ensnared in many *traps* (K110)

## FEMININES

### Type I

Feminines ending in *-ā, -ā̃, -i, -ī, -ī̃, -ū, -ai* do not inflect in the singular and plural numbers.

### Examples, sg:

*direct case: nominative, accusative*

उन कै पूरब दिसा देव दिज पूजा the others have the *East*, gods, Brāhmaṇas, *pūjā* (K43)

इहि बिधि त्रिस्त्रां षांडी in this way the *thirst* [for the world was] *destroyed* (K8)

जल मै उतपति जल मै बास in water [is your] *birth*, in water [your] abode (K46)

तहां जोगनी जागी there, the *yoginī* woke up (K12)

बिष बिषया की बासनां तजौ I (should) give up the *craving* for poison of sense objects (K353)

माल मनीं करि फीकी make [for yourself] garlands and *jewels* uninteresting (K224)

*general oblique case: instrumental, locative, ablative, genitive*

बंकनालि रस पीजै let us drink the nectar from the *curved channel* [= the *sūsumnā*] (K12)

इहि बिधि जीव का भ्रम न जाई in this way the delusion of the soul does not disappear (K58)

राम रसाइन रसनां चाषौ with [my] *tongue* I taste Rām's elixir (K2)

ऐसा माया जाल such is the snare of *māyā* / *illusion* (K69)

फल लागा बिन बाडी fruit appeared *without* [there being any] garden (K8)  
 बिन अनभै क्यूं छूटे *without* [this] experience how can it free itself  
 (K153)

### Examples, *pl*:

*direct case: nominative, vocative*

तन में होती कोटि उपाधि *myriads of disturbances* were present in the  
 body (K18)

भरंम की टाटी सबै उडांणीं all bamboo *wall-mats* of delusion were blown  
 away (K173)

हित चित की द्वै थूणीं गिरांणी the two *pillars* of passion and ego-mind  
 were knocked down (K173)

दुलहंनी गावहु मंगलचार sing, *o brides*, auspicious marriage songs (K1)

*general oblique case: instrumental, locative*

बहु बिधि कद्यो पुकारि पुकारि I have told [you] *in many ways*, shouting  
 repeatedly / urgently (K313)

दसौं दिसा गगन रहाई the space has been established *in all ten directions*  
 (K252)

### Type II

Corresponds closely to masculine nouns of the same class. A number of nouns were converted to this class from earlier *i*- and *u*-stems (*vastu* > *basta*, *auṣadhi* > *voṣada*) and from *ā*-stems, originally *tatsamas*. In several cases the conversion was incomplete and our texts yield doublets like *sevā* and *seva*, *reṣā* and *reṣa*, etc.

	sg	pl
dir	-a	-a
obl (all cases)	-a	-ani
loc/instr/erg	-i	—

### Examples, *sg*:

*direct case: nominative, accusative*

सो झल बिरलै देवी such *flame* was hardly seen by anybody (K7)

क्या जल देह न्हावैयें what [is the point] of bathing the *body* in the  
 water? (K223)

*general oblique case: instrumental, locative, genitive without and  
 with postposition*

पीर षंड घित पिंड सवारा the body built up with milk, *sugar* [and] ghī  
 (K77)



यह संसा मोहि निस दिन ब्यापै this doubt engulfs/torments me day and night (K28)

उलटी गंग नीर बहि आया water of the reversed Gaṅgā has flown in (K16)

बांझ का पूत बाप बिन जाया son of a barren woman, born without a father (K136)

### Examples, *pl*:

*direct case: nominative, accusative*

जेती औरत मरदां सिरजे, ए सब रूप तुम्हारा as many women [and] men were created, these [are] all to your likeness (K223)

जौ तुम्ह पंडित ... तंत मंत सब वोषद जानौं even if you [as a] *paṇḍit* may know tantras, mantras, all the medicinal herbs (K219)

*oblique case: locative in -ani*

जौजन एक प्रमिति न जानै, बातनि हीं बैकुंठ बषाणै they do not know the measure of single yojana, but in [their] *talks* they explain the paradise (K88)

### Type III

-i and -ī/-ĩ suffixes are regularly used for forming feminine nouns from nominal, adjectival, pronominal and participial stems. Apart from denoting natural gender in male-female pairs, as in *bakarā* : *bakarī* (he-goat : she-goat), the feminine ending may be used to form a diminutive of a noun which may be itself either masculine or feminine, as in *ūdara* : *ūdārī* (mouse : little mouse). Similarly to nouns of the type II above, here too we can see variant forms of endings depending on context or dialect: thus, scribes write both *mālani* and *mālanī* (gardener), *rāti* and *rātī* (night) etc.<sup>1</sup>

	sg	pl
dir	-i; -ī/-ĩ	-i; -ī/-ĩ
obl (all cases)	-ī	-ī

### Examples, *sg*:

*direct case: nominative, accusative, vocative*

गुजरी बौरांनी the *Gūjarī* woman has gone mad (K319)

वोषद मूली कहां लगाउं where should I put the healing herb, the medicinal root? (K99)

भोली मालनी हे गोविंदौ जागतौ जग देव ah, you foolish flower-seller, Gobind, the waking one, is the Lord of the world! (K164)

<sup>1</sup> For a more detailed treatment of reasons for setting up a separate Type III declension, see Strnad 2013: 225–230.



*general oblique case without and with postpositions: instrumental, locative, genitive*

कहणी रहणी निज तत जानै *in/through speaking, in/through practice*, he comes to know his own true essence (K138)

काल पासी मुग्ध बांध्यौ the fool was tied *by the noose* of Kāl (= Death) (K207)

या देही कूं लोचै देवा, या देही करि हरि की सेवा *gods pine for this body, with/ in this body* do the worship of Hari (K313)

मेरी पाटी मंझि लिषि स्त्री गोपाल write “śrī Gopāl” *on my writing slate* (K347)

मकरी घरि माषी छछिहारी *in the house of spider* the fly strains buttermilk (K60)

### Examples, *pl*:

*direct case: nominative, accusative*

हित चित की थूणीं गिराणी the pillars of passion and ego-consciousness have been *knocked down* (K173)

जा मुरति कूं पाती तोड़ै सो मुरति त्रिजीव the idol for which you pluck the leaves, is soulless (K164)

## 2. PRONOUNS

### *Personal pronouns, first and second person sg*

	direct	ergative	oblique
1 person	मैं/मै; हूं	मैं/मै	मो-, मोहि
2 person	तूं	तैं/तै	तो-, तोहि

Forms *mo-* and *to-* in the 1st and 2nd person singular oblique are used with postpositions, or if a noun stands in apposition with the pronoun.

### Examples, 1st person:

*direct case:*

जग मैं देखूं जग न देखि मोहि *I see the world, the world does not see me* (K56)

*ergative case:*

मैं कछु न कीन्हां *I did nothing (lit.: nothing done by me)* (K2)

*oblique case: dative, accusative*

सखी सुहाग रामि मोहि दीन्हां *oh friend, Rām gave me the marital happiness* (K2)

जग न देखि मोहि the world does not see *me* (K56)

**Examples, 2nd person:***direct case:*

तू कहा बिरोलै पांनी why do you churn water (K264)

*ergative case:*तैं सब राजा भूपति मांगे you asked [for alms] all kings and potentates  
(lit.: by you ... were asked) (K197)*oblique case: accusative*

चलि बैकुंठ तोहि ले तारू going to heaven, I shall take you along (K24)

*oblique case with postposition: dative, accusative*

गुर प्रसादि अकलि भई तो कूं by the grace of Guru reason was [given] to you (K7)

महावत तो कूं मारू साटी mahāvat (elephant driver), I shall beat you with a club (K337)

**Personal pronouns, first and second person pl**

	direct	ergative	oblique
1 person	हंम/हम		हंम, हंमहि
2 person	तुम्ह	तुम्ह, तुम्हहि/तुम्हहि	

Forms हंम and तुम्ह in the 1st and 2nd person plural oblique can be used with postpositions, or without them, if a noun stands in apposition with the pronoun. 1st and 2nd persons plural can be used for both *sg* and *pl* subjects. If used for plural, the 1st person usually denotes solely the speaking subject.

**Examples, 1st person:***direct case: nominative*

पूरब जनम हंम बांभन होते in previous birth I was a Brāhmaṇa (K197)

*ergative case:*

अब हंम सहजि निरंजन चीन्हा now we have spontaneously recognized the markless one, Nirañjan (lit.: now by us/me ... Nirañjan recognized) (K176)

*oblique case:*

हंमहि कहा सो तुम्हहीं बडाई what [to say] of me, all that praise [belongs] to you (K2)

हमहि बुलावो कि तुम्ह चलि आवो [either] summon me/us, or come yourself (K327)

*oblique case with postposition:*

हंम स्यूं प्रीति न करि री बौरी do not fall in love with me, you foolish one (K357)

**Examples, 2nd person:***direct case: nominative*तुम्ह साहिब मैं कहा भिष्यारी *you are the master, what am I? A beggar (K305)**ergative case:*जैसैं मंदला तुम्हहिं बजावा, तैसैं नाचत मैं दुष पावा *as you beat the drum, I suffered, dancing (lit.: as drum by you beaten, so dancing, by me suffering received) (K92)**oblique case:*यूं तुम्ह कांरनि केसवा जन तालाबेलि कबीर *so, Keśava, because of you poor Kabīr is distressed (K97)**oblique case with postposition*नैन हमारे तुम्ह कूं चाहै *my eyes want you (K277)*तुम्ह बिन राम कवन सू कहिये *to whom except of you, Rām, can one tell (K271)*मीयां तुम्ह स्यूं बोल्यां बनि नहीं आवै *master, it is impossible to talk with you (K224)***Possessive pronouns, first and second person**

person	sg				pl			
	m			f	m			f
	dir	obl	loc	dir and obl	dir	obl	loc	dir and obl
1 sg	मेरा/मोरा	मेरे/मोरे	मेरे/मेरै	मेरी/मोरी	हमारा	हमारे	हमारे/हमारे	हमारी
1 pl	मेरे/मोरे		—		हमारे		—	
2 sg	तेरा/तोरा	तेरे/तोरे	तेरे/तेरै	तेरी/तोरी	तुम्हारा	तुम्हारे	तुम्हारे/तुम्हारे	तुम्हारी
2 pl	[तेरे/तोरे]		—		तुम्हारे		—	

Possessives have the force of adjectives and are formed by adding the possessive affix *-er-/-or-* to the pronominal base in the singular, and *-ār-* in the plural number. The possessive affix is followed by nominal endings of gender, number and case, and the pronoun is used in the same way as other adjectives.

If this form of pronoun occurs in the oblique case in *-e* or *-ai* (an old locative ending) and is followed either by a noun in direct case, or by a word which is not a noun, it is to be understood as a locative

of the personal pronoun indicating a possessor ('with me/you, etc. is...' = 'I/you, etc. have...', or 'mine/yours, etc. is...'). (Cf. the MSH expressions like *mere ek bahin hai* : *I have one sister*, etc.)

The form in *-e*, identical with the oblique case, is also used in the vocative, as for example: *चेति चेति मेरेमन चंचल* (K228) *be always on your guard, oh my restless mind!*

### Examples:

*direct: nominative, accusative*

सो मेरे राम कबैं घरि आवैं *my Rām (pl)*, when does he come [to my] home? (K201)

या रब या रब यार हमारा *oh Lord! oh Lord! Our dear friend!* (K59)

नैन हमारे तुम्ह कूं चाहैं *my (pl) eyes want you* (K277)

कबीरा देखि हमारे सिंगारे *Kabīr, look at my (pl) adornments* (K254)

कहैं कबीर दास तुम्हारा *says Kabīr, your servant* (K366)

तुम्हारे चरण कवल दिखलावो *show / let [me] see your lotus feet* (K92)

किसि बिधि करू तुम्हारी सेवा *how should I serve you (lit.: how should I do your service?)* (K306)

*ergative:*

ऐसा अदबुद मेरे गुरि कथ्या *my guru told such strange story (lit.: such strange story was told by my guru)* (K148)

*oblique with postposition:*

इक डाइनि मेरे मन मैं बसै *a demoness dwells in my mind* (K235)

तुम्हारी क्रिपा बिन बिपति न भागै *without your compassion affliction does not disappear* (K205)

*locative:*

बेध्यौ जीव बिरह कै भालैं, राति दिवंस मेरे उरि सालैं *the soul was pierced by the spear of separation; day and night it inflicts pain in my heart* (K271)

मेरै आंगणि दाष दरीवल *in my courtyard [are] grapes and pomegranates* (K152)

बिष लागैं तुम्हारे नैनां *there's poison in your eyes* (K254)

*locative of personal pronoun denoting a possessor:*

मुसलमान कहैं मेरे एक षुदाई *the Muslim says: I have One God (or: mine is One God)* (K302)

परम तत अधारी मेरै *I have as a support the supreme essence* (K147)

तेरै रूप नांही रेष नांही *you have no form, no shape* (K194)

हमारै राम रहीम करीमा केसौ *we have Rām, Rahīm, Karīm, Keśava* (K43)

वोढन हमारै एक पछेवरा *to wrap [myself] I have [just] one shawl* (K56)

### ***Near demonstrative***

The direct case singular distinguishes the masculine (*yahu*) and feminine (*yā*) gender. In plural and oblique cases both genders use the same form. The oblique singular *yā* and *ihī* are the forms used in Braj and *isa* is identical with the corresponding form in *Kharī Bolī*. Added to the oblique form *isa*, the suffix *-hi* narrows its function to expressing the dative and accusative cases.

	dir	obl
sg	यहु, f या, ए	या, इहि, इस, इसहि
pl	ए	इन

### **Examples:**

*dir sg: nominative and accusative without postposition*

यहु सब अकथ कहाणी *all this is unspeakable story (K138)*

कहै कबीर यहु हेत बिचारा । या ख या ख यार हमारा ॥ Kabīr says, reflecting on *this* love: O Lord! O Lord! Our friend! (*dir* with unmarked accusative; here *yā* is not pronominal form, but an exclamation) (K59)

यहु तेरौ औसर या तेरी बार *this is your opportunity, this is your time (K313)*

ए जीव आइ र कहां गयौ *this living being, having come [to this world], where has it gone? (K252)*

*obl sg: yā*

ताहि गुर करौ जो या पदहि बिचारै make [your] guru him, who understands *this* poem (*obl* with accusative marked by the ending *-ahi*) (K148)

या मै झूठ नाहीं there is no lie *in this* (K293)

*obl sg: ihī*

दास कबीर इहि रसि माता bhakta Kabīr is drunk *with this* liquor (K16)

इहि बिधि त्रिस्त्रां षांडी *in this* way, thirst [for the world] was destroyed (K8)

गुर बिन इहि जुगि कौन भरोसा without guru, what reliance/trust *in this* world (K163)

अवधू सो जोगी गुर मेरा जो इहि पद का करै नबेरा hermit, that yogī is my guru, who makes sense of *this* song (K140)

*obl sg: isa(hi)*

अब हम इस का पाया भेव now we have got *her* [māyā's] secret (K341)

इसहि मरांड I will get *him* killed (K337)

*dir pl:*

जेती औरत मरदां सिरजे ए सब रूप तुम्हारा as many women [and] men were created, *these* [are] all to your likeness (K223)

*obl pl in ergative construction:*

ए ले जारे वै ले गाडे, इन दुषियन दोउं घर छाडे these were taken out and cremated, those were taken out and buried; both *these* wretches left [their] homes (lit.: by both *these*... (K84)

*obl pl: locative of personal pronoun denoting a possessor*

इन कै काजी मुलां पीर पैकंबर, पछिम अलह निवासा *these* [Muslims] have qāzīs, pīrs, prophets, abode of Allāh in the west (K43)

### **Far demonstrative and third person**

Pronominal base *v-* with its plural and oblique forms serves as the 3rd person pronoun. It can also be used as demonstrative (alternative to forms derived from pronominal bases *s-/t-*), and in the function of a correlative. *Obl sg* has two variants: *vā* derived from the base *v-*, and *u-*. The oblique singular *usa* appears to be an import from *Kharī Bolī*. The oblique singular *vā* is always found with postpositions, while the *usa* and *una* forms are without them. Gender is explicitly marked only if the pronominal form is followed by the adjectival postposition *kā/kau*, *ke* or *kī*.

	dir	obl
3 person sg	वो	वा, उस
3 person pl	वै	उन

### **Examples:**

*dir sg:*

संत भजै वो पाछी परै saints worship, *she* [māyā] lingers around (K341)  
साषत सुनहां दून्यूं भाई । वो नीदैं वो भौकत जाई ॥ śāktas and dogs, both are brothers: *the one* slanders, *the other* goes on barking (correl.) (K198)

*obl sg:*

अपरंपार पार परसोतम । वा मूरति की बलिहारी ॥ the highest being beyond boundaries and beyond beyond: [as] an offering of/to *this* icon [I present myself] (K140)  
अंम्रित ले ले नीब सिचाई । कहै कबीर वा की बांनि न जाई ॥ [even if] the neem tree is constantly watered with nectar, Kabīr says, *its* nature does not disappear (K198)

षसम मरै यह नारि न रोवै । उस रषवाला औरै होवै ॥ when [her] husband dies, this woman never weeps, somebody else becomes *her* protector (K341)

*obl sg: locative*

वा कै हिदै बसै भगवानं in *his* heart resides God (K337)

*obl sg: locative denoting a possessor*

भूष त्रीषा गुन वा कै नाहीं । घट घट अंतर सोई ॥ *he has* no hunger, thirst, [or] qualities, he [resides] in every body (K193)

*dir pl:*

कहां वै लोग कहां पुर पटण । बहुरि न देषिसि आइ ॥ where are *those* people, quarter, city? You will not come back and see them again (K286)

*obl pl:*

उन गुर क्रीपा तैं तिनि सब भ्रम पछेला by the grace of *that* (honorific *pl*) guru, he left all delusion behind (K289)

*obl pl: locative denoting a possessor*

उन कै पूरब दिसा देव दिज पूजा । ग्यांरसि गंग दिवाजा ॥ *they* [Hindūs] have eastern direction [to pray], gods, twice-born, pūjā, ekādaśī, Gaṅgā, offerings of light (K43)

### ***Far demonstrative/correlative, relative, interrogative and indefinite***

sg	dir	obl	loc	erg
demonstrative	स/सु/सो, ते	तां/ता(हि); तस/तास, तिस	तिहि	तिनि
relative	जु/जे/जो/जौ	जां/जा(हि)	जिहि	जिनि
interrogative	कवनं/कवन/कौन/कूण/कून; को	कवन/कौन, ²का	कौनि	किनि/क्यनं
interrogative inanimate	कहा/काहा, ¹का	काहे		
indefinite	को, कोई, कोउ	काहू, किस		
indefinite inanimate	कछु/कछू, कुछ			
pl				
demonstrative	ते	तिन/तिन्ह		
relative	जु, जे	ज्यांह		
interrogative	[के?]	[किन्ह?]		
indefinite				



The sets of pronouns summarized above have no separate forms for the masculine and feminine gender. The pronominal roots *s-* (demonstrative/correlative), *j-* (relative), and *k-* (interrogative) appear to form their *dir* as well as *obl* cases by analogical formation using the same endings. Only indefinite pronouns go beyond the scope of this symmetry. Note the homonymy of interrogative *obl sg* का (MSH किस) and interrogative inanimate *dir sg* का (= MSH क्या). In the table only forms attested in the *Kabīr vāṇī* corpus are given.

### Examples:

सो – *he, she, that*; जो – (*he, she*) *who*:

सो कत गया जु कहता रांमां why did *he* depart, *who* chanted [the name of] Rām? (K30)

हंमहि कहा सो तुम्हहीं बडाई what [to say] of me, *that* praise belongs to you (K2)

सो कछु बिचारहु पंडित लोई । जा कै रूप न रेष बरंण नहीं कोई ॥ think a little bit, paṇḍits, about *that which* has no form or shape or colour (*locative denoting a possessor*) (K30)

ता – *his, her, its*:

हीदू तुरक का ऐक ही करता । ता गति लषै न कोई ॥ Hindū and Turk have one and the same Creator. *His* way of action no one can see (K43)

जे ... ते – [*those*] *who ... those*:

कहै कबीर जे उदिक समांन । ते नहीं मुऐ हमारे जांण ॥ Kabīr says: to my knowledge, *those who* were like water did not die (K46)

जु जिनि – [*he, she, those*] *who*:

सेष जु कहियें सहंस अठ्यासी of the so-called spiritual guides, [there are] eighty-eight thousand (*lit.*: spiritual guides, *who* are so-called, ...) (K305)

नरहरि सहजै जिनि जानां । गत फल फूल तत तर पलव । अंकूर बीज समांणां ॥ [*He*] *who* has known Hari in mystical union, [for him] fruit reverted to flower, then tree to leaf, sprout entered [back] into seed (*ergative construction: by whom* has been known...) (K6)

को – *who?*:

तहां मुझ गरीब की को गुदरावै । मजलसि दूर महल को पावै ॥ *who* will plead for a poor person like me? The assembly is far, *who* can reach the palace? (K305)

कौन – *who? what?*:

काया मंजिसि कौन गुनां । जे घट भीतरि है मलनां ॥ you perform ablutions of [your] body – *what* a virtue, when the body is dirty inside? (K264)



<sup>1</sup>का – *what?*:

बोलणां का कहिये रे भाई friend, *what* can be said about talking? (K72)

<sup>2</sup>का – *whose, whom?*

जहां मसीति देहुरा नाहीं । तहां का की ठकुराई ॥ where there is no mosque or temple, *whose* realm is there? (K43)

तोर हित कहि का सनि लग say, *with whom* have you fallen in love? (K46)

कछु *something*:

कहै कबीर मैं कछु न कीन्हां Kabīr says, I did *nothing* (*lit.*: by me *nothing* [was] done) (K2)

### 3. POSTPOSITIONS

#### **Adjectivizing / genitive postposition**

Basic forms used in manuscripts are -का/-कौ/-कौ for *dir sg m*; -के for *obl sg m* and *dir* and *obl pl m*; -की for both cases and numbers of the feminine gender. Occasionally more archaic forms occur: -कर (indeclinable) for *dir sg m*, and -केरा and -केरी for *dir sg m* and *f* respectively. Taking the same endings as masculine and feminine nouns of type III described above, this postposition behaves like true adjective and agrees in gender, number and case with the following noun or pronoun. As the examples below show, the postposition can express a wide range of relations: relationship, material or content, possession, explanation, belonging.

#### **Examples:**

हीदू तुरक का ऐक ही करता of Hindū and Turk [there is] only one Creator (= Hindūs and Turks have...) (K43)

तहां कबीर का स्वामी there [resides] the Lord of Kabīr (K176)

कुबधि का भांडा फूटा the jar [full] of wickedness burst (K173)

जहां मसीति देहुरा नाहीं । तहां का की ठकुराई ॥ where there is no mosque or temple, *whose* reign is there? (K43)

संतौ आई ग्यान की आंधी saints, the storm of [true] knowledge has arrived (K173)

जौर पुदाई मसती बस्तू है । तौ और मुलक किस केरा ॥ if God resides in the mosque, then *whose* is the rest of the realm? (K223)

मै जल कर मीना I am fish *belonging in* the water (K96)

As a true adjective, this postposition can appear in oblique cases; apart from general oblique it can take a specific form of locative/instrumental/ergative case marked by the ending *-ai*. In these constructions the word governed by it (noun or participle) is also in the locative case.

*adjectival postposition -का in the ergative case -कै:*

बनकै सुसै समदि घर कीया rabbit of forest made his home in the sea (K8)

*-कै as instrumental / locative case:*

गुर प्रसादि सुई कै नाकै । हस्ती आंवहि जाहीं ॥ by the guru's grace elephants stroll back and forth *through* a needle's eye (K8)

*-कै in absolute construction:*

भाणकै प्रगटैं । उदित भया तम घीणां ॥ *after* the sun *appeared*, the darkness that had come [with the storm] dwindled away (*lit.*: with the risen sun the darkness...) (K173)

The locative of the adjectival postposition -का has to be distinguished from the true locative postposition -कै which happens to have the same form but has different origin and function. Regularly it expresses possession where the possessor is in the general oblique case and the thing possessed, always an abstract noun, in the nominative.

*locative -कै denoting a possessor:*

जा कै रूप न रेष बरण नहीं कोई he who *has* no form, no contour, no colour (K30)

सतरि सहस सिलार है जा कै । असी लाख पैकंबर ता कै ॥ he who *has* seventy thousand commanders, *has* [also] eight million prophets (K305)

### ***Other adjectivizing postpositive words***

Several other postpositive words behave like adjectives: apart from words denoting comparison -सा, -जैसा and -समाना, this group also includes -रहित 'free from', 'devoid of', and -हीण 'without', 'lacking'.

### **Example:**

कहै कबीर जे उदिक समान । ते नहीं मुऐ हमारे जाण ॥ Kabīr says: to my knowledge those who were *like* water, did not die (K46)

### ***Postposition of dative and accusative -कू***

In the function of dative, this postposition marks an indirect object and occurs with verbs expressing the act of giving, moving of an object, concrete or abstract, in the direction of a recipient—apart from transitives like देना, also intransitives like सूझना 'to appear', 'to be understood', लगना 'to be applied to', 'to be attached to' can be used, when -कू marks dative subject.

In the function of accusative -कू marks direct object, if this is an animate being, or inanimate object that is qualified by an adjective or pronoun.

**Examples:***dative:*

गुर प्रसादि अकलि भई तो कूं by the grace of the guru wisdom was (bestowed) *upon you* (K7)

राम रसांइन जिनि पीया । ता कूं बहुरि न लागै पियास ॥ who drank the elixir of Rām, he will not feel the thirst again (*lit.: to him* thirst does not stick again) (K102)

*accusative:*

आपण कूं मोटा गिणैरे । औरन कूं लघमात ॥ you consider *yourself* important, *others* insignificant (K297)

हरि कूं भजै सु हरि होइ [who] worships *Hari*, [himself] becomes *Hari* (K332)

कहै कबीर या पद कूं बूझै । ता कूं तीन्यू त्रीभुवन सूझै ॥ Kabīr says, [who] solves *this pad* (accusative), *to him* (dative) all three worlds become visible/understandable. (K11)

**Postpositions of locative**

Apart from the postposition -मैं/-मै, -मांहि (and its numerous variants) which came to be understood as one of the basic case postpositions, the location of an object or action can be expressed by a number of other postpositions, often postpositively used adverbs, which specify the exact location or direction: -उपरि/-ऊपरि 'over', 'above', '(up) on'; -भीतरि 'inside', 'within'; -पैं 'toward', 'in the presence of'; -लग/-लगी, -लौ 'up to' (spatially as well as temporally); -पाछी/-पीछैं 'after' (spatially and temporally). In contrast to MSH these adverbs, if used in the function of postpositions, are not connected to the noun they govern by postposition -के.

**Examples:**

तन पांण मैं कीन्ह पसारा it [the liquor] spread *within/through* the city of the body (K17)

जल मैं उतपति जल मैं बास । जल मैं नलनी तोर निवास ॥ *in* water [was your] birth, *in* water [is your] abode, *in* water, o lotus, [is] your home (K46)

मंगलचार मांहि मन राषौ *in* [my] heart I keep a marriage song (मांहि here may be used prepositionally) (K2)

अगंम ग्यांन पद मांही *in* the place of unreachable knowledge (K8)

काया मंजिसि कौन गुनां । जे घट भीतरि है मलनां ॥ टेक ॥ you perform ablutions of [your] body—what a virtue, when the body is dirty *inside*?

(भीतरि is adverb, if मलनां is understood as adjective ‘dirty’; but if it is a noun, ‘dirt’, -भीतरि is postposition to घट—‘dirt is *within / inside* the body’) (K264)

त्रिश्रां छांनि परी घर उपरि the thatch of craving collapsed *on* the house (-उपरि is postposition) (K173)

ना तलि तपति न उपरि आगि [there are] neither flames *below* nor fire *above* (here तलि and उपरि are adverbs) (K46)

### ***Postpositions of instrumental***

-संगा/-संगि, -सनि, -सहेत, -सेती, -सौं/-सो/-स्यू — these postpositions express the general idea of association and, as the examples below show, are also used (like in MSH) with verbs of speaking (कहना, बोलना). The instrumental sense proper applies to situations where the object is affected by an outward actor (e.g. माया स्यूं लपटानां ‘engulfed / absorbed *by* māyā’).

#### **Example:**

साधू स्यूं बोल्या हितकारी । मूरिष स्यूं बोल्यां झषमारी ॥ having a talk *with* a wise man [is] beneficial, having a talk *with* a fool [is] a waste of time (K72)

तोर हित कहि का सनि लाग say, *with* whom have you fallen in love? (K46)

### ***Postpositions of ablative***

-तैं/-तै/-थी/-थे/-थैं

This postposition expresses the notion of the ablative case in the wide sense: separation, spatial as well as temporal distance, origin, cause and also comparison.

#### **Examples:**

जीव जनम तैं छूटै living being gets free *from* [the rounds of new] births (K153)

जीवन कहां तैं पाई where was life obtained *from*? (K153)

बहुत दिनन तैं मै प्रीतम पाए *after* many days I found my beloved (K2)

### ***Other postpositions***

-बिन/-बिना

All occurrences in the present selection of *pads* show that this postposition is often used prepositionally. But in Old Hindī texts its use as postposition is also well attested. Ambiguities of meaning

may arise when बिना stands between two nouns, as for example in an “upside-down” poem where the expression रूप *बिन* नारि may mean either ‘woman *without* [visible] form’, or ‘[female] form/beauty *without* woman’. Perfective participles used as verbal nouns stand in instrumental case when governed by it.

### Examples:

फल लगा *बिन* बाड़ी fruit appeared *without* [there being] a garden (K8)

*बिन* बोल्यां क्यूं होइ बिचारा *without* talk(ing), how can the true insight arise? (K72)

*बिन* अनभै क्यूं छूटै *without* experience, how can [the mind] free itself? (K153)

### *Postpositive use of the absolutive -करि*

The absolutive करि can be transposed into a postpositive word and appended to a noun, adjective or a whole syntactic unit particularly in sentences with जान- or ध्या- as finite verbs. The whole expression then carries the meaning ‘to know/think/believe *x* as/to be *y*’.

तब आंगम निगम झूठ *करि* जानां then he knew the commentaries and scriptures *to be* false (K30)

## 4. VERBS

### THE VERB “TO BE”, “TO BECOME”

For expression of the static aspect “to be there”, “to exist” our texts use forms of the verbal root *h-*, a descendant of the OIA verb √अस्-, अस्ति. In this sense it often occurs as a predicate with adjectives, pronouns, and also with participles as auxiliary verb. The verb is defective, and in the past tense the verbal base *th-*, originally a past participle, is used: था/थौं for *sg*, थे for *pl*. In Kabīr’s *pads* no feminine form is found. Imperfective participles होत for *sg m*, होते for *pl m* and होती for *sg f* usually express duration in the more distant past.

Attested forms in the present tense are as follows:

1 person sg	हूँ	1 person pl	—
2 person sg	हे	2 person pl	हौ/हौ
3 person sg	है	3 person pl	हैं

Forms built from another verbal root *ho-*, derived from the OIA verb √भू-, भवति, apart from an occasional ‘to be’, more often carry the meaning ‘to become’, sometimes understood modally, expressing condition or assumption in the present or contingent future. Attested forms:

1 person sg	होउं	1 person pl	–
2 person sg	होइ	2 person pl	होहु
3 person sg	होइ/है	3 person pl	हंहि

Texts show parallel use of two sets of future tense, the *g*-future (as in Kharī Bolī), and *h*-future (as in Braj Bhāṣā). Thus, we have होइगा/हैगा/होइगो for *sg m* and होइगी for *f*, as well as attested forms हैहो for *1 sg* and होइहै for *3 sg*, with the same temporal meaning. The perfective participle has the form भया, भये and भई (corresponding to MSH हुआ, हुए, हुई); the absolutive is होइ/है—both variants are homonymous with *prs 3 sg*.

### Examples:

घट भीतरि है मलनां the body *is* dirty inside (K264)

बिन बोल्यां क्यूं होइ बिचारा without talk, how *does/can/would* the true insight *arise?* (K72)

गुर प्रसादि अकलि भई तो कूं । नहीं तर था बेगांनां ॥ by the grace of guru reason *emerged* (*lit.: happened*) to you, otherwise you *were* an alien [here] (K7)

मंदिर माहि भया उजियारा within the temple [of my heart] the inner glow *emerged / lit up* (K2)

*absolutive with finite verb in modified verbal expression:*

आपण तौ मुनिजन है बैठे you yourself *have become* [self-appointed] sage (हो बैठना in a pejorative sense) (K116)

हूणा था सो होइ रखा *lit.: what was (destined) to be, that having happened came to stay* (K102)

## OTHER VERBS

### Simple present tense

The simple present tense expresses a current or general present action, but apart from the expected indicative is also frequently used in the force of subjunctive mood denoting deliberation, obligation, real condition as well as intention. In the latter case it overlaps with the future tense. Attested endings can be summarised as follows:

1 sg	-ũ / -ũ̃ / -aũ	1 pl	-aĩ / -ai
2 sg	-ahĩ / -ahi ; -isi (rare) -ai / -i / -ī / -e	2 pl	-ahu / -hu / -aũ / -au / -o
3 sg	-ai / -aĩ / -i / -ī / -e / -a	3 pl	-ahĩ / -ahi / -hĩ / -hi / -hĩ̃ / -hĩ / -ī

**Examples:**

सतगुर चरण लागि युं बिनवौं falling at the true guru's feet, thus *I plead* (K153)

काया मंजिसि कौन गुनां । जे घट भीतरि है मलनां ॥ *You perform ablutions of [your] body—what a virtue, when the body is dirty inside?* (K264)  
तूं कहा बिरोलै पांनी why do you churn water? (K264)

पद आनंद काल तैं छूटै in the place of bliss, *one is / you are free* from death (K6)

तूबी अठसठि तीरथ न्हाई । करवापण तउ न जाई ॥ [even if] a bitter gourd *takes a bath* in sixty eight holy places, still the bitter taste *does not go away* (K264)

क्यूं न कहौ समझाई why *don't you explain?* (2 pl formally identical with the imperative) (K153)

हस्ती आंवांहि जांहीं elephants *come and go* (K8)

इंद्री कहां करहि विस्वामां in which heaven do the [departed] sense faculties *reside* (lit.: *make/take rest?*) (K30)

**Imperative**

From the full set of imperative forms of the OIA and MIA period, our texts preserve only 2 and 3 sg and 2 pl. The second person of plural is formally identical with 2 pl indicative and the imperative meaning has to be inferred from the context—this is easier in the negative where the prohibitive particle जिनि clarifies the meaning.

2 sg	-i / -ī / -hi / -u / -a / -Ø	2 pl	-ahũ / -ahu / -hu / -aũ / -au / -o
3 sg	-au	3 pl	—

**Examples:**

अपनी रह चलि भाई *follow* your own path, brother (K43)

तोर हित कहि का सनि लाग *say*, with whom have you fallen in love? (K46)

कहै कबीर सुनहु रे संतौ Kabīr says, *listen*, o virtuous (K8)

सो कछु बिचारहु पंडित लोई *think* a little bit, paṇḍits, about that (K30)

बाबा करहु कृपा जन मारगि लावो Father! *Show* (lit.: *do*) mercy, *put* the devotees on the [right] path (K153)



### ***Future tense***

The coexistence of three different types of future tense provide a graphic example of the dialectal variability of texts included in the Rājasthānī *Dādūpanthī* corpus. Sometimes two types of future tense (*s*- and *g*-future) occur in one and the same song, or even line.

#### **Examples:**

अब नहीं भजिसि भजिसि कब भाई । आवैगा अंत भज्यौ नहीं जाई ॥ [if] *you will not worship* now, when *will you worship*? [When] the end *will come*, it is impossible to worship (K313)

हरि मरिहै तौ हम हूं मरिहैं [if] *Hari will die*, then we *will die* too (K33)

राम मोहि तारि कहां लै जैहौ Rām, having ferried me across, where *you will take* [me]? (K39)

### ***Causatives***

As in MSH, Old Hindī texts show two types of causative formations: the approximate meaning ‘to bring about the action denoted by the verbal root’ can be generated either by adding the morph *-ā/-ā-* between the root and endings, or by a modification of the root vowel. These two ways are not mutually interchangeable; particular verbs belong either in the one, or the other category. Into the latter fall verbs derived from intransitive roots and their semantic force is often simply transitive rather than genuinely causative.

#### **Examples:**

दौ कसाव रस राम चुवावा after addition of pungent powder Rām’s nectar *was allowed to drip* (K17)

तहां मुझ गरीब की को गुदरावै who *pleads* there for a poor person like me? (K305)

जे पांचौं मारै । आपन तिरै और कूं तारै ॥ who *beats/kills* the five [senses], crosses himself and *gets across* the others [too] (K318)

### ***Passive***

Verses of the *Kabīr vāṇī* yield numerous examples of both synthetic and analytic forms of the passive voice. Synthetic passive can be divided in two subtypes differing in the form of the passive affix, either *-i/-ī-*, or *-ij-*. It can be formed from causatives (डराई), simple transitive (कहिये), intransitive (डरिये) and even objectless (जाइये, रहिये, रोइये) verbs. The vast majority of quotable examples are *prs 3 sg*, sometimes with indicative, but more often modal meanings: deontic, cohortative and abilitative. Stems ending in a long *-ā* (apart from



monosyllabic roots, also causatives and denominatives) add only a long *-ī* instead of the standard *-iye* or *-ījai* (like पाई instead of also quotable पाइये, or डराई ‘is/can/should be frightened’, instead of the unattested डराइये). The possible modal function and its specific nuance can often be inferred only from context.

Analytic (periphrastic) passive is formed from perfective participle and *prs 3 sg* of the verb जाना ‘to go’. In Kabīr’s *pads* it occurs in 3 *sg*, mainly in the negative, and carries abilitative meaning (‘sth cannot be done’ or ‘sth is impossible to do’).

### Examples:

संत मिलै कछु कहिये कहिये if one meets a virtuous man, something *should, should be said* (K72)

अवधू गगन मंडल घर कीजै रे avadhūta, *let [your] home be made* in the dome of the sky (K12)

जीवन कहाँ तैं पाई where *can be / is* life *obtained* from? (K153)

आवैगा अंत भज्यौ नहीं जाई [when] the end *will come*, it *will be* (*lit.: is*) *impossible to worship* (K313)

नरक न बाँच्या जाई hell *cannot be escaped / it is impossible to be saved* from hell (K312)

### Participles

#### a) imperfective / present participle

In adverbial uses it may either refer to the subject of the clause or may be different from it (as unrelated participle: see the second example of K17 and K72 below).

सो कत गया जु कहता रामां why did he depart, who *used to chant* [the name of] Rām? (K30)

छाकि परचौ आतम मतिवाला । पीवत राम रस करत बिचारा ॥ a maddened soul got totally drunk, *drinking* Rām’s juice and *working* its way to true insight (K17)

पीवत राम रस लागी धुमारी *drinking* Rām’s juice, ecstasy took hold [of me] (K17)

बोलत बोलत तत नसाई *by much talking* the essence is destroyed (K72)

बोलत बोलत बढै बिकारा *by much talking* distortions [of truth] grow (K72)

#### b) perfective / past participle

If the acting subject is expressed and stands in the oblique case, the sentence is to be interpreted as an ergative construction (as below in K2 and K6). The nonexistence of an ergative postposition

may in some cases (when the semantic subject and object are both of masculine gender unmarked for case and number) mask the presence of this type of construction (as in K2). If the acting subject is not expressed, the construction can be understood as passive or simply denoting a state of the object.

As far as overt markers are concerned, the perfective participle can be marked by several affixes, their variety having a partly functional, partly dialectal basis.

– Participles formed by the affix *-n-/-ṇ-* occur almost exclusively with verbal roots already augmented by the affix *-ā-*, which is either a marker of causatives (as in उडांणी and गिरांणी in K173), denominatives (as in बौरांनी ‘she has gone mad’), or is an integral part of the root itself (as in समांनां in K12 and कुमिलांणी in K46 below).

– Participles with the affix *-nh-* occur with several verbs of high frequency as करना, देना, लेना with forms कीन्हा, दीन्हा and लीन्हा respectively.

– Participles formed by *-Ø-* (zero affix) followed by the semivowel *-y-* (sound inserted before the ending) constitute the most common type occurring in the texts under study. Apart from taking the role of predicate, attribute and adverbial adjunct, they can be turned into a verbal noun (in instrumental case, as in K72 and K153 below).

### Examples:

भरंम की टाटी सबै उडांणीं the whole bamboo wall of delusion *was blown away* (K173)

हित चित की द्वे थूणीं गिरांणी the two pillars of passion and ego-mind *were knocked down* (K173)

सर गगन समांनां an arrow *merged* into the sky (K12)

काहे री नलनी तूं कुमिलांणी why, o lotus, *have you withered?* (K46)

तन पांटण मै कीन्हा पसारा it [the nectar] *spread* through the city of the body (*lit.: made spread*) (K17)

कहै कबीर मैं कछुन कीन्हा Kabīr says, I *did nothing* (ergative construction, *lit.: nothing done* by me) (K2)

सषी सुहाग रामि मोहि दीन्हा oh friend, Rām *gave* me the marital happiness (*lit.: by Rām marital happiness given* to me (note the ergative marked by the ending *-i* on the semantic subject)) (K2)

उलटे पवन चक्र षट बेधे reversed wind *pierced* the six cakras (adjectival and predicative participles, the latter in ergative construction: *lit.: by the reversed wind six cakras pierced*) (K6)

मै र निरासी जब निधि पाई I was already desperate, when I *found* the treasure (*lit.*: treasure *found*) (from मै in the main clause can be implied ergative construction) (K2)

*participles used as verbal nouns in the instrumental case:*

मुवां जीव जाइ कहां समावै after death (/ on having died), where does the departed soul merge? (K30)

भागि बडे घरि बैठि आये good fortune came while [I] was sitting (*lit.*: on [my] being seated) at home (K2)

बिन बोल्यां क्यूं होइ बिचारा without speaking/speech how can an idea arise? (K72)

कह्यां न उपजै उपज्यां हीं जानै it doesn't come about by speaking, only when it happens (*lit.*: on happening) [one] knows (K153)

### **Absolutives**

By transposition some absolutives can be used as adverbs (समझाई in K153 can be understood adverbially as 'intelligibly'; other examples include भूलि 'mistakenly', or जानि 'prudently', 'with deliberation', etc.), and also as postpositions (लागि 'because of'). Absolutives are formed by the affix *-i/-ī/-ai* added directly to the verbal root. Lengthening of the vowel is often found at the end of a verse—in these instances the form is homonymous with the feminine perfective participle as well as with the *prs 3 sg* of passive causative.

### **Examples:**

ले सूती अपनां पीव पियारा I take my own dear darling [and] sleep [with him] (*lit.*: taking / having taken...) (K2)

क्यूं न कहौ समझाई why don't you explain? (*lit.*: say explaining) (K153)

गंगन गरजि मनसूनि समांणा when the sky roared, mind entered emptiness (*lit.*: sky roaring, mind entered ...) (in MSH periphrastically गगन गरजने पर मन शून्य में समा गया) (K6)

### **Verbal nouns**

Verbal noun proper can express either the activity itself (like in K72), an abstract term (उबरणा 'salvation', पेषणा 'performance'), or a result of an action (as बीलोवनौ as 'butter', properly a 'product of churning'). It is of two types, formed either by the affix *-n/-n-* joined to the root by the nominal thematic vowel *-a-*, or by the affix *-b-* joined to the root by the connecting vowel *-i-*. Both forms can be used as verbal substantives and adjectives in direct and oblique cases;

used adjectivally, the *b*-forms may have the force of gerundives or of genuine future tense, probably an eastern influence.

बोलणां का कहिये रे भाई friend, what can be said *about talking* (or: expressed *by talking*)? (K72)

छपन कोटि षेलिबे षासी *for* [his] *amusement*, [there are] five hundred sixty million personal attendants (K305)

### ***Modified verbal expressions***

#### **Examples:**

छाकि परचौ आतम मतिवाला a maddened soul *was totally drunk* (छाकना 'to be intoxicated' + परना/पडना perfectivity with the added sense of suddenness, 'falling down') (K17)

छूटि गई संसारी worldliness *disappeared* (suddenly, once for all) (K15)

डगमग छाडि देहु मन बौरा *stop* wavering, you foolish mind (K100)

आपण तौ मुनिजन हैं बैठे now, you [yourself] *have become* a (self-appointed) sage (हो बैठना 'to be/become in an inappropriate way') (K116)

Note: for more detailed information on future tense, passive voice, participles, absolutives, and modified verbal expressions, see the respective sections in the introductory chapter General Notes on Grammar.



**Texts**

## कबीर, राग गौड़ी २ = K2

बहुत दिनन तैं मै प्रीतम पाए । भागि बडे घरि बैठां<sup>2</sup> आए ॥ टेक ॥

मंगलचार मांहि<sup>3</sup> मन राषैं । रांम रसांइन रसनां चाषैं ॥ १ ॥

मंदिर माहि भया उजियारा । ले सूती अपनां पीव पियारा ॥ २ ॥

मै र निरासी<sup>4</sup> जब निधि पाई । हंमहि कहा सो तुम्हहीं बडाई ॥ ३ ॥

कहै कबीर मैं कछु न कीन्हां । सषी सुहाग रांमि मोहि दीन्हां ॥ ४ ॥

<sup>2</sup> The adverbial participle बैठां/बैठैं relates to the bride, but exact interpretations differ: मेरे बिना किसी प्रकार का उद्योग किए (Gupta 1969), मुझे अपना घर छोड़कर कहीं जाना नहीं पड़ा (Śarmā 2002); Yugeśvara (1966) is ambiguous: प्रियतम परमात्मा को घर बैठे पाया.

<sup>3</sup> मांहि can be understood either as a postposition: मैं मंगलाचार में मन को रख रही हूं (Gupta 1969), or as the adverb 'inside', 'within (me)': मेरे भीतर मन में मंगलाचार का गुंजन हो रहा है । (Simha and Simha 1981).

<sup>4</sup> KK (1987: 341), explains the form मैर as मैं + रे, मैं तो, with the present verse as an example.

*After many days I found my beloved;*  
*good fortune came while I was sitting at home. || refrain ||*  
In my heart I keep a marriage song.  
With my tongue I taste Rām's elixir. || 1 ||  
Within the temple [of my heart] the inner glow lit up.  
I take my own dear darling and sleep [with him]. || 2 ||  
I was already desperate when I found the treasure.  
What [to say] of me, that praise belongs to you. || 3 ||  
Kabīr says, I did nothing.  
Oh friend, Rām gave me the marital happiness. || 4 ||



## कबीर, राग गौड़ी ६ = K6

नरहरि सहजैं जिनि जानां । गत फल फूल तत<sup>5</sup> तर पलव ।

अंकूर बीज समांणां ॥ टेक ॥

प्रगटि<sup>6</sup> प्रकास ग्यांन गुर गंमि तैं । ब्रह्म अग्नि प्रजारी ॥

ससिहर सूर दूर दूरंतर । लागी जोग जुग ताली रे ॥ १ ॥

उलटे पवन चक्र षट बेधे । मेरडंड सर पूरा ॥

गंगन गरजि मन सूनि समांणा । बाजे अनहद तूरा ॥ २ ॥

सुमति सरीर कबीर बिचारी । त्रिकुटी संगम स्वांमी ॥

पद आनंद काल तैं छूटै । सुष मैं सुरति समांणी ॥ ३ ॥

<sup>5</sup> Simha, *KKK* (1987: 123) उसके (*loc. cit.*); *HSS IV* (1968: 2000) तत५ – सर्व० [सं० तत] उस । Similarly, if तत is understood as equivalent to S ततस् ‘from there’, ‘thence’: in this sense, तत can be related to each successive stage of the inverse evolution: ‘flower merged into its tree, [this] into its sprout, [this] into its bud, [this] into germ.’

<sup>6</sup> If प्रकास is here taken as a noun, the form प्रगटि can be understood as unrelated absolutive. If प्रकास is understood as a verb (*prs 3 sg* ending in *-a*), the result will be: ‘having arisen, the knowledge glows’.

*Who has known Hari in mystical union,  
 [for him] fruit reverted to flower, then tree to leaf,  
 sprout entered [back] into seed. || refrain ||*

The light of knowledge arose by reaching the [true] guru,  
 [who] kindled the brahma-fire.  
 Moon and sun are so far apart,  
 now, hey, the two are joined in yoga by the lock of *samādhi*. || 1 ||  
 Reversed wind pierced the six *cakras*,  
 [the *suṣumnā nāḍī* of the] spinal column filled with sound,  
 the sky roared, mind entered emptiness,  
 trumpets resounded with boundless, unstruck sound. || 2 ||  
 In a body [made of] wisdom, contemplative Kabīr  
 [became] master of the fort where three streams meet.  
 In the place of bliss, he is free from death:  
 awareness dissolved into joy. || 3 ||

कबीर, राग गौड़ी ८ = K8

अवधू ग्यांन लहरि करि मांडी । सबद अतीत अनाहदि राता ।

इहि बिधि त्रिस्त्रां षांडी ॥ टेक ॥

बन कै सुसै संमदि घर कीया । मछा बसै पहाड़ी ॥

सुद्र पीवै बांभण मतिवाला । फल लागा बिन बाड़ी ॥ १ ॥

षाड बुणै कोली मै बैठी । भौइ षूटै में गाडी ॥

ताणैं बाणैं पड़ी अनवासी । सूत कहै बुणी गाढी ॥ २ ॥

कहै कबीर सुनहु रे संतौ । अगंम ग्यांन पद मांही ॥

गुर प्रसादि सुई कै नाकै । हस्ती आंवंहि जांहीं ॥ ३ ॥

*Avadhūta, a wandering yogī, stirred up the wave of wisdom.  
 Delighting in the boundless sound of the beyond  
 in this way, thirst [for the world] was destroyed. || refrain ||*

A forest rabbit made its home in the sea  
 [while] a fish dwells on a mountain.  
 [When] Śūdra drinks, the Brāhmaṇa gets drunk.  
 Fruit appeared where there's no garden. || 1 ||  
 The pit sits in the weaver and weaves.  
 Earth is sunk in the posts,  
 the roller is rolled up on warp and weft.  
 Threads cry, it's woven tight! || 2 ||  
 Kabīr says, listen, o virtuous,  
 in the place of unreachable knowledge,  
 by the guru's grace, through a needle's eye  
 [even] elephants stroll back and forth. || 3 ||

## कबीर, राग गौड़ी १२ = K12

अवधू गगन मंडल घर कीजै रे । अंग्रित झरै सदा सुष उपजै ।

बंकनालि रस पीजै ॥ टेक ॥

मूल<sup>7</sup> साधि सर गगन समांनां । सुष्मन पोतन<sup>8</sup> लागी ॥

कांम क्रोध दोउ कीया बलीता । तहां जोगनी जागी ॥ १ ॥

मनवां जाइ दरीबै बैठा । मंगन भया रसि लागा ॥

कहै कबीर जिय संसा नांही । सबद अनाहद बागा ॥ २ ॥

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<sup>7</sup> मूल is here मूलाधार चक्र, the 'root' from which sprout *iḍā*, *piṅgalā* and *suṣumnā*, the three main *nāḍīs* of human body.

<sup>8</sup> This obscure line suggests a moment in the distillation of liquor—a process that frequently symbolizes the *yogī*'s production of *amṛta rasa*. *Potana* is associated with cooling or dampness, and with the yogic distillation of *rasa* in the *suṣumnā*, as cooling turns the vapor to liquid.

*Avadhūta, wandering yogī, make your home in the dome of the sky.*

*Nectar trickles, endless joy arises:*

*let us drink the nectar from the curved channel. || refrain ||*

Aimed straight from the root, an arrow merged with the sky.

*Suṣumnā* began to cool down,

lust and rage were both made a fuse,

there, the *yoginī* woke up. || 1 ||

The mind went to take a seat in a liquor shop,

became engrossed, caught by the juice.

Kabīr says: there was no doubt in the heart,

[when] the boundless voice resounded. || 2 ||

कबीर, राग गौरी १७ = K17

छाकि परचौ आतम मतिवाला । पीवत रांम रस करत बिचारा ॥ टेक ॥

बहुतै मोलि महग गुर<sup>9</sup> पावा । दै कसाव रस रांम चुवावा ॥ १ ॥

तन पांटण मै कीन्ह पसारा । मांगि मागि रस पीवै बिचारा<sup>10</sup> ॥ २ ॥

कहै कबीर फाबी मतिवारी । पीवत रांम रस लागी घुमारी ॥ ३ ॥

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<sup>9</sup> गुर here has double meaning: गुर<sup>2</sup> ‘molasses’ in the metaphor of alcohol distillation, गुर<sup>1</sup> ‘guru’ when the poem is understood as a description of spiritual awakening.

<sup>10</sup> Again double meaning: बिचारा<sup>2</sup> ‘poor, wretched fool’ in the context of alcohol drinking, बिचारा<sup>1</sup> „‘true insight’ which gets stronger as it drinks the transcendental, liberating nectar of Rām.



*A maddened soul was totally drunk*

*drinking Rām's juice and working its way to true insight. || refrain ||*

For a high price, expensive molasses is procured,

pungent powder is added and Rām's nectar is allowed to drip. || 1 ||

It spread through the city of the body<sup>11</sup>,

[as] the poor fool drinks the nectar while calling for more. || 2 ||

Kabīr says: intoxication feels good,

drinking Rām's juice, ecstasy took hold [of me]. || 3 ||

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<sup>11</sup> Or 'in the top of the body', i.e. head. The drink is 'heady' in more than one sense.

### कबीर, राग गौड़ी ३० = K30

सो कछु बिचारहु पंडित लोई । जा कै रूप न रेष बरंण नहीं कोई ॥ टेक ॥

उपजें पिंड प्राण कहां थैं आवै । मुवां जीव जाइ कहां समावै ॥ १ ॥

इंद्री कहां करहि विस्त्रामां<sup>12</sup> । सो कत गया जु कहता रांमां ॥ २ ॥

पंच तत जहां सबद न स्वादं । अलेष निरंजन तहां बिद्या न बादं ॥ ३ ॥

कहै कबीर मन मनहि समांनां । तब आंगम निगंम झूठ करि जानां ॥ ४ ॥

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<sup>12</sup> *Lit.*: Variant reading: करहि अंसमांनां 'Where do the senses make [their] heaven?' Probable meaning: 'in which heaven do the senses reside?'

*Think a little bit, paṇḍits*

*about that which has no form or shape or colour. || refrain ||*

Being born, body and breath come from where?

After death, where does the departed soul merge? || 1 ||

In which heaven do the [departed] sense faculties reside?

Why did he depart, who chanted [the name of] Rām? || 2 ||

Where there are no five elements, no sound, no taste,

there is the invisible Markless Nirañjan, [wherein] neither  
learning nor argumentation [reach/reside]. || 3 ||

Kabīr says, mind entered Mind.

Then he knew the commentaries and scriptures to be false. || 4 ||

### कबीर, राग गौरी ४३ = K43

हमारै रांम रहींम करींमा केसौ । अलह रांम सति सोई ॥  
 बिसमल मेटि बिसंभर ऐकै । और न दूजा कोई ॥ टेक ॥  
 इन कै काजी मुलां पीर पैकंबर । पछिम अलह निवासा ॥  
 उन कै पूरब दिसा देव दिज पूजा । ग्यांरसि गंग दिवाजा ॥ १ ॥  
 तुरक मसीति देहुरै हींदू । दुहुं ठांइ रांम षुदाई ॥  
 जहां मसीति देहुरा नाहीं । तहां का की ठकुराई ॥ २ ॥  
 हींदू तुरक दोउ रह टूटी । फूटी अर कनराई ॥  
 अरघ उरघ दसौ दिस जित तित । पूरि रह्या राम राई ॥ ३ ॥  
 कहै कबीरा दास फकीरा । अपनी रह चलि भाई ॥  
 हींदू तुरक का ऐक ही करता । ता गति लषै न कोई ॥ ४ ॥

*For us Rām, Rahīm, Karīm, Keśava.*

*Allāh, Rām is the ultimate truth.*

*Bismillāh or<sup>13</sup> Viśvambhar –*

*these [both] are the only One! ||refrain||*

Some have Qāzīs, Mullāhs, Pīrs, Prophets;  
the West is the abode of Allāh.

The others have gods in the East: Brāhmaṇas, pūjās,  
Ekādaśīs, Gaṅgā, offering of lights. || 1 ||

Turk in a mosque, Hindū in a temple,  
[but] Rām-Khudā is in both!

Where there is no mosque or temple,  
whose realm is there? || 2 ||

The roads of both Hindūs and Turks are broken,  
fractured and mutually separated.

Down and up, in all ten directions, everywhere  
King Rām is fully present. || 3 ||

Kabīr [who is both] dās and faqīr, says:<sup>14</sup>  
follow your own path, brother.

Hindū and Turk have one and the same Creator,  
His way of action no one can see. || 4 ||

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<sup>13</sup> *Lit.*: ‘having rejected *bisamala* [taking instead] *Bisambhara* [is] one and the same’ = there is no difference whether you prefer Hindū Viśvambhara to the Islamic Bismillāh, as ultimately both mean one and the same thing.

<sup>14</sup> *Dās* and *faqīr* are parallel words, from Hindū and Muslim contexts, for a true devotee or mystic renunciant. Alternatively, दास फकीर can be understood as vocatives, with the meaning ‘Kabīr says, [listen, oh] *dāsa(s)* [and] *faqīr(s)*’.

कबीर, राग गौरी ४६ = K46

काहे री नलनी तूं कुमिलांणी । तेरै हीं नालि<sup>15</sup> सरोवर पांणी ॥ टेक ॥

जल में उतपति जल मै बास । जल मै नलनी तोर निवास ॥ १ ॥

ना तलि तपति न उपरि आगि । तोर हित कहि का सनि लाग<sup>16</sup> ॥ २ ॥

कहै कबीर जे उदिक समांन । ते नहीं मुऐ हमारे जाण ॥ ३ ॥

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<sup>15</sup> तेरै हीं नालि are locatives 'just within or around your stalk सरोवर पांणी there is water of the lake'.

<sup>16</sup> लाग here stands as a variant form of *pp* लगा. The variant reading लागि (*ppn* rhyming with आगि) gives the meaning 'because of love with whom'.

*Why, o lotus, have you withered?*

*In / around your stalk [is] the lake's water. || refrain ||*

In water [was your] birth, water [your] abode,

water, o lotus, your home. || 1 ||

Neither flames below nor fire above:

say, with whom have you fallen in love? || 2 ||

Kabīr says: who [were] like water,

those, to my knowledge, did not die. || 3 ||



### कबीर, राग गौड़ी ५९ = K59

यां करीम<sup>17</sup> बलि हिकमति तेरी । षाक एक सूरति बहुतेरी ॥ टेक ॥  
 अरध गंगन मैं नीर जमाया । बहुत भांति करि नूर निपाया ॥ १ ॥  
 अवलि आदम पीर मुलांनां । तेरी सिफति करि भये दिवांनां ॥ २ ॥  
 कहै कबीर यहु हेत बिचारा । या रब या रब यार<sup>18</sup> हमारा ॥ ३ ॥

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<sup>17</sup> The present *pad* is one of few poems in the Rājasthānī *Dādūpanthī* corpus inspired by Islamic, Sufi mysticism. Note the prevalence of words and terms borrowed from Arabic (करीम, हिकमति, सूरति, नूर, अवलि, आदम, मुलांनां, सिफति, रब) or Persian (षाक, पीर, दिवांनां, यार).

<sup>18</sup> For a Sufi, Allāh (रब, Lord, indicating majesty and power) is also an intimate friend (यार).

*Ah generous Karīm, I offer myself to your wisdom and skill!*

*[From] one [and the same] dust [arise] countless forms. || refrain ||*

[You] gathered waters beneath the sky,

created light of different kinds. || 1 ||

First Adam, [then] saints and great scholars

singing your praises reached ecstasy. || 2 ||

Reflecting on this love, Kabīr says:

oh Lord! oh Lord! Our dear friend! || 3 ||

कबीर, राग गौड़ी ७२ = K72

बोलणां का कहिये रे भाई । बोलत बोलत तत नसाई ॥ टेक ॥  
 बोलत बोलत बढै बिकारा । बिन बोल्यां क्यूं होइ बिचारा ॥ १ ॥  
 साधू स्यूं बोल्या<sup>19</sup> हितकारी । मूरिष स्यूं बोल्यां झषमारी ॥ २ ॥  
 संत मिलै कछु कहिये कहिये । मिलै असंत मुष्टि करि रहिये ॥ ३ ॥  
 कहै कबीर आधा घट डोलै । भरया होइ तौ मुषां न बोलै ॥ ४ ॥

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<sup>19</sup> बोल्यां, *instr. sg* of verbal noun in *-ā*, 'by talking', 'by talk'.

*Friend, what can be said about talking?*<sup>20</sup>

*Talking, talking, the essence is destroyed.* || refrain ||  
Talking, talking, distortions grow.

[But] without talk, how can the true insight arise? || 1 ||  
Having a talk with a wise man [is] beneficial,

Having a talk with a fool [is] a waste of time. || 2 ||  
If one meets a virtuous man, something should be said.

If one meets an unholy man, one should stay silent. || 3 ||  
Kabīr says, a pot[-like person] that is half[-made] is unstable.

When he becomes full, he doesn't talk with his mouth. || 4 ||

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<sup>20</sup> Or: What can be expressed by talking?

कबीर, राग रामग्री २३ = K153

बाबा करहु कृपा जन मारगि लावो । ज्यूं भव बंधन षूटै ॥  
 जुरा मरण दुष फेरि करण सुष । जीव जनम तैं छूटै ॥ टेक ॥  
 सतगुर चरण लागि युं बिनवौं । जीवन कहां तैं पाई ॥  
 जा कारंणि हम उपजैं बिनसै<sup>21</sup> । क्यूं न कहौ समझाई ॥ १ ॥  
 आसा पास षंड<sup>22</sup> नहीं पाडै । यूं मन सूनि न लूकै ॥  
 आपा पर आनंद नहीं बूझै । बिन अनभै क्यूं छूटै ॥ २ ॥  
 कहां न उपजै उपज्यां हीं जानैं । भाव अभाव बिहूणां ॥  
 उदै अस्त जहां मति बुधि नाहीं । सहजि रांम ल्यौ लीनां ॥ ३ ॥  
 ज्यूं प्रतिबिंब प्रतिबिंबहि समांनां । उदिक कुंभ बिगरांनां ॥  
 कहै कबीर जानि भ्रंम भागा । सीवहि जीव समांनां ॥ ४ ॥

<sup>21</sup> The form उपजैं can be interpreted either as *1 pl pres*, or as adverbial perfective participle, i.e. equivalent to the unambiguous form उपज्यां in the third verse.

<sup>22</sup> षंड पाडै is to be understood as modified verbal expression 'to tear asunder'.

*Father, show mercy, put the devotees on the [right] path,  
 so that worldly bonds come to an end,  
 warding off the pain of old age and death to bestow happiness,  
 [so that] living beings are free from births and deaths. || refrain ||*  
 Falling at the true guru's feet, thus I plead:  
 Where does one obtain life from?  
 For what reason are we created and destroyed?  
 Why don't you explain? || 1 ||  
 The mind doesn't tear apart the noose of false hope,  
 and so can't dissolve in emptiness,  
 doesn't know the bliss of [the identity of] Self [and] parabrahman.  
 Without [this] experience, how can it free itself? || 2 ||<sup>23</sup>  
 It doesn't come about by speaking, only when it happens, one knows  
 [what is] beyond existence and nonexistence,  
 where there is no rising or setting, no thinking, no intellect,  
 [one is] spontaneously absorbed in Rām. || 3 ||  
 Like an image [which] merged with a reflection,<sup>24</sup>  
 a clay pot dissolved in water,  
 Kabīr says: when I understood, delusion fled.  
 The soul flowed into Śiva. || 4 ||

<sup>23</sup> The *pad* has form of a dialogue. Verses 2 to 4 answer the question asked by a disciple in verse 1.

<sup>24</sup> For a brief and clear elucidation of the reflection analogies (बिम्बप्रतिबिम्बवाद) used by Vedantic philosophers to explain the relation between the Highest Self and human selves, see Potter 1981: 84–86. All Rājasthānī MSS repeat in small variants the word प्रतिबिम्ब / प्रतिबिम्ब with minor variations, the second one with the *obl sg* suffix -हि. Only AG475;1 reproduces the original intended meaning correctly with its जिउ प्रीतबिंबु बिंब कउ मिली है.

कबीर, राग रामग्री ४३ = K173

संतौ आई ग्यांन की आंधी । भरंम की टाटी सबै उडांणीं ।

माया रहै न बांधी ॥ टेक ॥

हित चित की द्वै थूणीं गिरांणी । मोह बलीडा टूटा ॥

त्रिश्रां छांनि परी घर उपरि । कुबधि का भांडा फूटा ॥ १ ॥

आंधीं पीछें जो जल बरस्या । प्रेमि हरीजन भीनां ॥

कहै कबीर भाण कै प्रगटै<sup>25</sup> । उदित भया तम षीणां ॥ २ ॥

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<sup>25</sup> प्रगटै is here adverbial past participle used as a noun of action in instrumental case: *lit.*: 'with the appearance of the sun'.



*Sants, the storm of wisdom arrived!*

*The whole bamboo wall of delusion was blown away,  
it does not stay fixed by [the straps] of delusion. || refrain ||*

The two pillars of passion and ego-mind were knocked down,  
the beam of enchantment cracked,  
the thatch of craving collapsed on the house,  
the pot of ill will shattered. || 1 ||

After the storm, when the rain fell,  
God's devotees were drenched with love.

Kabīr says, when the sun arose  
the darkness that had arisen [with the storm] disappeared. || 2 ||

कबीर, राग रामग्री १७ = K176

अब हंम सहजि निरंजन चीन्हं । गुर गमि ग्यांन बिचारि परम पद ।

मगंन महारस भीनां ॥ टेक ॥

बिगसत कमल अनंत धुनि गरजत । तहां मन भया अनंदा ॥

जोति सरूप सकल मै देष्या । ज्यूं पांणी मै चंदा ॥ १ ॥

प्रगट प्रकास परंम पद सुंदर । तहां कबीर का स्वांमी ॥

बिन कर बेन मधुर धुनि बाजत । सुंनी अनूपम बांनी ॥ २ ॥

*Now I've spontaneously recognized the markless one, Nirañjan.*

*With the help of the guru, contemplating the ultimate state,  
absorbed, drenched in the [flow of the] great elixir. || refrain ||*

[Where] the lotus blooms, the endless sound thunders,  
there the mind finds joy.

I saw the essence of light in everything,  
like the moon in water. || 1 ||

(In) the surge of light, (in) the beauty of the place beyond,  
there is Kabīr's Lord.

(As) the sweet voice of a flute, untouched by hand, resounded,  
(he) listened to a speech beyond compare. || 2 ||

कबीर, राग सोरठा २८ = K264

काया मंजिसि<sup>26</sup> कौन गुनां । जे घट भीतरि है मलनां ॥ टेक ॥

तूबी अठसठि तीरथ न्हाई । करवापण तउ न जाई ॥ १ ॥

जे रिदै सूध मन ग्यानी । तौ तू कहा बिरोलै पांनी ॥ २ ॥

कहै कबीर बिचारी<sup>27</sup> । भौ सागर तारि मुरारी ॥ ३ ॥ २८ ॥

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<sup>26</sup> Irregular, either archaic Rājasthānī form of 2 *sg prs*, or 2 *sg* of Avadhī past tense (preterite).

<sup>27</sup> The form is absolutive of बिचारना 'having thought / pondered' used adverbially. Cf. adverbial use of absolutives in MSH, e.g. बनाकर 'properly', भूलकर (भी नहीं) '(not even) by chance' etc.

*You scrub your body – what a virtue,  
when the body is dirty inside? || refrain ||*  
[Even if] a bitter gourd takes a bath in sixty-eight holy places,  
still the bitter taste does not go away. || 1 ||  
If you are pure in heart, wise in mind,  
then why do you churn water? || 2 ||  
Kabīr says, thoughtfully:  
take [me] across the sea of the world, o Murārī. || 3 ||

कबीर, राग भैरू ८ = K305

तहां मुझ गरीब की को गुदरावै<sup>28</sup> । मजलसि दूरि महल को पावै ॥ टेक ॥  
 सतरि सहंस सिलार है जा कै । असी लाष पैकंबर ता कै ॥ १ ॥  
 सेष जु कहियें सहंस अठ्यासी । छपन कोटि षेलिबे षासी ॥ २ ॥  
 कोटि तेतीस्यूं और षिलषांनां । चौरासी लष फिरें दिवांनां ॥ ३ ॥  
 बाबा आदम मैं नजरि दिलाई । नव्री भिस्ति घणेरी पाई ॥ ४ ॥  
 तुम्ह साहिब मैं कहां<sup>29</sup> भिष्यारी । देत जबाब होत बजगारी ॥ ५ ॥  
 जन कबीर तेरी पनह समांनां । भिस्ति निजीकि राषि रहिमानां ॥ ६ ॥

<sup>28</sup> मुझ गरीब की को गुदरावै – after की supply बात as the missing word: ‘who will present my matter / plea there’.

<sup>29</sup> Other variants of this pad offer कहा, ‘what?’, fitting better in the present context. The adverb of place कहाँ can be seen as relating to तहां at the beginning of the *pad*.

*Who will plead for a poor person like me?*

*The assembly is far, who can reach the palace? || refrain ||*

He who has seventy thousand commanders,

has [also] eight million prophets. || 1 ||

Of the so-called spiritual guides, [there are] eighty-eight thousand.

For [his] amusement, [there are] five hundred sixty million  
personal attendants. || 2 ||

[There are] thirty-three million hermitages [and]

eighty-four lakhs divine madmen are strolling around. || 3 ||

You granted a look on Father Adam:

crowded heaven obtained [this] prophet! || 4 ||

You are the master, where am I? A beggar.

[Even] to give an answer would be insolence. || 5 ||

The devotee Kabīr slips into your refuge.

Merciful Rahmān, hold him somewhere near to [this] heaven.

|| 6 ||

