

JAPUJI

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After receiving a very encouraging feedback to our introduction, English translation and interpretation of Guru Nanak's "Sidh Gost" in serial form in our earlier issues of Abstracts of Sikh Studies, we are trying to make a similar exercise with the Nitnam Banis. A Beginning is being made with the introduction, English translation and interpretation of Mool Mantra and first four Pauris of Japuji and their interpretation in this issue and taking up the entire verse and other verses in the next issues in installments. – Editor

The opening verse of the sacred Sikh scripture Sri Guru Granth Sahib titled *Jap* is a creation of Guru Nanak's mystical realization about the true nature, identity and temperamental attributes of the ultimate cosmic power having a sovereign sway over the entire cosmos. This visionary realization of Guru Nanak was further crystallized through the twin processes of his first understanding the full implications of his unique, innate, intuitive consciousness about the eternal Divine presence felt around himself during his childhood and then through further concentrating, meditating and contemplating upon its greater design. This combined intuitive and added-on inquisitive spiritual quest was carried on with so much faith, commitment and devotion that it became a passion with him. When any pursuit becomes a passion, it often results in the fulfillment of its quest. The fulfillment for Guru Nanak came in the form of his complete identification with the Divine power and a thorough understanding of the working of its Divine will and its laws. It was a pursuit worth cultivation and a pursuit worthy of Divine Grace. And Divine grace did dawn upon Baba Nanak

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which resulted in his complete enlightenment about the true nature of the Divine as well as the working of His Divine laws. It was also an enlightenment and experience which he felt impelled to share and communicate with all those he came to be associated with. Along with the urge to share and communicate his unique experience was an equally compelling urge to fulfil his mission of being a founder of a comparatively innovative spiritual pathway and religion. He accomplished this mission towards the end of his career after he was convinced of the distinctiveness of his own laid down spiritual pathway after comparing it with the basic tenets of other prevalent and contemporary spiritual pathways. He had learnt about these pathways through his interaction with the contemporary spiritual luminaries of these spiritual pathways. It was first articulated through the composition of his primary verse *Jap (Japji)*. It consists of a preamble/ prologue and thirty-eight stanzas text and a concluding six line rhymed verse (Sloka)/ epilogue. He has laid down the main articles of his faith and the major contours of his spiritual pathway to be followed by his followers in this unique text.

First, and foremost, this verse expresses Guru Nanak's unshakable faith in the (i) sole sovereignty of the Divine cosmic power and its all pervasive sway/sovereignty (ੴ *Ek Onkar*); (ii) its eternal existence/ presence (ਸਤਿਨਾਮੁ/ *Satnam*); (iii) its primal/primordial creativity (ਕਰਤਾ ਪੁਰਖ / *Karta Purakh*); (iv) its impartial temperamental disposition (ਨਿਰਭਉ ਨਿਰਵੈਰੁ/ *Nirbhau Nirvar*); (v) its eternal existence beyond dimensions of time and space (ਅਕਾਲ ਮੂਰਤਿ / *Akal Murat*); (vi) its unincarnated self-existence (ਅਜੂਨੀ ਸੈਭੰ/ *Ajuni Saibhang*) and (vii) its universal benevolence and compassion (ਗੁਰ ਪ੍ਰਸਾਦਿ/ *Gurparsad*). In addition to these seven attributes of the Divine Cosmic power, there is Guru Nanak's complete submission to the Divine will/ command. While its power of sovereignty, creation, eternity, uniform dispassionate disposition and universal benevolence get expressed in the preamble to the *Japji* and the succeeding two lines, the human necessity of obeying the Divine Will gets expressed in the next two succeeding stanzas (1 & 2). Since all these aspects are quintessential ingredients of Guru Nanak's own lived experience and spiritual enlightenment, he has undertaken to articulate these basic postulates about the Divine

Cosmic power together with his other insights about it in the next thirty eight stanzas and the concluding (epilogue) six-line stanza called saloka. With his distinct enlightenment based on his mystical intimation and his subsequent visualization of himself being cast in the mould of a founder of a distinctly new spiritual pathway, he (Guru Nanak) has laid down the major contours of his spiritual pathway in this verse to be followed and practised by his followers in their daily lives. **Seen from this point of view, Guru Nanak's *Japji* is his (last) Will and testament, a sort of declaration, a gospel message and a commandment to his followers to carry on with his legacy.** His next nine spiritual successors, each in his own unique way, built a magnificent pyramid on the foundational infrastructure laid down by Guru Nanak himself during his eighteen years long stay at his last abode at Kartarpur (Now in Pakistan). It was upon the rudimentary ingredients of this distinct spiritual pathway propounded by Guru Nanak upon which a systematic superstructure of an equally distinct religion has been raised, bit by bit, by his successor Sikh Gurus. Along with this infrastructural activity, there has been a gradual and steady compilation of a Sikh spiritual literary canon, the *Adi Granth*. It culminated in its being declared as the eternal Guru of the Sikhs after the end of the line of ten living Sikh Gurus. This is now universally known as *Sri Guru Granth Sahib*. But it is in *Japji* that the rudiments of Guru Nanak's spiritual voyage, its major landmark stages and his spiritual pathway have been articulated and distinctly stated by Guru Nanak. Before attempting to bring out these stages and translating each stanza of this thirty eight stanza verse with a prologue and an epilogue into English and interpreting each stanza and the entire verse, it would be beneficial to explore the entire background of this verse in terms of place, timing and circumstances leading to the final composition of this unique verse.

Although *Japji* verse is recorded as the first verse in the body of the sacred Sikh text *Sri Guru Granth Sahib*, it is certainly not the first composition of Guru Nanak. In the absence of any definite documentary evidence about the exact place and timing of its composition and its compilation, an approximate assessment about its origin can be made from the secondary sources related to its

composition and its compilation as well as from the inferences which can be drawn from the internal textual references made in the *Japji's* text. The first reliable reference about the existence of this text appears in Bhai Gurdas' first Var in Stanza/ Pauri number thirty eight in which he refers to the practice of congregational recitation of the Guru Nanak's verses of *Sodar*, *Arti*, and *Jap* daily in the ambrosial hours at Kartarpur during Guru Nanak's final settlement during the years 1522-1539.

ਬਾਬਾ ਆਇਆ ਕਰਤਾਰਪੁਰ ਭੇਖ ਉਦਾਸੀ ਸਗਲ ਉਤਾਰਾ॥
 ਪਹਿਰ ਸੰਸਾਰੀ ਕਪੜੇ ਮੰਜੀ ਬੈਠ ਕੀਆ ਅਵਤਾਰਾ॥
 ਉਲਟੀ ਗੰਗ ਵਹਾਈਓਨ ਗੁਰ ਅੰਗਦ ਸਿਰ ਉਪਰ ਧਾਰਾ॥
 ਪੁੜੀਂ ਕੋਲ ਨ ਪਾਲਿਆ ਮਨ ਖੋਟੇ ਆਕੀ ਨਸਿਆਰਾ॥
 ਬਾਣੀ ਮੁਖਹੁ ਉਚਾਰੀਐ ਹੋਇ ਰੁਸ਼ਨਾਈ ਮਿਟੈ ਅੰਧਾਰਾ॥
 ਗਿਆਨ ਗੋਸ਼ਟ ਚਰਚਾ ਸਦਾ ਅਨਹਦ ਸ਼ਬਦ ਉਠੇ ਧੁਨਕਾਰਾ॥
 ਸੋਦਰ ਆਰਤੀ ਗਾਵੀਐ ਅੰਮ੍ਰਿਤ ਵੇਲੇ ਜਾਪ ਉਚਾਰਾ॥
 ਗੁਰਮੁਖ ਭਾਰ ਅਥਰਬਣ ਧਾਰਾ ॥੩੮॥

*Thereafter, Baba arrived at Kartarpur,
 Travelling medicants' robes did he cast off.
 Donning a house holder's traditional dress,
 Did he sit upon the pontifical seat.
 Going against the traditional precedent of hereditary succession'
 He placed the mantle of successorship on Guru Angad's head'
 Since his own sons did not obey his commandment;
 As their malicious/ vicious thoughts had made them defiant.
 These sacred verses did he (Guru Nanak) articulate here,
 So that his enlightened vision may dispel the engulfing darkness.
 As these spiritual verses were recited in a congregational litany,
 There ensued a continuous enlightened dialogue and discussion daily,
 It consisted of recitation of Sodar and arti verses in the evenings,
 And the recitation of Japji verses in the mornings.
 Thus did Guru Nanak's verses replace the old tradition,
 Of the cumbersome recitation of the ancient Vedas.*

Var 1, Pauri 38¹

It can be safely inferred from this reference that the entire *Japji* verse had been compiled during Guru Nanak's final settlement at Kartarpur after the end of his odesseys and its recitation was already

in vogue among the earliest Sikh congregations.

Another source endorsing the above fact has been mentioned by Dr Harnam Singh Shan in his book on Japuji. He states, “According to a Janam Sakhi version known as Pothi ShibhuNath Brahmin or “Anoop Mantar Ar Gost Guru Babe Nanak ji ki” (1701) which is considered as the oldest and the earliest commentary (Teeka) on *Japji* by scholars such as Dr Mohan Singh Diwana, Dr Sher Singh and Dr Piar Singh, *Japji* was compiled by Guru Nanak in the company of his devout disciple Lehna (Later Guru Angad) at Kartarpur where the Guru had finally settled after concluding his odesseys. This was a period between (1522-1539).”² (English translation mine)

Still, another more detailed description about the place and timing of *Japji*'s conception, composition and compilation, though purely conjectural and written more out of devotion than on the basis of any documentary evidence, occurs in the Janamsakhi version known as Pothi Harji (1650 A.D.)/ 1707 B.S.)³ (See Dr Harnam Singh Shan, Guru Nanak da Shahkar Japuji, p. 139-144)

An abridged and tentative English Translation of this account and its gist is being given here. A tentative English translation of this reference along with Dr Harnam Singh Shan's comments is presented here for the convenience of English readers and its vernacular text in footnote No 3 is given here:

Anoop Mantra Ar Gost – Guru Baba Nanak ji ki written in 1748 B.S./1691 A.D. in the month of Poh/ December/ January, Friday written by Shibu Nath Brahmin, a devout follower/ Servant of Guru Baba Nanak and his sangat/ congregation. This handwritten manuscript is safely preserved in University of Punjab, Lahore (Pakistan).

According to Dr Mohan Singh, this the earlier/ oldest exegisis/ Teeka of Jap written by Shibu Nath Brahmin (see Punjabi Bhakha Vigyan and Gurmat Gyan, Amritsar, 1952, p. 2)

Some other scholars and thinkers including Dr Sher Singh, Dr Piar Singh also endorse this view. But Dr Harnam Singh Shan writes, based on my study of references given in Dr Sahib Singh's book and my searches carried on in the records during my visit to Pakistan, I have arrived at the conclusion that this Pothi of Sibhu Nath is not

different from Meharban's son Harji's "Pothi Harji" (1650) but is a copy of "pothi Harji."

In its detailed description, it states how Japuji's earlier, middle and concluding stanzas were conceived, articulated, composed and compiled by Guru Nanak on different occasions during his stay at Kartarpur partly after seeking mystical inspiration from the Divine power during spells of his meditational trances and partly after his dialogic encounters with the Sidha Yogis at Achal Batala on the auspicious occasion of Shivratri. It is also mentioned there that the whole composition, as it is available now, was finalized after its final non-stop recitation first by Guru Nanak himself and then by his devout disciple Guru Angad at different intervals of the same night. This entire description indicates that this verse is Guru Nanak's compilation of his life's concluding years which he spent at Kartarpur.

Mahakavi Santokh Singh (1788-1843) in his Magnum Opus *Sri Gur Nanak Parkash uttarardh* (1824)⁴ also describes this verse to have been compiled at Kartarpur in cooperation with Guru Angad.⁴ Bhai Santokh Singh: *Sri Gur Nanak Parkash* (1823) Uttarardh chapter No 25 Chopai 92-96 quoted in Harnam Singh Shan's book.

Guru Nanak Da Shahkar Japji, PU Publication Bureau, Chandigarh, 1994, 2nd, Ed, p. 161

ਬੈਠਿ ਕਹੇ ਅੰਗਦ ਸੰਗ ਬਚਨਾ

ਪਰਉਪਕਾਰ ਜਿਨਹਿ ਮਨ ਰਚਨਾ ।

Max Arthur Macauliffe in his monumental work "The Sikh Religion, Oxford 1909, Vol I, Page 195 also states that, "The composition (Japji) appears to have been the work of Guru Nanak in advance age."⁵ According to Sibhu Nath Brahmin's Pothi known as "*Anoop Mantar Ar Gost Guru Baba Nanak ji ki*" B.S. 1758 AD, the hand written manuscript of which is still intact in Punjab University Lahore, Japji was compiled at Kartarpur After Guru Nanak had settled at Kartarpur after his travels along with Lehna.⁶

Similarly, *Bhai Bala Janamsakhi* also states that *Japji* was compiled at Kartarpur.⁷

However, three other *Janamsakhi* versions by Bhai Mani Singh, Meharban and author of *Purattan Janam Sakhi* surmise *Japji*'s compilation

during Guru Nanak's youth either at Sultanpur during his stay there and his mystical communication with Divine Power or at Sumer Parbat during his encounter with Sidha Yogis.

Sumer Parbat and the year 1515 have been mentioned by Bhai Mani Singh (1669-1738) in his "Pothi Janamsakhi" also known as Gian Ratanawali (1725-38).⁸ Similarly the Puratan Janamsakhi which is also known by several names such as Colebrook or Valait vali Janamsakhi, Macauliffe Wali or Hafizabadwali Janamsakhi also associates Japji's compilation with Sultanpur around 1500 A.D.⁹ So out of these eight sources referred to above while five of these sources attribute / associate Japji's compilation with Kartarpur and the years of Guru Nanak's stay there, only two-three sources associate its compilation with Sultanpur and Guru Nanak's Youth. As per Dr H.S. Shan, out of all these sources, Pothi Harji (1650 A.D.) which was written a few decades after the compilation of Sri Guru Granth Sahib provides the most detailed and reasonably reliable description of conception, articulation, Divine approval and final compilation of these verses and regards it as a work of time and period of Guru Nanak's final stay at Kartarpur and a work completed in all respects soon after Guru Nanak's dialogic encounter with Sidha Yogis at Achal Batala in 1539.

Apart from these peripheral sources based on conjectures and traditional orally communicated human sources information over the generations, there is a multiple credible and internal textual evidence in *Japji's* text itself as well which leads us to infer that it is a work of Guru Nanak's ripe age which coincides with his final stay at Kartarpur. By this time, he had equipped himself mentally and intellectually with all the Indian Spiritual pathways and partially acknowledged their efficacy as well as had evolved a distinctive spiritual pathway of his own through his own individual meditational regimen and mystical communication with the Divine cosmic power. There are repeated references to the traditional practices, observances and dress codes being followed by the devout seekers of different religions which Guru Nanak had observed during his odysseys and evolved a spiritual pathway of his own which was in direct contrast to these practices. The verse *japji* which is the finest flowering of his genius, is certainly a product of his mature years and distilled essence of his highly

enlightened intellectual, philosophical and spiritual insights. Its descriptive canvas, like that of a richly depicted mosaic, contains poetically depicted stanzas about his firm faith and belief in immanent and transcendental cosmic Divine power. Moreover, it is his description of a (i) a variety of existing meditational practices; (ii) his projection of spiritually enlightened personages; (iii) his philosophical observations on humanity engrossed in their spiritual or egoistic pursuits according to their destined roles; (iv) his mesmerizing articulation of his ecstatic spiritual experience and; (v) his lucid depiction of step by step land mark sign posts of his laid down spiritual pathway. It also describes the required physical, mental and spiritual conditionalities to be fulfilled for pursuing his brand of spiritual pathway. It is the creation of a thoroughly enlightened person who had seen, observed, digested, contemplated, meditated and experienced spiritual bliss and become worthy of Divine grace. It is the creation of a person who was commanded to share what he had earned, learnt and realized through his lifelong meditative experience and mystical communication with the Divine Cosmic power. Each stanza of this verse, like the notes of a symphonic melody, rises like a crescendo towards a climax which is bound to leave an everlasting impact on the hearts and minds of those who recite this verse or listen to its recitation with rapt attention and make its spiritual experience a part of their own lives.

Before attempting to translate and interpret this verse stanza wise, it would be befitting to have a bird's eye view of the flow of ideas and sequential progression of Guru Nanak's spiritual voyage in this verse and its expression in his rare inimitable, poetic diction in clearly identifiable stanza-wise units. It begins with a prologue expressing Guru Nanak's conception of the monotheistic identity of the Divine cosmic power and its major temperament attributes and the seeker's reliance upon the Divine grace to realize His True persona. This prologue is not a part of *Japji* verse, but Guru Nanak's seminal statement about his realization of the basic nature the Divine cosmic power and its multiple attributes. It also serves as a preamble to the entire sacred Sikh text of Sri Guru Granth Sahib. It is followed by naming this verse as *Jap* followed by Guru Nanak's declaration of his unshakable faith

in the eternal existence of the cosmic power beyond dimensions of time and space in the following two lined sloka (couplet) following this prologue. (ਆਦਿ ਸਚੁ ਜੁਗਾਦਿ ਸਚੁ ॥ ਹੈ ਭੀ ਸਚੁ ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ ॥)

Divine cosmic Power's monotheistic identity and eternity of existence is further endorsed in the next two Pauris / Stanzas 1 & 2 together with Guru Nanak's expression of the inscrutability of providential Design (Hukam) and its divinely mandated command to all the created species for their unavoidable obedience to its Divine Will. This Divine Will (Hukam) which according to Guru Nanak, is inscribed into the DNA of every created species since the moment of its conception in the mother's womb. Every devout seeker striving to have communion with the Divine Cosmic power and aspiring to imbibe divine attributes or becoming an epitome of divine virtues (Sachiara) must abide by the Divine mandate of accepting an unconditional obedience to the Divine will and complete effacement of his own ego.

Pauris/ Stanzas 3 and 4 (ਗਾਵੈ) further stress upon the unfathomable and inscrutable extent of Divine will and design and the futility of human attempts to calculate or gauge the enormity of its size. Instead of this mental calculations, Guru Nanak's pathway is the pathway of love, prayer, faith and complete submission to the Divine Will and hope for Divine grace. It is by singing praises of His multiple attributes and acknowledging His Divine will that the seeker experiences the extent of His majesty.

Pauris/Stanzas five, six and seven (5, 6, 7) reiterate the necessity to adopt the pathway of love, prayer for Divine guidance to imbibe Divine virtues to become a Guru oriented person (Gurmukh) rather than following the traditional practices of going on pilgrimages and undergoing mortifying yogic exercises/ practices. This is not to deny the efficacy of all the traditional practices which are aids to meditation and spiritual enlightenment.

Pauris/ Stanzas eight, nine, ten and eleven (ਸੁਣਿਐ) (8, 9, 10, 11) are Guru Nanak's acknowledgement of the efficacy or benefits of listening to the devotional songs, sermons and other similar practices with complete faith and rapt attention. Listening with concentration

enhances the devout seekers's mental grasp and imbues him with the virtues of great seers, opens the secrets of Nature's vistas and invests him with all the Divine virtues which are the hallmarks of all the great spiritual savants.

Pauris/Stanzas 12,13,14, and 15 (ਮੰਨੈ) eulogize the highly enlightened spiritual status of a firm believer in the eternal Divine presence and its Divine command, a man with an unshakable faith which resonates in every breath of his nostrils and every beat of his heart and every signal and stimuli that enters his mind. In short, faith, unquestioned faith in the supremacy of the Divine Cosmic power, is the rock bottom of his existence. Guru Nanak, who himself is an epitome of a man of faith and all the joys and blessings of this experience, describes these benefits in these four stanzas.

Pauri/ Stanza 16 sums up the combined rewards of singing praises of the Divine, listening to the devotional melodies and believing in the eternity of Divine presence and its inscrutable will and command. Such devout persons and their souls are considered supreme (ਪ੍ਰੰਚ) in the spiritual hierarchy as they become worthy of Divine grace. Rest of this stanza gives expression to the Guru Nanak's belief in the inscrutability of Divine Will and command including its mysterious process of creation of this visible universe and uncountable invisible galaxies and universes and Guru Nanak's unquestioned acquiescence and submission to the operations of the Divine Will.

The next three subsequent pauris/ stanzas 17, 18, 19 (ਅਸੰਖ) express Guru Nanak's observations about the paradoxical nature of human temperament which motivate and operate among millions rather innumerable number of human beings who behave either in malicious or benevolent manner as destined by the Divine Will which is all-pervasive and autonomous. This antithetical aspect of human nature finds repeated expression in several other verses of Guru Nanak such as Sidh Gost where he classifies these two categories as *Gurmukhs* and *Manmukhs*.

In the concluding stanza 19 of this category, Guru Nanak acknowledges the indispensable relevance and need of a linguistic medium (Akhar - ਅੱਖਰ) for sharing every, bit of human experience,

knowledge and relationship. Every kind of communication takes place through the medium of words. As a Gurbani scholar has pointed out, the words in a language especially in verses of Sikh Gurus or Gurbani operate at four levels. These four levels are orthographical, grammatical, conceptual and mystical or experiential. Each dimension of these words supplements the other to convey totality of the intended message.

Continuing his observations, the next Pauri/ Stanza 20 contains Guru Nanak's emphatic assertion about the supremacy of meditating upon the sacred name (Naam - ਨਾਮ) of the Divine and the beneficial effects of this spiritual exercise. It is a panacea for the elimination of all human ills. Meditation combined with the moral uprightness of the human deeds determines the ultimate outcome of human life according to Guru Nanak.

From Pauri/ Stanza 21, onwards, till Pauri/ Stanza 27, Guru Nanak launches on an ecstatic and mystical voyage and goes on to relate the Divine attributes of the cosmic Divine Power such as His omniscience; His inscrutable design and Will and His infiniteness and vastness of His sovereign empire; His benevolence and munificence, the priceless, invaluable quantum of his transactional deeds / dispensation and the hegemonic writ of His sovereignty running over all the hierarchical forces operating in the diverse regions of His unlimited kingdom. To borrow an analogy from the modern science of space and technology of launching manned satellites into the space, these five verses are the launch pad for launching on a spiritual voyage with an immense desire to have a glimpse of the Divine effulgence. The processes and practices related in the earlier Pauris / stanzas/ verses form the baby steps of an early spiritual seeker towards his grasp of the visible creation upto his meditative insights of a divinely approved (Panch) devout traveler. These seven verses are the preparatory stages for launching on this final spiritual flight. Extending the space technology analogy further, Guru Nanak, like an astronaut astride a manned satellite having a bird's eye view of the communicating his observations through signals to his space centre below, is narrating his ecstatic experience of the Divine effulgence and majestic splendor of His persona in a communicable linguistic medium in these seven (21-27) verse stanzas.

The next six Pauris stanzas (28-33) narrate the concomitant moral imperatives of a life a spiritual seeker which enables him to achieve such an ecstatic state of bliss which provides him a glimpse of Divine effulgence as narrated in the earlier, seven (21-27) stanzas. Employing the prevalent terminology of contemporary sidha yogis, Guru Nanak narrates the necessity of cultivating the virtues of contentment, earnest living, continuous meditation, self restraint and firm faith. This kind of disciplined regimen is the order in nature as well where all the forces of nature which operate under a well-established chain of command to create a harmonious order. So perfect and immaculate is this order that it is well-nigh impossible to narrate its design. No amount of mental calculations or ruthless attempts to gauge its profoundness or extent of glory can succeed. One can be in the proximity of its hallowed circle only through the cultivation of faith, love and devotion and submission to its Divine Will. It's a gradual spiritual Journey with distinct sign posts. These sign posts and stages are described in Pauris (34-37) Guru Nanak having traversed this course himself and having achieved perfect communion with the Divine through his meditative regimen and Divine grace, has described these five stages in the form of regions (Khands). He has named these stages as *Dharam Khand* (State of understanding Laws of nature), *Gian Khand* (State of enlightenment), *Saram Khand* (State of further streamlining of the self), *Karam Khand* (State of Divine Grace) and Sachkhand (State of Divine manifestation). The spiritual seeker or pilgrim, proceeding on Guru Nanak's laid down spiritual pathway, can verify his arrival at each stage through the his own inner realization of these signposts associated with each stage as narrated by Guru Nanak. It is a progressive, psychic, journey gradually elevating, morally uplifting, spiritually enervating and psychologically satisfying. The pilgrim is supposed to have finally arrived at his Divine abode where he is likely to be warmly welcomed and permanently lodged. Through Divine Grace which he has earned through his meditative streamlining of his self, he has reached his destined destination.

In the final Pauri/ Stanza (38) Guru Nanak sums up the moral qualities and virtues which are required for becoming eligible to receive the Divine grace or to become worthy of having communion with

Divine whom Guru Nanak has called *Sachiara* in the second Pauri or stanza of *Japji*. Borrowing an analogy from the science of metals or metallurgy or minting of coins in a mint, the entire self (body, mind, soul) of a spiritual seeker has to undergo complete transformation by cultivating the virtues of self-restraint (Jatt) Patience and perseverance (Dheeraj), enlightened consciousness (Matt), Divine power's fear and love (Bhou and Bhau) much in the manner of a shapeless piece of metal passing through excessive heating, melting, shaping and stamping to be cast as a coin in the manufacturing minting factory.

The concluding four lined saloka provides the overarching umbrella like summing of the entire argument in the Japji Verse by combining interrelated, interdependent role of nature's elements to provide a platform for the created species to perform their assigned role and be judged according to their performance. Continuous remembrance of the sacred name of the Divine and imbibing of the Divine attributes is the noblest human deed or activity which not only emancipates the spiritual practitioner but also uplifts others in his proximity as well.

With this introduction tracing of sequence of ideas and classification of stanzas in this verse, given below is the English translation of the Japji verse in free English verse followed by its plausible interpretation and the quintessential message of this first and seminal Gurbani verse. The following English translation is more than a translation. It is a judicious mix of paraphrase, translation, elucidation and versification. Every effort has been made to remain faithful to the original text, and make the translated version as much readable, fluent and poetic as possible and making it to be thoroughly communicative and intelligible to the readers to the maximum extent. With the original Gurmukhi/ Punjabi text and English transliteration of each stanza on the left hand side page, its versified English translation has been given on the right hand side page. Interpretation of each stanza or a bunch of stanzas as classified earlier follows English translation as per the classification of all the Pauris/ stanzas in this introduction.

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## JAPUJI

ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰੁ  
ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥ ਜਪੁ ॥  
*ik-on kaar sat naam kartaa purakh nirbha-o nirvair  
akaal moorat ajoonee saibhan gur prasaad. || Jap ||*

ਆਦਿ ਸਚੁ ਜੁਗਾਦਿ ਸਚੁ ॥  
ਹੈ ਭੀ ਸਚੁ ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ ॥੧॥  
*aad sach jugaad sach.  
hai bhee sach naanak hosee bhee sach. || 1 ||*

ਸੋਚੈ ਸੋਚਿ ਨ ਹੋਵਈ ਜੇ ਸੋਚੀ ਲਖ ਵਾਰ ॥  
ਚੁਪੈ ਚੁਪ ਨ ਹੋਵਈ ਜੇ ਲਾਇ ਰਹਾ ਲਿਵ ਤਾਰ ॥  
ਭੁਖਿਆ ਭੁਖ ਨ ਉਤਰੀ ਜੇ ਬੰਨਾ ਪੁਰੀਆ ਭਾਰ ॥  
ਸਹਸ ਸਿਆਣਪਾ ਲਖ ਹੋਹਿ ਤ ਇਕ ਨ ਚਲੈ ਨਾਲਿ ॥  
ਕਿਵ ਸਚਿਆਰਾ ਹੋਈਐ ਕਿਵ ਕੂੜੈ ਤੁਟੈ ਪਾਲਿ ॥  
ਹੁਕਮਿ ਰਜਾਈ ਚਲਣਾ ਨਾਨਕ ਲਿਖਿਆ ਨਾਲਿ ॥ ੧ ॥  
*sochai soch na hova-ee jay sochee lakh vaar.  
chupai chup na hova-ee jay laa-ay rahaa liv taar.  
bhukhi-aa bhukh na utree jay bannaa puree-aa bhaar.  
sahas si-aanpaa lakh hobi ta ik na chalai naal.  
kiv sachhi-aaraa ho-ee-ai kiv koorhai tutai paal.  
bukam rajaa-ee chalnaa naanak likhi-aa naal. || 1 ||*

ਹੁਕਮੀ ਹੋਵਨਿ ਆਕਾਰ ਹੁਕਮੁ ਨ ਕਹਿਆ ਜਾਈ ॥  
ਹੁਕਮੀ ਹੋਵਨਿ ਜੀਅ ਹੁਕਮਿ ਮਿਲੈ ਵਡਿਆਈ ॥  
ਹੁਕਮੀ ਉਤਮੁ ਨੀਚੁ ਹੁਕਮਿ ਲਿਖਿ ਦੁਖ ਸੁਖ ਪਾਈਅਹਿ ॥  
ਇਕਨਾ ਹੁਕਮੀ ਬਖਸੀਸ ਇਕਿ ਹੁਕਮੀ ਸਦਾ ਭਵਾਈਅਹਿ ॥  
ਹੁਕਮੈ ਅੰਦਰਿ ਸਭੁ ਕੋ ਬਾਹਰਿ ਹੁਕਮ ਨ ਕੋਇ ॥  
ਨਾਨਕ ਹੁਕਮੈ ਜੇ ਬੁਝੈ ਤ ਹਉਮੈ ਕਹੈ ਨ ਕੋਇ ॥੨॥  
*bukmee hovan aakaar hukam na kahi-aa jaa-ee.  
bukmee hovan jee-a hukam milai vadi-aa-ee.*

## TRANSLATION

*Sole sovereign Being with cosmic sway and truly permanent presence;  
Primordial Creator bereft of fear or rancor/ malice is He;  
Form eternal, un-incarnated and self-existent  
Who is accessible through Divine/ Guru's Grace.*

*As his writ has been running,  
Before and after the creation of time,  
So shall it always run, says Nanak;  
Forever beyond the end of eternity. || 1 ||*

*By observing ritual ablutions can not the mind be cleansed;  
Even if these be repeated millions of times.  
Nor can it be cleansed by taking a vow of silence;  
Even if observed continuously for a long spell of time  
Nor can human avarice be ever satiated;  
Even if one possesses the wealth of all the worlds/ continents.  
Nor can a human being be emancipated;  
Even if he acquires the knowledge of multiple disciplines.  
How can then one be worthy of His Divine Grace;  
And be able to tear usunder the veil of ignorance?  
Nanak, it is through complete submission to Divine Will/ command;  
Which has been pre-ordinately inscribed since one's inception / conception || 1 ||*

*By the Divine Will do all forms originate;  
Inexpressible is the operation of the Divine Will.  
By Divine Will do they come into being,  
And get placement in the chain of creation.  
By the Divine Will do they get honoured or downgraded;  
And undergo suffering or enjoy comforts in life.  
By Divine Will do some become worthy of Divine grace;  
While some others are condemned to go astray.*

*bukmee utam neech bukam likh dukh sukh paa-ee-ah.  
 iknaa buknee bakhsees ik buknee sadaa bhavaa-ee-ah.  
 bukmai andar sabb ko baabar bukam na ko-ay.  
 naanak bukmai jay bijbai ta ha-umai kabai na ko-ay. ||2||*

ਗਾਵੈ ਕੇ ਤਾਣੁ ਹੋਵੈ ਕਿਸੈ ਤਾਣੁ ॥  
 ਗਾਵੈ ਕੇ ਦਾਤਿ ਜਾਣੈ ਨੀਸਾਣੁ ॥  
 ਗਾਵੈ ਕੇ ਗੁਣ ਵਡਿਆਈਆ ਚਾਰ ॥  
 ਗਾਵੈ ਕੇ ਵਿਦਿਆ ਵਿਖਮੁ ਵੀਚਾਰੁ ॥  
 ਗਾਵੈ ਕੇ ਸਾਜਿ ਕਰੇ ਤਨੁ ਖੇਹ ॥  
 ਗਾਵੈ ਕੇ ਜੀਅ ਲੈ ਫਿਰਿ ਦੇਹ ॥  
 ਗਾਵੈ ਕੇ ਜਾਪੈ ਦਿਸੈ ਦੂਰਿ ॥  
 ਗਾਵੈ ਕੇ ਵੇਖੈ ਹਾਦਰਾ ਹਦੂਰਿ ॥  
 ਕਥਨਾ ਕਥੀ ਨ ਆਵੈ ਤੋਟਿ ॥  
 ਕਥਿ ਕਥਿ ਕਥੀ ਕੋਟੀ ਕੋਟਿ ਕੋਟਿ ॥  
 ਦੇਦਾ ਦੇ ਲੈਦੇ ਥਕਿ ਪਾਹਿ ॥  
 ਜੁਗਾ ਜੁਗੰਤਰਿ ਖਾਹੀ ਖਾਹਿ ॥  
 ਹੁਕਮੀ ਹੁਕਮੁ ਚਲਾਏ ਰਾਹੁ ॥  
 ਨਾਨਕ ਵਿਗਸੈ ਵੇਪਰਵਾਹੁ ॥ ੩ ॥

*gaavai ko taan hovai kisai taan.  
 gaavai ko daat jaanai neesaan.  
 gaavai ko gun vadi-aa-ee-aa chaar.  
 gaavai ko vidi-aa vikham veechaar.  
 gaavai ko saaj karay tan kbayh.  
 gaavai ko jee-a lai fir dayh.  
 gaavai ko jaapai disai door.  
 gaavai ko vaykbai haadraa hadoor.  
 kathnaa kathee na aavai tot.  
 kath kath kathee kotee kot kot.  
 daydaa day laiday thak paabi.  
 jugaa jugantar khaabee khaabi.  
 buknee bukam chala-ay raahu.  
 naanak vigsai vayarvaahu. ||3||*

ਸਾਚਾ ਸਾਹਿਬੁ ਸਾਚੁ ਨਾਇ ਭਾਖਿਆ ਭਾਉ ਅਪਾਰੁ ॥  
 ਆਖਹਿ ਮੰਗਹਿ ਦੇਹਿ ਦੇਹਿ ਦਾਤਿ ਕਰੇ ਦਾਤਾਰੁ ॥  
 ਫੇਰਿ ਕਿ ਅਗੈ ਰਖੀਐ ਜਿਤੁ ਦਿਸੈ ਦਰਬਾਰੁ ॥



*By Divine Will is every one governed indeed;  
None is anyone outside the jurisdiction of Divine Will.  
Nanak, Whosoever abides by the Divine Will/ Ordinance  
Will be free from the taint of egoism indeed. ||2||*

*Some who sing of Divine Power's Omnipotence;  
Have themselves been empowered by Him.  
Some who sing of His abundant bounties;  
Have themselves experienced their unmistakable signs.  
Some who sing of His Divine virtues and attributes;  
Have themselves realized these excellent qualities.  
Some who sing of Him as reservoir of knowledge;  
Have themselves acquired it through arduous concentration.  
While some sing of His power to create life;  
Others sing of his power to destroy the living.  
While some sing of His power to destroy the living;  
Others sing of His power to restore it.  
While some sing of his power of being transcendent;  
Others sing of His power of being immanent.  
While some sing of His power of being distant'  
Others sing of His power of being close at hand.  
Despite being described and discoursed about Him,  
The extent of His presence is limitlessly endless.  
Still they keep on describing and discoursing about Him;  
Their number runs into millions and trillions.  
While He keeps on showering His bounteous gifts;  
The recipients themselves get weary of receiving these.  
They keep on drawing sustenance from His generous bounties;  
Eternally forever across ages and ages indeed.  
He is the ordainer of His own Divine Will;  
Who makes it work and operate as He wills.  
Nanak, thus does He prevail unhindered;  
Truly independent and carefree is He indeed. ||3||*

*Everlastingly true is His Being/ Name;  
Spontaneously expressed is His infinite love.  
Continuously do his devotees keep asking for His boons.;*

ਮੁਹੌਂ ਕਿ ਬੋਲਣੁ ਬੋਲੀਐ ਜਿਤੁ ਸੁਣਿ ਧਰੇ ਪਿਆਰੁ ॥

ਅੰਮ੍ਰਿਤ ਵੇਲਾ ਸਚੁ ਨਾਉ ਵਡਿਆਈ ਵਿਚਾਰੁ॥

ਕਰਮੀ ਆਵੈ ਕਪੜਾ ਨਦਰੀ ਮੋਖੁ ਦੁਆਰੁ ॥

ਨਾਨਕ ਏਵੈ ਜਾਣੀਐ ਸਭੁ ਆਪੇ ਸਚਿਆਰੁ ॥ ੪ ॥

*saachaa saahib saach naa-ay bhaakhi-aa bhaa-o apaar.*

*aakhahi mangahi dayhi dayhi daat karay daataar.*

*fayr ke agai rakhee-ai jit disai darbaar.*

*mubou ke bolan bolee-ai jit sun Dharay pi-aar.*

*amrit vaylaa sach naa-o vadi-aa-ee veechaar.*



*karmee aavai kaprhaa nadree mokh du-aar.*

*naanak ayvai jaanee-ai sabb aapay sachiaar. ||4||*

*Continuously does He keep on bestowing these boons.  
Then, what should they offer Him in return for His benevolence;  
So that they are able to get a glimpse of His resplendent Court?  
What kind of supplication should they make indeed;  
So that they become worthy of His loving grace?  
They should meditate upon His forever abiding name;  
And reflect upon His Divine virtues in the ambrosial hours of the dawn.  
By virtue of their (past) deeds do they acquire human form;  
By virtue of His divine Grace do they get emancipated?  
Nanak, thus do we get to know about Him.  
Who himself is a perfect embodiment of all virtues. ||4||*

## INTERPRETATION AND COMMENTARY ON PROLOGUE/ PREAMBLE & PAURI/STANZA 1 TO 4 OF GURU NANAK'S JAPUJI

As Dr. Gurbhagat Singh and some other scholars have pointed, it is impossible to translate “Japuji in English which cannot be completely liberated from its Judaic Christian associations. Japuji, which is written in a language rich with semiotic polyvalence, multi-expressive sounds and nuances without some loss in communication of its poetico-spiritual meaning.<sup>10</sup> Yet an effort has been made to capture the essence of its each verse and communicate its meaning and vision to a wide spectrum of English readers.

First and foremost, as Dr Taran Singh has brought out, the fourteen worded prologue/preamble Mulmantra depicts the fourteen identifiable attributes of the sole single Divine cosmic power consisting of seven transcendental (*Nirgun*) and seven immanent attributes of the Divine cosmic power.<sup>11</sup> Perhaps, the greatest contribution of Guru Nanak to the entire religio-spiritual Indian literary canon is his affixing the numeral 1 (one) before the open ended Gurmukhi letter  pronounced together as *Ek* as *Onkar*. In its immediate impact, it obliterates the need for worship of multiple gods and goddesses especially the Hindu pantheon of God. It also gives specificity to the heavily loaded Hindi letter (*Om*) and its supposedly reverberating sacred sound across the entire cosmos. In this preamble of Japuji, Guru Nanak visualizes the all pervasive governing cosmic power in its monotheistic dimension and articulates it as  (*Ik Onkar*) and then goes on to identify and express its identifiable attributes consisting of its eternally permanent existence/ presence, its primal act of creativity, its dispassionate temperamental disposition; its enduring, everlasting form, having come into existence without being born of any biological process and being innately compassionate and

benevolent. It is to be experienced more as Name/Naam/Shabad or a presence than as any personal, religious, national or cultural deity. In other words, "God's name is resplendent, shining, and spotless because it evokes both Oneness and diversity simultaneously. This simultaneity and its orderly beauty are what resplendent Name means in relation to the Divine of Japu."<sup>12</sup> Its presence is to be felt, experienced and realized in every breath of one's life and make it an integral part of one's consciousness.

The next word Jap according to Shabdarth is the name/title of this whole verse which is to be recited repeatedly. Alternatively, it can be Guru Nanak's direction to his readers/ followers to recite, remember and imbibe its message.

The next following two line Saloka/couplet endorses the sole sovereignty of the Divine Cosmic power before the beginning and end of time or for eternity.

Thereafter, in the first Pauri/Stanza, Guru Nanak refers to be traditional meditational Indian practices of undergoing bodily penances of various kinds of ablutions undertaking fasts, taking vows of silence, satiating material cravings by acquiring excessive assets, or learning various kinds of philosophical disciplines. In Guru Nanak's opinion all these are external, peripheral practices which neither result in spiritual enlightenment nor lead to the emancipation of human soul nor make the practitioner worthy of Divine grace. Instead of the observance of these practices, it is better to recognize the Divine commandment (Hukam) instinctively and abide by its direction. Since it is the writ of the Sole sovereign Divine cosmic power which runs across his creation and governs it, all created species are destined to abide by its Divine Will. The word *sachiara* (becoming an embodiment of Truth) after effacing every trace of egoism) used by Guru Nanak in this verse supersedes all kinds of intellection. To highlight the supremacy and profoundness of this phrase, Dr Gurbhagat Singh states: "The Guru's notion of the righteous (*Sachiara*) exceeds the ethical-moralistic notion of (western) platonic-Aristotelian thought that is confined to rationality. The middle path that Aristotle advocates and the intellectual mimesis of the eidos that Plato asks for, remain short of Guru's symphonic. Even the Pythagorean theory of numbers or proportions

does not take farther than the intellectual balance. Guru's symphony exceeds this balance."<sup>13</sup>

In the second stanza/ pauri, Guru Nanak explains how pervasive the Divine commandment is and how indispensable is its compliance for the created species. Each species' bodily form, existence, placement in the created universe, share of joys and sorrows, even its compliance and defiance of the Divine Will occurs as per the dictates of this Divine Will. Since the Divine Will is inscrutable through the exercise of cognitive tools, Guru Nanak advises the created species to opt for complete submission to the Divine Will with faith and devotion in its efficacy after a complete effacement of their ego. However, it is not the surrender of a helpless slave to an all powerful coercive master, but a loving allegiance to a benevolent patron. This kind of compliance to or abiding by the Divine Will emerges out of the instinctive realization of a bond or relationship of love between the created species and their creator.

The long fourteen lined Pauri/ Stanza three for narrates the extent and might of the Divine Cosmic power and its inexhaustible benevolence, compassion and generous, charitable temperamental disposition towards its created species without expecting any return for its innate generosity. It is the needy, craving receiver who gets saturated, over fulfilled and exhausted rather than the forever giving bounteous benefactor. The benefitting species sing of His benefaction each according to its perception of the extent of His benefaction. Being beyond and above his created species, the writ of the Divine cosmic power pervades without any let or hindrance.

After articulating and communicating his vision of the essential nature of the Divine cosmic being, Guru Nanak in Pauri/ Stanza four of Japuji, advises the receiving species especially human beings how to respond appropriately, to the endless, eternal generosity/ benediction of the bounteous, Divine cosmic power. Since no material returns can compensate for His eternal benevolence. It is only through the expression of spontaneous love and devotion towards Him and His sacred Name that they can reciprocate His love and generosity.

It is by remembering His sacred Name, singing about His virtuous

attributes in the ambrosial hours of the dawn that they can seek communion with Him and be worthy of receiving His Divine Grace. It is through the expression of their love and devotion towards Him that they can be thoroughly cleansed of the stains of their egoism and truly truthful (*Sachiar*).

To conclude, in the preamble and the subsequent first four Pauris/ Stanzas, Guru Nanak defines the true identity of the Divine Head and lays down the initial steps the process of his own distinct spiritual pathway after rejecting the existing, traditional meditational practices. The succeeding stanzas keep on elaborating the further journey of this pathway.

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## REFERENCES

1. Harnam Singh Shan, Guru Nanak da Shahkaar Japu ji, Panjab University Publication Bureau, Chandigarh, 1991, 2<sup>nd</sup> Edition, p. 134
2. Ibid., p. 144-45:  
 ਅਰਥਾਤ 'ਅਨੂਪ ਮੰਤ੍ਰ ਅਰੁ ਗੋਸਟਿ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕੀ' - "ਲਿਖੀ ਸੰਮਤ 1748 ਪੰਹ ਸੁਧੀ 1 ਵਾਰ ਸ਼ੁਕਰਵਾਰ ਲਿਖਤੇ ਸਿਭੂ ਨਾਥ ਬਾਹਮਣ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕੀ ਸੰਗਤਿ ਕਾ ਦਾਸ।" ਇਹ ਉਸੇ ਹੱਥ-ਲਿਖਤੀ ਰੂਪ ਵਿੱਚ ਯੂਨੀਵਰਸਿਟੀ ਆਫ ਪੰਜਾਬ, ਲਾਹੌਰ ਵਿੱਚ ਅਜੇ ਤੱਕ ਸੁਰੱਖਿਅਤ ਹੈ।  
 ਡਾ. ਮੋਹਨ ਸਿੰਘ ਅਨੁਸਾਰ ਇਹ "ਜਪੁ ਦਾ ਸਭ ਤੋਂ ਪੁਰਾਣਾ ਟੀਕਾ ਹੈ 1701 ਈ. ਵਿੱਚ ਲਿਖਿਆ ਸਿਭੂ ਨਾਥ ਬਾਹਮਣ ਦੀ ਹੱਥੀ"। (ਵੇਖੋ: ਪੰਜਾਬੀ ਭਾਖਾ ਵਿਗਿਆਨ ਅਤੇ ਗੁਰਮਤਿ ਗਿਆਨ, ਅੰਮ੍ਰਿਤਸਰ - 1952, ਪੰ. 2) । ਕੁਝ ਹੋਰ ਵਿਦਵਾਨ ਤੇ ਵਿਚਾਰਵਾਨ (ਡਾ. ਸ਼ੇਰ ਸਿੰਘ ਤੇ ਡਾ. ਪਿਆਰ ਸਿੰਘ ਆਦਿ) ਵੀ ਇਸੇ ਵਿਚਾਰ ਦੇ ਹਾਮੀ ਰਹੇ ਹਨ। ਪਰ ਜਿੰਨਾ ਕੁ ਮੈਂ ਇਹਨੂੰ ਜਾਣਦਾ ਹਾਂ (ਡਾਕਟਰ ਸਾਹਿਬ ਦੀਆਂ ਪੁਸਤਕਾਂ ਵਿੱਚ ਦਿੱਤੀਆਂ ਹੋਈਆਂ ਟੁਕਾਂ ਅਤੇ 1955 ਵਿੱਚ ਆਪਣੀ ਪਹਿਲੀ ਪਾਕਿਸਤਾਨ-ਯਾਤਰਾ ਸਮੇਂ ਕੀਤੀ ਫੋਲਾ-ਫੋਲੀ ਦੇ ਆਧਾਰ ਤੇ) ਮੈਂ ਤਾਂ ਇਸ ਨਤੀਜੇ ਤੇ ਪਹੁੰਚਿਆ ਹਾਂ ਕਿ ਸਿਭੂ ਨਾਥ ਦੀ ਇਹ 'ਪੋਥੀ' ਕੋਈ ਵੱਖਰੀ ਜਾਂ ਵਿਕੋਲਿੱਤਰੀ ਕਿਰਤ ਨਹੀਂ। ਇਹ ਤਾਂ ਮਿਹਰਬਾਨ ਦੇ ਸਪੁੱਤਰ ਹਰਿ ਜੀ ਦੀ ਉਕਤ 'ਪੋਥੀ ਹਰਿ ਜੀ' (ਮਿਤੀ 1650) ਦੀ ਹੀ ਨਕਲ ਹੈ। ਹਰਨਾਮ ਸਿੰਘ ਜਾਨ, ਪੰਨਾ 144-145।
3. Ibid., page 138, Pothi Harji Page 248-297:  
 "ਤਬ ਸ੍ਰੀ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕੁ ਜੀ ਕਰਤਾਰਪੁਰ ਤੇ ਸਿਵਰਾਤਿ ਦੇ ਮੇਲੇ ਕਉ ਅਚਲਿ ਆਇਆ। ਸੇ ਵਕ ਸਾਥਿ ਥੇ ਗੁਰੂ ਬਾਬੇ ਜੀ ਕੇ। ਅਰੁ ਸਾਥੇ ਹੀ ਗੁਰੂ ਅੰਗਦੁ ਵਜ਼ੀਰੁ ਸੇਵਕ ਥਾ ਪੂਰਾ। ਜਦਿ ਗੁਰੂ ਬਾਬਾ ਅਚਲਿ ਜਾਇ ਵਡਿਆ, ਤਬ ਸਭਨਾ ਲੋਕਾਂ ਵਿਚਿ 'ਨਾਨਕੁ ਹੀ ਨਾਨਕੁ' ਹੋਇ ਗਇਆ। ਸਭ ਕੋਈ ਲੈ ਉਠਿਆ, ਜਿ ਨਾਨਕੁ ਭਗਤੁ ਜੁ ਕਹੀਦਾ ਥਾ, ਸੁ ਇਥੇ ਆਇਆ ਹੈ। ... ਨ ਕੋਈ ਜੋਗੀ ਹੀ ਰਹਿਆ, ਨ ਕੋਈ ਸੰਨਿਆਸੀ ਹੀ ਰਹਿਆ, ਨ ਕੋਈ ਗੁਹਸਥੀ ਹੀ ਰਹਿਆ, ਨ ਕੋਈ ਉਦਾਸੀ ਰਹਿਆ...."

ਤਬ ਸਿਧੀ ਕਹਿਆ, “ਜਿ ਭਲਾ ਹੋਵੇ ਜੀ, ਤੂ ਅਸਾ ਨੇ ਗਲਾ ਸੁਣਾਇ।” ਤਬ ਸਿਧ ਲਾਗੇ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਨਾਲਿ ਗੋਸਟ ਕਰਨ....’ ਉਪਰੰਤ ‘ਸਿਧ ਗੋਸਟਿ’ ਨਾ ਦੀ ਬਾਣੀ ਤੇ ਉਸ ਦਾ ‘ਪਰਮਾਰਥ’ ਦੇਂਦਿਆਂ ਦੱਸਿਆ ਹੈ:

ਤਬ ਸਿਧਹੁ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਉ ਨਮਸਕਾਰ ਕੀਆ, ਜਿ ਧੰਨਿ ਹੋ ਨਾਨਕ ਧੰਨਿ ਹੋ ਨਾਨਕ“...

ਤਬ ਫੇਰਿ ਸਿਧਹੁ ਕਹਿਆ, ‘ਜਿ, ਏ ਨਾਨਕ ਜੀ! ਤੂ ਪੂਰਾ ਭੈਆ ਹੈਂ। ਪਣੁ ਜੀ, ਇਬ ਤੂ ਇਨ ਸਿਧਹੁ ਕੈ ਕਹਿਐ ਜੋਗ ਮਹਿ ਆਉ। ਅਬ ਤੂ ਮੁੰਦਾ ਪਹਿਰੁ, ਅਰੁ ਝੋਲੀ ਪੜ ਲੇਹਿ। ਬਿਭੂਤ ਲਗਾਇ, ਖਿੰਥਾ ਡੰਡਾ ਲੇਹਿ, ਜਿਤੁ ਤੇਰਾ ਪੰਥ ਚਲੈ।’

ਤਬ ਗੁਰ ਬਾਬਾ ਨਾਨਕੁ ਜੀ ਬੋਲਿ ਉਠਿਆ —

॥ ਪਉੜੀ ॥

ਮੁੰਦਾ ਸੰਤੋਖੁ, ਸਰਮੁ ਪਤੁ ਝੋਲੀ, ਧਿਆਨ ਕੀ ਕਰਹਿ ਬਿਭੂਤਿ:

ਖਿੰਥਾ ਕਾਲੁ ਕੁਆਰ ਕਾਇਆ, ਜੁਗਤਿ ਡੰਡਾ ਪਰਤੀਤਿ।...

ਤਿਸੁ ਕਾ ਪਰਮਾਰਥ: ਤਬ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਹਿਆ, “ਜਿ ਗੁਸਾਈ ਜੀ! ਮੁੰਦਾ ਮੈਂ ਸੰਤੋਖ ਕੀਆਂ ਪਹਿਰੀਆਂ ਹੈਂ ....

ਇਉਂ ‘ਜਪੁ’ ਜੀ ਦੀਆਂ ਅੰਤਲੀਆਂ 11 ਪਉੜੀਆਂ ਦਾ ਪਾਠ ਤੇ ਪਰਮਾਰਥ, ਕ੍ਰਮਵਾਰ, ਦੇ ਕੇ ਅੰਤਮ ਸਲੋਕ ਦਾ ਜ਼ਿਕਰ ਕਰਦਿਆਂ, ਉਸ ਦੀ ਉਥਾਨਕਾ ਤੇ ਪਰਮਾਰਥ ਇਉਂ ਆਰੰਭਿਆ ਹੈ:

‘ਗੋਸਟ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕੀ ਚਲੀ। ਤਬ ਫੇਰ ਸਿਧਹੁ ਪ੍ਰਸਨੁ ਕੀਆ,

‘ਜਿ, ਨਾਨਕ! ਏਹੁ ਜਿ ਏਤਨਾ ਜਗਤੁ ਹੈ, ਸੁ ਏਹ ਸਭਿ ਏਤਨੇ ਹੀ ਤੇਰੇ ਸਿੱਖ ਹਹਿ? ਅਰੁ ਏਹ ਸਭਿ ਤੁਝ ਕਉ ਪਹੁੰਚਹਿਗੇ?...’

ਤਬ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕੁ ਜੀ ਦੈਆਲੁ ਭੈਆ:

ਤਬ ਖੁਸੀ ਹੋਇ ਕਰਿ ਬਾਣੀ ਬੋਲੀ:

ਪਵਣੁ ਗੁਰੂ, ਪਾਣੀ ਪਿਤਾ, ਮਾਤਾ ਧਰਤਿ ਮਹਤੁ

ਦਿਵਸੁ ਰਾਤਿ ਦੁਇ ਦਾਈ ਦਾਇਆ, ਖੈਲੇ ਸਗਲੁ ਜਗਤੁ...

ਤਿਸੁ ਕਾ ਪਰਮਾਰਥ: ਤਬ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਹਿਆ, ‘ਜਿ, ਸੁਣਿ ਹੋ ਪੁਰਖਾ ਅੰਗਦਾ! ਸਭਸੈ ਹੀ ਪੈਦਾਇਸਿ ਦਾ ਗੁਰੂ ਜਿ ਹੈ, ਸਿ ਪਉਣ ਹੈ। ਜਿਤਨੀ ਪੈਦਾਇਸ ਪਰਮੇਸੁਰ ਰਚੀ ਹੈ, ਏਤਨੀ ਹੀ ਦਾ ਗੁਰੂ ਪਉਣੁ ਹੈ ....’

ਐ ਪੁਰਖਾ! ਜਿਨਿ ਅਬ ਹੀ ਪਰਮੇਸੁਰ ਕਾ ਨਾਮੁ ਲੀਆ, ਤਿਨ ਕੈ ਪੀਛੇ ਕਈ ਜੀਆ ਮੁਕਤੇ ਹੋਵਹਿਗੇ....।

ਉਪਰੋਕਤ ਟੁਕਾਂ ਤੋਂ ਇਹ ਸਾਫ਼ ਵਿਦਤ ਹੈ ਕਿ ਹਰਿ ਜੀ ਅਨੁਸਾਰ ‘ਜਪੁ’ ਜੀ ਦੀਆਂ ਅੰਤਲੀਆਂ 11 ਪਉੜੀਆਂ (28 ਤੋਂ 38) ਅਤੇ ਅੰਤਮ ਸਲੋਕ ਅਚਲ-ਵਟਾਲੇ, ਸ਼ਿਵਰਾਤ ਦੇ ਮੇਲੇ ਸਮੇਂ, ਸਿੱਧਾਂ ਦੀ ਪਰੋਰਨਾ ਤੇ ਪੁੱਛਾਂ ਦੇ ਜਵਾਬ ਵਿੱਚ ਉਚਾਰੇ ਗਏ ਸਨ। ਗੁਰੂਦੇਵ ਉਦੋਂ ਕਰਤਾਰਪੁਰ (ਰਾਵੀ) ਰਹਿ ਰਹੇ ਸਨ ਅਤੇ ਇਸ ਅਵਸਰ ਲਈ ਉਥੋਂ ਉਚੇਚੇ ਆਏ ਸਨ। ਉਦੋਂ ਉਹਨਾਂ ਨਾਲ (ਗੁਰੂ) ਅੰਗਦ ਦੇਵ ਵੀ ਮੌਜੂਦ ਸਨ।

ਗੁਰੂ-ਬਾਬਾ ਸੰਨ 1520-22 ਦੇ ਵਿਚ-ਵਿਚਾਲੇ ਕਰਤਾਰਪੁਰ ਆ ਟਿਕੇ ਦਸੇ ਜਾਂਦੇ ਹਨ ਅਤੇ ਗੁਰੂ ਅੰਗਦ ਦੇਵ (ਉਦੋਂ ਭਾਈ ਲਹਿਣਾ ਜੀ) ਸੰਨ 1532 ਵਿੱਚ ਉਨ੍ਹਾਂ ਦੀ ਸ਼ਰਨ ਆਏ ਮੰਨੇ ਜਾਂਦੇ ਹਨ। ਅਚਲ-ਵਟਾਲੇ ਦੀ ਇਹ ਫੇਰੀ ਤੇ ਮਿਲਣੀ ਸੰਮਤ 1596 ਦੇ ਫੱਗਣ (ਮੁਤਾਬਕ ਮਾਰਚ 1539) ਵਿਚ, ਜੋਤੀ ਜੋਤ ਸਮਾਉਣ ਤੋਂ ਕੁਝ ਚਿਰ ਪਹਿਲਾਂ, ਹੋਈ ਦਸੀ ਜਾਂਦੀ ਹੈ। ਇਸ ਹਿਸਾਬ ਇਸ ਸ਼ਾਹਕਾਰ ਦਾ ਅੰਤਮ ਭਾਗ ਪਹਿਲੀ ਵਾਰ 1539 ਈਸਵੀ ਨੂੰ ਅਚਲ ਵਟਾਲੇ (ਜਿਲ੍ਹਾ ਗੁਰਦਾਸਪੁਰ) ਹੀ ਉਚਾਰਿਆ ਤੇ ਵਿਆਖਿਆ ਗਿਆ ਸੀ।

ਅਗੇਰੇ ਦਿੱਤੀ ਇਕ ਹੋਰ ਗੋਸਟ ਵਿੱਚ ਕੁਝ ਵਿਚਕਾਰਲੀਆਂ ਪਉੜੀਆਂ (22 ਤੋਂ 26) ਦੇ ਉਚਾਰਨ ਦਾ ਪਰਸੰਗ ਇਉਂ ਆਰੰਭਿਆ ਗਿਆ ਹੈ:

“ਤਬ ਏਕ ਦਿਨ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕੁ ਜੀ ਪੰਜਾਬ ਕੀ ਧਰਤੀ ਨਗਰਿ ਕਰਤਾਰਪੁਰਿ ਰਾਵੀ ਦੇ ਕਿਨਾਰੇ ਦਰੀਆਉ ਉਪਰਿ ਜਾਇ ਬੈਠਾ।

ਤਬ ਕਈਕੁ ਦਿਨ ਬੈਠੇ ਹੀ ਗੁਦਰਿ ਗਈ।...”



ਅਤੇ ਪਾਰਬ੍ਰਹਮ ਦੇ ਦਰਸ਼ਨ ਦੀਦਾਰ ਉਸੇ ਤਰ੍ਹਾਂ ਦੇ ਕਰਨ ਦੀ ਸਿੱਕ ਪਰਗਟ ਕੀਤੀ। ਜਿਸ ਤਰ੍ਹਾਂ ਦੇ ਕਿ ਵੇਈ-ਪਰਵੇਸ਼ ਸਮੇਂ ਹ'ਏ ਸਨ।

“ਤਬ ਆਗਿਆ ਪਾਰਬ੍ਰਹਮ ਕੀ ਆਈ ਜਿ ‘ਏ ਨਾਨਕ! ਤੂ ਮੁਝ ਕਉ ਸਾਥਿ ਹੀ ਦੇਖ। ਤੂ ਮੇਰੇ ਤਾਈਂ ਸਭਨੀ ਥਾਈਂ ਦੇਖੁ, ਤਉ ਤੂ ਮੁਝ ਕਉ ਪਾਵਹਿ ਗਾ।’..... ਤਬ ਪਾਰਬ੍ਰਹਮ ਕੀ ਆਗਿਆ ਆਈ ਜਿ, ‘ਏ ਨਾਨਕ! ਤੂ ਉਪਰਿ ਕਉ ਦਿਸਟਿ ਕਰਿ।’... “ਅਬ ਮਧਿ ਕੀ ਤਰਫ ਨਜਰਿ ਕਰਿ,.... ਤੂ ਅਬ ਫਿਰਿ ਪਾਤਾਲ ਕੀ ਤਰਫ ਨਜਰਿ ਕਰਿ ਦੇਖੁ...”

..... ਤਬ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕ ਸਿਫਤਿ ਸਾਹਿ ਕੀ ਲੈ ਉਠਿਆ। ਜਿ ਦੇਖੈ, ਲੋਅ, ਆਕਾਸ, ਪਾਤਾਲ ਵਿਚਿ, ਜੀਆ ਵਿਚਿ ਜਿਉ ਜਿਉ ਸਾਹਿਬੁ ਵਰਤਦਾ ਹੈ, ਜਿਉ ਜਿਉ ਵਰਤਾਰਾ ਚਲਾਇਦਾ ਹੈ, ਤਿਉ ਤਿਉ ਲਾਗਾ ਸਿਫਤਿ ਸਾਹਿਬ ਕੀ ਵਖਾਵਣੇ, ਜਿ ਕਿਉ ਕਿਉ ਪੈਦਾਇਸ ਕੀਤੀਸੁ, ਕਿਤਨੀ ਕਿ ਪੇ ਦਾਇਸਿ ਹੈ....

ਦੇਖਾ ‘ਕੈਸਾ ਸਾਹਿਬੁ ਹੈ?’ ਤਬ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕ ਕਹਦਾ ਹੈ, ਸਿਫਤਿ ਸਾਹਿਬ ਕੀ ...

ਪਉੜੀ

ਪਾਤਾਲਾ ਪਾਤਾਲ, ਲਖ ਆਗਾਸਾ ਆਗਾਸ

ਓੜਕ ਓੜਕ ਭਾਲਿ ਥਕੇ, ਵੇਦੁ ਕਹਨਿ ਇਕ ਵਾਤ ....

ਤਿਸੁ ਕਾ ਪਰਮਾਰਥੁ: ਤਬ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕ ਜੀ ਕਹਤਾ ਹੈ ਬੇਨਤੀ, ਕਰਤੇ ਪੁਰਖਿ ਪਾਸਿ। ਜਿ ਯਾ ਸਾਹਿਬੁ ਕਈ ਤੇਰੇ ਪਾਤਾਲ ਹੈ, ਅਰੁ ਕਹੀ ਲਖ ਤੇਰੇ ਆਕਾਸ ਹੈ...।” ਤੇਈਵੀਂ, ਚੋਵੀਵੀਂ, ਪੰਜੀਵੀਂ ਤੇ ਛੱਬੀਵੀਂ ਪਉੜੀ ਦਾ ਕ੍ਰਮਵਾਰ ਪਾਠ ਤੇ ਪਰਮਾਰਥ ਵੀ ਇਸੇ ਤਰ੍ਹਾਂ ਦੋਂਦਿਆਂ, ਇਸ ਗੋਸ਼ਟ ਨੂੰ ਇਉਂ ਅੰਤਾਇਆ ਗਿਆ ਹੈ:

“ਜਦਿ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕ ਨਜਰਿ ਕਰਿ ਦੇਖੈ, ਤਾਂ ਜਿਉ ਦੇਹੀ ਵਿਚਿ ਸਾਸੁ ਰਵਿਆ ਹੈ ਤਿਉ ਸਾਰੀ ਪ੍ਰਿਥਵੀ ਵਿਚਿ ਪਰਮੇਸੁਰ ਰਵਿਆ ਹੈ, ਜੀਅ ਜੀਅ ਕੇ ਨਾਲਿ। ਜਲਿ, ਥਲਿ, ਮਹੀਅਲਿ, ਘਟਿ ਘਟਿ ਜਿ ਕ’ਈ ਜੀਉ ਹੈ, ਤਿਸਦੈ ਨਾਲਿ ਰਵਿਆ ਹੈ।...

ਜਬ ਗੁਰੂ ਬਾਬੇ ਨਾਲਕ ਜੀ ਏ ਬਾਤ ਜਾਨੀ, ਤਾਂ ਸ੍ਰੀ ਪਾਰਬ੍ਰਹਮ ਕਾ ਆਵਾਜੁ ਆਇਆ, ‘ਜਿ ਨਾਨਕ! ਤੈਂ ਏਹ, ਬਾਤੀ ਜਾਨੀ।’ ਤਬ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਹਿਆ ਬੇਨਤੀ ਕਰਿ ਕੈ, “ਜਿ ਜੀ, ਤੇਰੀ ਕਿਰਪਾ ਤੇ ਜਾਨੀ, ਜਬ ਤੇ ਜਨਾਈ, ਤਬ ਜਾਨੀ।’

ਤਬ ਸ੍ਰੀ ਪਾਰਬ੍ਰਹਮ ਕਹਿਆ, ‘ਜਿ, ਹਾਂ ਬਸਿ ਨਾਨਕ! ਮੇਰਾ ਜਾਣਣਾ ਏਹੀ ਹੈ। ਤਬ ਗੁਰੂ ਬਾਬੇ ਡੰਡਉਤ ਕਰੀ, ਬਖਸ ਪਈ; ਬੁਝਿ ਕਰਿ ਸਮਝਿ ਬੈਠਾ।”

ਇਸ ਬਿਆਨ ਤੋਂ ਵੀ ਇਹ ਪਰਗਟ ਹੈ ਕਿ ‘ਜਪੁ’ ਜੀ ਦਾ ਇਹ ਵਿਚਲਾ ਭਾਗ ਵੀ ਕਰਤਾਰਪੁਰ ਵਸਦਿਆਂ, ਪਾਰਬ੍ਰਹਮ ਨਾਲ ਹੋਈ ਉਕਤ ਵਾਰਤਾਲਾਪ ਸਮੇਂ, ਉਚਾਰਿਆ ਗਿਆ ਸੀ।

ਇਸ ‘ਪੋਥੀ’ ਦੀ 41ਵੀਂ ਗੋਸ਼ਟ ਵਿਚ ਤਾਂ ‘ਜਪੁ’ ਜੀ ਦਾ ਸੰਪੂਰਨ ਪਾਠ ਇੰਨ-ਬਿੰਨ ਅੰਕਿਤ ਹੈ।

ਇਹ ਬਾਕਾਇਦਾ ਮੁੱਢਲੇ ਸਲੋਕ:

ਆਦਿ ਸਚੁ, ਜੁਗਾਦਿ ਸਚੁ...

ਨਾਲ ਸੂਰੁ ਹੋ ਕੇ, ਕ੍ਰਮਵਾਰ ਸੰਚਿਤ 38 ਪਉੜੀਆਂ ਉਪਰੰਤ, ਅੰਤਲੇ ਸਲੋਕ ਨਾਲ ਆਪਣੇ ਪਰਚਲਤ ਰੂਪ ਵਿਚ ਇਉਂ ਸਮਾਪਤ ਕੀਤਾ ਗਿਆ ਹੈ:

ਨਾਨਕ ਤੇ ਮੁਖ ਉਜਲੇ, ਕੇਤੀ ਛੁਟੀ ਨਾਲ।

ਇਸ ਸੰਪੂਰਨ ਪਾਠ ਦੇ ਆਰੰਭ ਵਿਚ ਦਿੱਤੀ ਹੋਈ ਹੇਠ-ਲਿਖੀ ਵਾਰਤਾ ਵੀ ਇਸ ਦੇ ਉਚਾਰਨ ਸਮੇਂ ਤੇ ਸਥਾਨ ਸੰਬੰਧੀ ਇਹ ਸਪਸ਼ਟ ਦਸਦੀ ਹੈ ਕਿ ਇਹ ਬਾਣੀ ਗੁਰੂ ਬਾਬੇ ਦੀ ਸੰਸਾਰ-ਯਾਤਰਾ ਦੇ ਆਖਰੀ ਵਰ੍ਹਿਆਂ ਵਿਚ ਕਰਤਾਰਪੁਰ (ਰਾਵੀ) ਰਹਿੰਦਿਆਂ ਰਚੀ-ਉਸਾਰੀ ਗਈ ਸੀ:

“ਤਬ ਏਕ ਦਿਨਿ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕ ਜੀ ਪੰਜਾਬ ਕੀ ਧਰਤੀ ਨਗਰਿ ਕਰਤਾਰਪੁਰਿ ਬੈਠਾ ਥਾ, ਅਰੁ ਦਰਗਾਹ ਪਰਮੇਸੁਰ ਕੀ ਬੁਲਾਇਆ। ਤਬ ਫੇਰਿ ਹੁਕਮੁ ਪਰਮੇਸੁਰ ਕਾ ਲੈ ਕੇ ਏਸੁ ਜਗਾਨੁ ਵਿਚਿ ਆਇਆ।

ਤਬ ਇਕਸੁ ਅੰਗਦ ਸਿਖ ਨੋ ਬੁਲਾਇ ਕਰਿ, ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਹਿਆ, ‘ਜਿ ਪੁਰਖਾ ਅੰਗਦਾ। ਸ੍ਰੀ ਪਾਰਬ੍ਰਹਮ ਕੀ ਆਗਿਆ ਹੋਈ ਹੈ ਜਿ ਮੇਰੀ ਸਿਫਤਿ ਕਰਣੀ ਅਰੁ ਲੋਕਾਂ ਤੇ ਭੀ ਕਰਾਵਣੀ। ਪੁਰਖਾ ਅੰਗਦਾ! ਇਕ ਐਸੀ ਸਿਫਤਿ ਪਰਮੇਸੁਰ ਕੀ ਕਰੀਐ, ਜਿਸੁ ਕਾ ਇਕੁ ‘ਜਪੁ’ ਹੋਇ। ਐਸੀ ਸਿਫਤਿ ਕਾ ਜੋੜੁ ਬੰਧੀਐ ਪੁਰਖਾ। ਸ੍ਰੀ ਪਾਰਬ੍ਰਹਮ ਕਾ ਹੁਕਮ ਹੈ, ਜਿ ਸਿਫਤਿ ਮੇਰੀ ਕਰਣੀ,

ਪ੍ਰਿਥਮੀ ਮੇਰੇ ਨਾਇ ਲਾਵਣੀ... ਪੁਰਖਾ ਅੰਗਦਾ' ਏਹੀ ਇਕ ਸਿਫਤਿ ਪਾਰਬ੍ਰਹਮ ਕੀ ਕੀਚੈ ਜਿ ਉਸ ਨੂੰ ਭਾਵੈ' ਪੁਰਖਾ' ਏਹੀ ਸਿਫਤਿ ਹੋਇ, ਜਿਤੁ ਲਗਿ ਕਰਿ ਪਾਪੀ, ਧਰਮੀ, ਸਭਸੁ ਦੀ ਮੁਕਤਿ ਹੋਇ।'

ਤਬ ਫੇਰ ਗੁਰੂ ਅੰਗਦ ਬੇਨਤੀ ਕੀਤੀ 'ਜਿ, ਮਿਹਰਵਾਨ! ਜਿ ਕਿਛੁ ਤੇਰਿਅਹੁ ਮੁਹਹੁ ਨਿਕਲਦਾ ਹੈ, ਸੁ ਸਭੁ 'ਜਪੁ' ਹੈ ਜੀ। ਤੇਰਾ ਦਰਸਨ 'ਜਪੁ' ਹੈ...।' ਤਬ ਫੇਰਿ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਹਿਆ ਜਿ, 'ਪੁਰਖਾ ਅੰਗਦਾ! ਜਿਚਰੁ ਹਉ ਹਾਂ ਤਿਚੁਰ ਏਵੈਂ ਹੈ ਜਿਉ ਤੂ ਆਖਦਾ ਹੈ। ... ਪੁਰਖਾ! ਅਸਾ ਨੂੰ ਹੁਕਮੁ ਪਰਮੇਸੁਰ ਦਾ ਹੈ, ਸੰਸਾਰ ਨੂੰ ਮੁਕਤਿ ਲੈ ਜਾਣੇ ਦਾ। ਪੁਰਖਾ! ਏਹਾ 'ਜਪੁ' ਪਰਮੇਸੁਰ ਦਾ ਕੀਚੈ, ਜਿਤੁ ਪੜਨੇ ਸਾਥਿ, ਭਾਵੈ ਤੈਸਾ ਪਾਪੀ ਹੋਇ, ਜਿ ਕੋਈ ਭਾਉ ਕਰਿ ਕਰਿ ਪੜੇ ਸੁ ਤਤਕਾਲਿ ਮੁਕਤਾ ਹੋਇ।'

ਤਾ ਫਿਰਿ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਪਾਸਿ ਸੇਵਕ ਅੰਗਦ ਬੇਨਤੀ ਕੀਤੀ, "ਜਿ ਜੀ, ਭਲਾ ਹੋਇ। ਜਿ ਕਿਛੁ ਤੂ ਕਹਹਿ ਸੋਈ 'ਜਪੁ'।"

ਤਬ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕੁ ਪਰਮੇਸੁਰੁ ਪਾਰਬ੍ਰਹਮ ਕੀ ਉਸਤਿਤ, ਸਿਫਤਿ ਸਲਾਹ ਕੀ ਕਾ 'ਜਪੁ' ਕੀਤਾ, ਸੰਸਾਰੁ ਪਾਪੀ ਨਿਸਤਾਰਨ ਕੇ ਤਾਈਂ। ਤਾਂ ਫਿਰਿ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕੁ ਜੀ ਆਗਿਆ ਪਰਮੇਸੁਰ ਕੀ ਨਾਲਿ ਬਲਿਆ ਜਿ:

ਆਦਿ ਸਚੁ ਜੁਗਾਦਿ ਸਚੁ

ਹੈ ਭੀ ਸਚੁ, ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ।

ਏਹੁ ਸਲੋਕੁ ਮੁਢ 'ਜਪੁ' ਦਾ, ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਰਖਿਆ। ਫਿਰਿ ਅੰਗਦ ਸਿਖ ਕਉ ਆਗਿਆ ਕੀਤੀਅਨੁ, 'ਜਿ ਪੁਰਖਾ! ਤੂ ਜਿ ਹੈ, ਸਿ ਹਵੈ ਹਾਂ। ਜਿਥੇ ਜਿਥੇ ਮੇਰੇ ਆਖਣ ਦੀਆਂ ਪਉੜੀਆਂ ਸਲ'ਕ ਹੈਨਿ, ਸਿ ਤੂੰ ਓਇ ਸਲੋਕੁ ਸਬਦ ਲੈ ਕੇ 'ਸੋਦਰਹੁ' ਸਭਿ ਏਸੇ 'ਜਪੁ' ਵਿਚ ਆਣਿ ਆਣਿ ਬਣਾਇ ਅਤੇ ਮੈਨੂੰ ਸੁਣਾਇਦਾ ਜਾਹਿ... 'ਜਪੁ' ਰਾਸਿ ਕਰਿ'...।

ਇਹ 'ਜਪੁ' ਜਦੋਂ 'ਰਾਸਿ' ਹੋ ਗਿਆ ਅਤੇ ਇਸ ਦਾ 'ਜੋੜ ਬੰਧਿਆ' ਗਿਆ ਤਾਂ ਇਸ ਵਾਰਤਾ ਨੂੰ ਅੰਤਾਉਂਦਿਆਂ, ਹਰਿਜੀ ਨੇ ਦਸਿਆ ਹੈ:

ਤਾਂ ਗੁਰੂ ਬਾਬੇ ਆਖਿਆ, "ਜਿ ਪੁਰਖਾ ਅੰਗਦਾ! ਹਉ ਨੁਵ ਕਹਿ ਬਹਦਾ ਹਾਂ, ਅਤੇ ਤੂ ਮੇਰੇ ਆਗੇ ਪੜ੍ਹ।

ਤਬ ਜਦਿ ਬਾਰਹ ਘੜੀਆ ਰਾਤਿ ਰਹੀ ਤਾਂ ਗੁਰੂ ਬਾਬਾ ਨਾਨਕੁ ਜੀ ਨ੍ਹਾਤਾ। ਤਾਂ ਛਿਆਂ ਘੜੀਆਂ ਵਿਚਿ ਗੁਰੂ ਬਾਬਾ ਧਿਆਨ ਕਰਿ ਪਹੁਤਾ। ਜਾਂ ਛਿਆ ਘੜੀਆ ਧਿਆਨੁ ਕੀਆ ਮੁਕੀਆ ਤਾਂ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਧਿਆਨੁ ਖੋਲਿਆ।

ਤਬ ਅੰਗਦ ਸਿਖ ਕਉ ਗੁਰੂ ਬਾਬੇ ਆਗਿਆ ਕਰੀ, "ਜਿ ਪੁਰਖਾ! ਏਹੁ ਜਿ 'ਜਪੁ' ਸਿਫਤਿ ਪਰਮੇ ਸੁਰ ਦੀ ਹੈ, ਸੁ ਹੁਣੁ ਤੂ ਪੜ੍ਹ, ਪਾਰਬ੍ਰਹਮ ਦੀ ਆਗਿਆ ਹੈ।' ਜਦਿ ਛਿਆ ਘੜੀਆਂ ਰਾਤਿ ਆਇ ਰਹੀ ਸੀ, ਪਿਛਲੇ ਪਹਿਰ ਰਾਤਿ ਵੇਂਦੀ ਤਦਿ ਆਗਿਆ ਹੋਈ ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕੀ ਅੰਗਦ ਸੇ ਵਕ ਨੇ। ਗੁਰੂ ਬਾਬੇ ਨਾਨਕ ਜੀ ਕਹਿਆ, 'ਜਿ ਹਾਂ ਪੁਰਖਾ! ਅਬ ਤੂ ਪੜ੍ਹ, ਹੁਕਮੁ ਹੈ ਨਿਰੰਜਨ ਨਿਰੰਕਾਰ ਕਾ'। ਤਬ ਅੰਗਦ ਸੇਵਕ ਆਸਾ ਗੁਜਰੀ ਰਾਗ ਮਾਹਿ 'ਜਪੁ' ਲੈ ਉਠਿਆ। ਲਾਗਾ ਪੜ੍ਹਨੇ ਆਦਿ ਬੀਜ ਮੰਤ੍ਰ 'ਜਪੁ' ਦਾ ਏਹੁ:

ਸਲੋਕੁ

ਆਦਿ ਸਚੁ। ਜੁਗਾਦਿ ਸਚੁ;

ਹੈ ਭੀ ਸਚੁ, ਨਾਨਕ ਹੋਸੀ ਭੀ ਸਚੁ॥

ਸਤਿਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਿਰਭਉ ਨਿਰਵੈਰ॥

ਅਕਾਲ ਮੂਰਤਿ ਅਜੂਨੀ ਸੈਭੰ। ਗੁਰ ਪ੍ਰਸਾਦਿ॥ 1॥

ਅਬ ਆਗੇ 'ਜਪੁ' ਕੀ ਪਉੜੀ ਚਲੀ:

ਸੋਚੈ ਸੋਚਿ ਨਾ ਹੋਵਈ, ਜੇ ਸੋਚੀ ਲਖਵਾਰ

ਚੁਪੈ ਚੁਪ ਨ ਹੋਵਈ, ਜੇ ਲਾਇ ਰਹਾ ਲਿਵਤਾਰ॥

(Dr Harnam Singh Shan, *Guru Nanak da Shabkar Japuji*, p. 161)

4. Bhai Santokh Singh: Sri Gur Nanak Parkash (1823) Uttarardh Chapter

No 25 Chopai 92-96 quoted in Harnam Singh Shan's book. *Guru Nanak Da Shabkar Japji*, PU Publication Bureau, Chandigarh, 1994, 2nd Ed, p 161.

ਬੇਠਿ ਕਹੇ ਅੰਗਦ ਸੰਗ ਬਚਨਾ  
ਪਰਉਪਕਾਰ ਜਿਨਹਿ ਮਨ ਰਚਨਾ ।  
ਅਬ ਤੁਮ ਜਗਤ ਉਧਾਰਨ ਕਾਰਨ  
ਮੂਲ ਮੰਤ੍ਰ ਸੁਭ ਕਰਹੁ ਸੁਧਾਰਨੁ ।  
ਸੁਨਿ ਸ੍ਰੀ ਅੰਗਦ ਬੰਦਨ ਠਾਨੀ ।  
ਬੀਨ ਬੀਨ ਨੀਕੇ ਗੁਰਬਾਨੀ ।  
ਆਨਿ ਸੁਨਾਵਨ ਕੀਨਿ ਸੁਹਾਨੀ  
ਤਬਿ 'ਜਪੁ' ਨਾਮ ਧਰਯੋ ਗੁਨਖਾਨੀ ।

5. M.A. Macauliff, *The Sikh Religion*, Oxford, 1909, Vol I, p. 195.
6. 6. See Dr Harnam Singh Shan, *Guru Nanak da Shabkar Japji*, p. 144-145:  
ਸ਼ਿਭੂ ਨਾਥ ਬ੍ਰਹਮਣ ਦੀ 'ਪੋਥੀ' (ਸੰਨ 1701 ਦੀ ਨਕਲੀ ਹੋਈ) ਅਨੁਸਾਰ ਵੀ ਇਸ ਦਾ ਰਚਣ, ਉਚਾਰਣ ਜਾਂ ਸੰਕਲਣ ਉਦੋਂ ਹੋਇਆ ਜਦੋਂ ਗੁਰੂ-ਬਾਬਾ ਆਪਣੇ ਇਤਿਹਾਸਕ ਸਫਰ ਮੁਕਾ ਕੇ, ਕਰਤਾਰਪੁਰ ਆ ਬਰਾਜੇ ਸਨ; ਜਦ ਉਨ੍ਹਾਂ ਦੇ ਸਿੱਦਕੀ ਸਿੱਖੀ, ਲਹਿਣਾ, ਉਹਨਾਂ ਦੀ ਪਾਵਨ ਛੋਹ ਪਰਾਪਤ ਕਰ ਕੇ 'ਅੰਗਦ' ਬਣ ਚੁਕੇ ਸਨ।
7. ਇਹ ਗੁਰੂ ਬਾਬੇ ਦੀ ਸਭ ਤੋਂ ਪ੍ਰਸਿੱਧ ਜਨਮਸਾਖੀ ਹੈ ਜੋ ਹੇਠ ਲਿਖੀ ਸੂਚਨਾ ਨਾਲ ਆਰੰਭ ਹੁੰਦੀ ਹੈ: ਸੰਮਤ 1597 (ਮੁਤਾਬਕ 1540 ਈ.) ਮਿਤੀ ਬੈਸਾਖ ਸੁਦੀ ਪੰਚਮੀ ਪੈੜੇ ਮੋਖੇ ਸੁਲਤਾਨਪੁਰ ਖਤਰੋਟੇ ਨੇ ਪੋਥੀ ਲਿਖੀ। .... ਤਾਂ ਭਾਈ ਪੈੜੇ ਮੋਖੇ ਜਨਮ-ਪ੍ਰਤੀ ਲਿਖੀ ਅਤੇ ਸ੍ਰੀ ਗੁਰੂ ਅੰਗਦ ਜੀ ਲਿਖਵਾਈ ਸਨਮੁਖ ਸੇਤੀ ਭਾਈ ਬਾਲੇ ਸੰਧੂ ਦੇ...।' ਵੇਖ': 'ਜਨਮਸਾਖੀ ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਦੇਵ ਜੀ, ਭਾਈ ਬਾਲੇ ਵਾਲੀ', ਰਾ. ਸਾ. ਮੁਨਸ਼ੀ ਗੁਲਾਬ ਸਿੰਘ ਐਂਡ ਸਨਜ਼ ਪ੍ਰਕਾਸ਼ਿਤ, ਲਾਹੌਰ, ਸੰਮਤ ਨਾਨਕਸ਼ਾਹੀ 454 ਮੁਤਾਬਕ 1922 ਈ., ਪੰਨੇ 1 ਤੋਂ 4।  
“ਇਕ ਦਿਨ ਸ੍ਰੀ ਗੁਰੂ ਨਾਨਕ ਜੀ ਅੰਗਦ ਪਰ ਦਯਾਲਗੀ ਦੇ ਘਰ ਆਏ ਤੇ ਅੰਗਦ ਜੀ ਕੋ ਸਦਵਾਇ ਕੇ ਬਹੁਤ ਉਪਦੇਸ਼ ਕੀਆ ਤੇ ਪ੍ਰਸਿੰਨ ਹੋ ਕਰ ਬਾਣੀ ਕਾ ਖਜਾਨਾ ਗੁਰੂ ਅੰਗਦ ਦੇ ਹਵਾਲੇ ਕੀਤਾ ਤੇ ਸੰਸਾਰ ਕੋ ਤਾਰਨ ਕੋ ਅਠੱਤੀ ਪੌੜੀਆਂ 'ਜਪੁ ਸਾਹਿਬ' ਉਚਾਰਨ ਕੀਤਾ।  
ਸਵਾ ਪਹਿਰ ਰਾਤ ਰਹਿੰਦਿਆਂ, ਸ੍ਰੀ ਬਾਬੇ ਜੀ ਤੇ ਅੰਗਦ ਜੀ ਇਸ਼ਨਾਨ ਕੀਤਾ। ਸ੍ਰੀ ਗੁਰੂ ਜੀ ਨਿਜ ਧਯਾਨ ਮੇਂ ਹੁਏ ਅਤੇ ਅੰਗਦ ਜੀ 'ਜਪੁ ਸਾਹਿਬ' ਸੁਣਾਯਾ ਤਾ ਸ੍ਰੀ ਬਾਬੇ ਜੀ ਸੁਣਿਆ।
8. Ibid., p. 146-147
9. Ibid., p. 146
10. Dr Gurbhagat Singh, Ambe Books, Delhi 1999, ISBN 81-202-0500-6
11. Dr Taran Singh: Japuji: Darshan Didar, Faqir Singh & Sons, Amritsar, 1969.
12. Op. cit., Gurbhagat Singh
13. Ibid