

**LINGUISTIC STYLE AND MUSIC IN HYMNS OF BHAGAT NAMDEV BANI IN SHRI GURU  
GRANTH SAHIB.**

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**ABSTRACT**

Music and languages have a specific structure and governed by rules said and unsaid and with common sense. Music is combination and permutations of various notes, result in different tunes, ragas and rhythm whereas speech is result of various vowels and constant sounds arranged in specific way. Bhagat Namdev bani in Guru Granth Sahib, the language of bani is closely associated with rhythm and music in terms of their intonations, patterns and pitch contours. Music presents the language in a rhythmic way containing melody, harmony and filled with emotions. Bhagat Namdeo has written bani in 18 ragas. He has used many languages like Marathi, arrbi, pharsi, marwahari, Punjabi, brajbhasha to name a few. In this article there is presentation of few shabads from perspective of grammar, elaboration of method how Namdeo ji brought melody, sweetness by using of soft sounding words and constructed words which find extensive use of vowels to give musical ethos.

**ARTICLE**

It is well understood that Language is used as a medium for expressing feelings in a potent but easy manner. The medium also comes with its limitations in expression, contact with people, interaction and development of thoughts. It is a creative effort evolved on abilities of a person to use the medium of language and music, his grasp on its finer points, ability to mold the language for his expressions and form desired. It is his ability to assimilate other linguistic expressions, thoughts, and make it into an easily understood form in the people of his times. The language & music brings out the personality of the person, his spiritual reach and conveys his feelings to his disciples and public in his contact.

Namdev was a Saint poet. He had to reach the people in easily understood words. Like his compatriots he has predominantly used the local Hindi language with all its dialects in places he has visited. He has extensively used expressions and words from dialects like Marathi, Gujarati, Marwari, Braj Bhasha. Being a widely traveled sant, Namdev having spent 15 years in Punjab has composed in Punjabi, Arabi

and Farsi dialects as well. The dominance of Punjabi, Arabi and Farsi is quite prominent in his compositions. Special influence of Braj Bhasha is seen in his compositions because of the soft and sweet nature being a good match with his saintly personality. The language of his compositions is having components of Khariboli (Dialects in rural India in central and northern regions) as well as refined dialects like Braj Bhasha.

Namdev also had interaction with Muslim population as they were rulers in the times and places he went. In Delhi and around, the Khariboli was used among Muslim population and his compositions show the use of same and how it has developed during those periods. The forms of language in Maharashtra, Gujrat, Madhya Pradesh, Punjab, Rajasthan, UP etc are found in the compositions.

As for music part Bhagat Namdeo would carry his IKTARA singing his verses in various ragas. Bani of five Sikh Gurus, fifteen Bhagats including Namdeo, eleven Bhatts & Poets was compiled as Adi Granth by fifth guru, Guru Arjan Dev Ji. Later tenth guru, Guru Gobind Singh Ji added Bani of 9th Guru Tegh Bahadur Sahib and completed the swarup of present Sri Guru Granth Sahib ji. This Granth has a unique structure with most compositions having designation of araga. This is in case of all Shabads, of six Gurus, Bhagats, Bhatts and Poets. All verses are placed with a unique numbering nomenclature of each pad, shalok and verse to preserve the authenticity of all Bani. Bhagat Namdeo Bani inscribed in SGGS consists of 61 Shabads in 18 raagas.

How the various dialects of languages of Indian continent are found in Bani of Bhagat Namdeo are seen below. Bhagat Namdev Shabads in Raag Tilang, no 1 & 2, <sup>1</sup> Raag Bhairo No 12<sup>2</sup>, is having compositions with words of Arabi and Farsi language. In remaining verses Tadbhav Shabads (slightly altered Sanskrit words) are used. For instances word pratig-yaa (प्रतिगिया Raag Todi 2<sup>nd</sup> Shabad), <sup>3</sup> chiaan (छिआनु Raag Gond 2<sup>nd</sup> shabad)<sup>4</sup>, uttam ऊत्तम, namast-aenमस्ते, nama-ha नमह, goutham गऊत्तम (raag Gond 5<sup>th</sup> shabad). Other Examples of Bhagat Namdev use of mishit Bhasha (mixed dialect words) in his verses in SGGS.

### Marwari dialect

आवत किनै न पेखिओ कवनै जाणै री बाई ॥१॥ āvat kinai na pēkhiō kavnai jāṇai rī bāi ॥ 1 ॥ ---<sup>6</sup>

कउणु कहै किणि बूझीऐ रमईआ आकुलु री बाई ॥१॥ रहाउ ॥ Koun Kehai Kin Boojheeai Rameeaa Aakul Ree Baaee ||1|| Rehaao

अणमडिआ मंदलु बाजै ॥ aṇmaṛiā mandlu bājai ॥ <sup>7</sup>-----

बिनु सावण घनहरु गाजै ॥ binu sāvaṇ ghanharu gājai ॥

Marathi Dialect: Verses here use Marathi words in Kriya Pad क्रियापद (verbs) Sambandh karak (संबंध कारक), pratyay प्रत्यय – च some examples are:

Kriya Pad क्रिया पद

1. आनीले कुमभ भराईले ऊदकठाकुरकउइसनान करउ ॥ ānīlē kumbh bharāīlēūdak ṭhākur kau isnānu karau ॥

बइआलीस लख जी जल महि होते बीठलु भैला काइ करउ ॥१॥ baiālis lakh jī jal mahi hōtē bīṭhlu bhailā kāi karau ॥ 1 ॥

जत्र जाउ तत बीठलु भैला ॥ jatr jāu tat bīṭhlu bhailā ॥

महा अनंद करे सद केला ॥१॥ रहाउ ॥ mahā anand karē sad kēlā ॥ 1 ॥ rahāu ॥ <sup>8</sup>

2. आनीले कागदु काटीले गूडी आकास मधे भरमीअले ॥ ānīlē kāgdu kāṭīlē gūḍīākās madhē bharmīalē ॥

पंच जना सिउ बात बतऊआ चीतु सु डोरी राखीअले ॥१॥ pañc janā siu bāt bataūā chītu su ḍōrī rākhīlē ॥ 1 ॥

मनु रामनामा बेधीअले manu rām nāmā bēdhīlē ॥ <sup>9</sup> --

जैसे कनिक कला चितु मांडीअले ॥१॥ रहाउ ॥ Jaisae Kanik Kalaa Chith Maanddealae ||1||Rehaao||

3. छीपेकेघरिजनमु दैला गुरउपदेसु भैला ॥ chhīpē kē ghari janmu dailā gur updēsu bhailā ॥

संतह कै परसादि नामा हरि भेटुला ॥२॥५ ॥ santah kai parsādi nāmā hari bhēṭulā ॥ 2 ॥ 5 ॥ <sup>10</sup>

Above underlined words are past tense to match with beauty, the message in composition. Other types are:

Sambandh karak (संबंधकारक),

4. ताचे हंसासगलेजनां ॥ tā chē haṃsā saglē janāṃ ॥ --- <sup>11</sup>

5. प्रणवैनामदेउ तांची आणि ॥ praṇvai nāmdēu tāṃ chīāṇi ॥ --- <sup>12</sup>

ADVERBS क्रियाविशेषण

6. ईभै बीठलु ऊभै बीठलु बीठल बिनु संसारु नही ॥ īBHAI BīṭHLU ŪBHAI BīṭHLU BīṭHAL BINU SAṃSĀRU NAHĪ ॥ <sup>13</sup>

ARABI ANDPHARSI अरबी फारसी

7. मैअंधुले कीटेकतेरानामु खुंदकारा ॥ mai andhulē kī ṭēk tērā nāmu khundkāṛā ॥  
मैगरीब मै मसकीन तेरानामहे अधारा ॥ रहाउ ॥ MAI GARĪB MAI MASKĪN TĒRĀ NĀMU HAI ADHĀRĀ ॥ 1 ॥  
RAHĀU ॥

- तूदानात् बीना मेंबीचारूकयाकरी। tūṃ dānāṃ tūṃ bīnāṃ mai bīchāru kiā karī ॥  
नामेचेसुवामी बखसंद तूहरि। NĀMĒ CHĒ SUĀMĪ BAKHSAND TŪṃ HARĪ ॥ 3 ॥ 1 ॥ 2 ॥ <sup>14</sup>  
8. कुजा आमद कुजा रफती कुजा मे रवी ॥ kujāāmad kujā raphtī kujā mē ravī ॥

द्वारिकानगरीरासि बुगोई ॥१॥ dvārikā nagrī rāsi bugōī ॥ 1 ॥ ----- <sup>15</sup>

9. आउकलंदर केसवा ॥ āu kalndar kēsavā ॥  
करि अबदाली भेसवा ॥रहाउ ॥ kari abdālī bhēsavā ॥ rahāu ॥

देही महजिदि मनुमउलानासहजनिवाजगुजारै ॥ dēhī mahjidi manu maulānā sahaj nivāj gujārai ॥

बीबी कउलासउकाइनुतेरानिरंकारआकारै ॥ ३ ॥ bībī kaulā sau kāinu tērā nirnkār ākārāi ॥ 3 ॥ <sup>16</sup>

In simple words it can be said that in Sri Guru Granth Sahib the bani form is typically of Sants and Sadhus in those times. The poetry of these poets of northern and central India is ornamented with words of local dialects, folklore and customs. One can also see the additions history, political events and traditions. The Sikh Gurus bani is has influence from majha region of central Punjab, till sindh in east. Punjabi dialects from central Punjab to, lehaindi and multani in far east are found in Bani. Urdu was under development in century in 14<sup>th</sup> to 17<sup>th</sup> century but by then Farsi was prevalent in a dialect known as rekhta and is present in hymns of many gurus, Bhagats and poets. Saloks are enriched with Sanskrit terms. `Maaj Ke Vaar 'contains words from many dialects in one place. in SGGs, Bani of Dhanna Jat is simple rajasthani - गऊभैसमंगोलावेरी , इकतजनतुरिचांगेरी <sup>18</sup> is his words. Bhagat Ravidas and Bhagat Kabir write bani with words from sanskrit and farsi. Later infusion of colloquial language with Sanskrit is found in geet govind by Bengali philosopher poet Jaidev His composition included in SGGs <sup>1</sup>  
'प्रमादीप्रुखमनोपियमसतिआदिभावरत ॥ परमादभूतंप्रकृतिपरजदिचितिसरबगतं ॥ <sup>1</sup>

<sup>9</sup> In northern India Sheikh Farid composes in Punjabi and Farsi, Bhagats Namdev and Tilochan add Marathi dialect, ईभैबीठलु ऊभै बीठलु बीठलबिनसंसार नही । <sup>20-</sup>

In this way SGGs is a unique, meticulous, coordinated collection of hymns in various languages and dialects covering the areas from Kabul, in east to Bengal and Himalayas in north to Godavari in south. SGGs shows the way for tolerance and respect in all peoples. It also enjoins the broad mindedness of all saints on one platform, for people in wide geographical regions. Invariably it entwines all peoples in one thread.

Music is always coming along with poetry. It is a tool in hands of a poet, saint to convey the feelings of self. Invariably the spirituality of the saint comes out in the music and engulfs and permeates in the disciples taking them to their own spiritual heights. The poet saints express their sublime thoughts and

feelings with their words and music. They use colorful similes, historical references mixed with local perceptions and dispelling misconceptions to touch the hearts and souls of people. Their words and music have deep impact on their conscience.

A Namdev composition from point of view of grammar is not without fault. In fact, it is unpolished and also unstructured. From literary analysis name's mixture of dialect words may be dismissible but the flexibility given to verses provides for good impact with music. In Namdev verses one sees the use of words of Braj Bhasha in one place and in another he uses Khariboli, Marathi, Gujarati, Marwari, Punjabi, Farsi and such with exceptional command. In 14<sup>th</sup> century, no other poet has written like Namdev. He has no elements of Upbransh (अपभ्रंश) in his verses. In fact, Namdev is considered 1<sup>st</sup> poet of Braj Bhasha.

Namdeo's compositions principal musical aspect is the choice of Braj Bhasha which is an inherently sweet spoken language. It is in fact considered most sweet of all Indian languages. For reason of this sweetness and melodious pronunciations, it is choice of the musicians. It is felt that for this reason it was part of vocal music in Krishna Bhagat. The softness, gentle, sonorous evolution of words match with the spiritual ethos of composers, giving them great ability to bring out feelings in their compositions. Namdeo's bani in SGGGS is sung in 18 ragas.

### 1. Sweet words in Bani.

To bring melody and sweetness use of soft sounding words, sonorous in singing and no harsh and difficult to pronounce or abrupt sounding words are banned in compositions. Infected letters in words are altered to allow more sweet notes. Such notes are combined in chosen Ragas to enhance the sublimity of compositions. E.g.

लंक अभीखन आपियोहो ष is altered to ख as ष > ख (विभीषण > अभीखन) similarly

रामनाम बिन री नजीवउड़ is altered to र as इ > र (घड़ीय > घरीय)

In this way the language is made sweeter. ट letter gives Cacophonous and Dissonant sound but in Namdeo verses words its sounds soft and beautiful. Similar effect is seen in Jaayise and Meeras language with words such as संदेहेड़ा, नेहड़ा, जीवड़ा, हिवड़ो, जणम, मोहण. These modified letters in words effect is a soothing sound when these verses are sung or spoken. The poet transforms the language to produce mesmerising feeling of a stream in the hearts of listeners. Namdeo uses comparisons of daily life to withelegance to bring out feelings in his heart मोहिलगती तालाबेली ।बछरेबिनुगाड़ अकेली

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Namdeo often replaces letters स & न with इ & ण to spell out desired emotion and rhyme and a mellowed music.

पाइपडोसण पूछलेनामा here स replaces इ & न replaces ण (पासपडोसनि replaced by पाइ पडोसण )  
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अणमिडया मंदलुबाजै here न replaces ण (अनमंडिया replaced by अणमिडया )<sup>22</sup>

2. Absence of complex and adjunct words eloquent, clear and straightforward saint is Namdeo. He speaks fearlessly and is without a peer in his times. His works show he does not fear the high and mighty castes and the rulers. He expresses his thoughts fearlessly. At the same time, he does not use harsh sounding words but alters them using softer letters to infuse the masses in music as well, as a folklore.

सापुकुंचछोडैबिखुनहीछाडै॥

Saap Kunch Shhoddai Bikh Nehee Shhaaddai ||

- उदकमाहिजैसेबगुधिआनुमाडै॥ १ ||<sup>23</sup>

Oudhak Maahi Jisae Bag Dhiaan Maaddai ||1||

Here बगला es replaced by बगु & माडै is from Marathi typical.

- जहड़िलिमिलिकारुदिसंता॥ Jeh Jhil Mil Kaar Dhisanthaa ||

जोती जोति समानी ॥ मै गुर परसादी जानी ॥२॥<sup>24</sup>

jōtī jōti samānī ॥ mai gur parsādī jānī ॥2||

Here ज्योति is replaced by जोती & प्रसाद is replaced by परसादी

Namdeo combines colloquial language with his native language and that of areas he visited. He is thus able to bring an eloquence and flow, an enlightened feel and power in his compositions.

### 3. Flexibility in words and sentences.

Beauty of language come if it is flexible and mouldable in making forms of words. Butter is flexible, so it can be spread, shaped as desired. Namdeo consciousness and spiritual strength is such that he is able

to say a word in many form. Thus he can bring the desired feel in sentence. A word 'navneet' meaning new is used as नौनीत , नौनी , नौनीवनी , नौनीलवनी , नौनीलउनी

This is also typical in Braj Bhasha in which we say Krishan as क़रिसन , krishan, क़सन , krishnn क़ष्ण , krishn क़स्न , kisan किसन , kishun क़िशुन , kanaha कान्हा , kanah कान्ह , kanyhiya कनैहया , kanahai कन्हाई , kanehaya कन्हैया , kangheyakंघेया , kaan कान .All these forms are in colloquial use so the Namdeo bani finds its appeal in masses. This flexibility in Braj Bhasha gives the softness, soul touching, endearing to the shabads and in when sung it comes as mellifluous, harmonic and honeyed music.

Namdeo employs in his Bani govind गोविन्द as govinda गोविंदा , swami स्वामी as suaami सुआमी . even his own name Namdev नामदेव he uses as Namdeo नामदेउ and nama नामा . These variations in words spellings are an outcome of his dexterity in managing rhyme, length of phrases, musical notes in Raag and the beat (Tala) of the Shabads,

#### 4. Words with Nasal (अनुनासिक ) tone .

Words spoken with nasal intonations are replete in the Namdeo Shabads. The nasal intonation lends the euphonious and lyrical measure in the musical perspective. The richness in singing can be felt in these examples

तहअनहदसबद बजं ता tah anhad sabad bajntā || (जं nasal intonation)

नामदेइसिमरनुकरिजा नां || Naamadhaee Simaran Kar Jaanaan || (नां nasal intonation)  
SGGS Raag bilaval P 858)

जगजीवनसिउजीउसमा नां ||२||१|| Jagajeevan Sio Jeeo Samaanaan SGGS Raag  
bilaval P 858)

हलेया रां हलेया रां खुसिखबरी॥ Halae Yaaraan Halae Yaaraan  
Khusikhabaree ||<sup>25</sup>Use of Unrestricted forms in composing words.

In demands of musical notes, pauses, use of vowels, verb forms, use of tenses and such sometimes alterations are done which are grammatically incorrect. However, Bhagat Namdeo employs these techniques to bring out subtle meanings, a reach to the soul of a person and to meet the need for Taal and purity in renditions of the seven Swaras.

This ability places Namdeo in category of well acknowledged Poet Saints. Some illustrations here:

दुख बि सारिसुखअंतरिलीना ॥१॥ व goes to ब & अ to इ (विसरि goes to बिसरि )

Dhukh Bisaar Sukh Anthar Leenaa ॥<sup>26</sup>

जहा जहा धूअ नारदु टेके नै कु टिकावहु मोहि ॥ अ goes to ऐ (नाक goesto नैकु )

Jehaa Jehaa Dhooa Naaradh Ttaekae Naik Ttikaavahu Mohi ॥<sup>27</sup> **Garland of basic note and sounds.**

Namdeo constructed words which find extensive use of vowels इ, उ, ऐ, औ to give a musical ethos.

जैसे तापते निरमल घामा ॥ तैसे राम नामा बिनु बापुरो नामा ॥५॥४॥ म & न goes to मा & ना (घाम > घामा & नाम > नामा )

Jaisae Thaapathae Niramal Ghaamaa ॥ Thaisae Raam Naamaa Bin Baapuro Naamaa ॥5॥4॥  
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नामदेउ नाराइनु पाइआ ॥ ना मदेउ नाराइनु पाइआ ॥ here न > नु (नाराइन > नाराइनु )<sup>29</sup>.

कउन को कलंकु रहिओ Here क > कु (कलंक > कलंकु ) &<sup>30</sup>

राम नामु लेत ही ॥ here म goes to मु (नाम goes to नामु ).

Below examples are of verses where small and large vowels are changed & interchanged to bring out rhythm, and rhyme with folklorellyrical style.

- पाइ पड़ोसणि पूछि ले नामा का पहि छानि छवाई हो ॥ Paarr Parrosan Pooshh Lae Naamaa Kaa Pehi Shhaan Shhavaaee Ho ॥

तो पहि दुगणी मजूरी दैहउ मो कउ बेटी देहु बताई हो ॥१॥ Tho Pehi Dhuganee Majooree Dhaiho Mo Ko Baedtee Dhaehu Bathaaee Ho ॥1॥<sup>31</sup>

- कुमभार के घर हांडी आछै राजा के घर सांडी गो ॥ Kunbhaar Kae Ghar Haanddee Aashhai Raajaa Kae Ghar Saanddee Go ॥<sup>32</sup>

- तू कुनु रे ॥ मै जी ॥ नामा ॥ हो जी ॥ आला ते निवारणा जम कारणा ॥३॥४॥

Thoo Kun Rae | Mai Jee || Naamaa || Ho Jee || Aalaa Thae Nivaaranaa Jam Kaaranaa ||3||4||  
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- आजु नामे बीठलु देखिआ मूरख को समझाऊ रे || Aaj Naamae Beethal  
Dhaekhiaa Moorakh Ko Samajhaao Rae. <sup>34</sup>

5. Alteration of Verbs words & phrases. Namdeo alters in Braj Bhasha the verbs and verb phrases to inculcate a typical fragrance.

राम नामु लेत ही || Here लेते ही goes to लेत ही <sup>35</sup>

सफल जनमु मो कउ गुर कीना || Safal Janam Mo Ko Gur Keenaa || here किया > कीना - <sup>36</sup>

हरि के चरन नित धिआवै नामा ||४||२|| here ध्यावै goesto धिआवै

Har Kae Charan Nith Dhiaavai Naamaa ||4||2|| <sup>37</sup>

मोहि लागती तालाबेली || Mohi Laagathee Thaalaabaelee || (here लागती goes tu लागती ) <sup>38</sup>

असुमेध जगु कीजै सोना गरभ दानु दीजै Asumaedhh Jag Keejai Sonaa Garabh  
Dhaan Dheeja here करना goes to कीजै <sup>39</sup>

6. **Namdeo bani** is very much composed of natural happenings enjoined with metaphors, historical happenings using words with alliterations for making a melodious & mystic music.

मोहि लागती तालाबेली || बछरे बिनु गाइ अकेली ||१|| पानीआ बिनु मीनु तलफै  
|| ऐसे राम नामा बिनु बापुरो नामा ||१|| रहाउ <sup>40</sup>

mōhi lāgatī tālābēlī || bachhrē binu gāi akēlī || 1 || pānīā binu mīnu talphai || aisē rām nāmā  
binu bāpurō nāmā || 1 ||

Referring here to Lord Ram's fable.

पांडे तुमरा रामचंदु सो भी आवतु देखिआ था || रावन सेती सरबर होई घर की  
जोड़ गवाई थी ||३||

pāṇḍē tumrā rāmchandu sō bhīāvtu dēkhiā thā ॥ rāvan sētī sarabar hōī ghar kī jōi gavāi thī  
॥ 3 ॥

हिंदू पूजै देहुरा मुसलमाणु मसीति ॥ नामे सोई सेविआ जह देहुरा न  
मसीति ॥४ ---<sup>41</sup>

hindū pūjai dēhurā muslamāṇu masīti ॥ nāmē sōī sēviā jah dēhurā na masīti ॥ 4 ॥

Here a mystic reference to Sargun (oneGod) Bhakti of Namdeo with a reference to political setup.

जौ राजु देहि त कवन बडाई ॥ जौ भीख मंगावहि त किआ घटि जाई ॥१॥ तूं हरि  
भजु मन मेरे पदु निरबानु ॥

jau rāju dēhi ta kavan baḍāī ॥ jau bhīkh maṅgāvahi ta kiā ghaṭi jāī ॥ 1 ॥ tūṃ hari bhaju man  
mērē padu nirbānu ॥

and later in last of the shabad a reference to an aspect of to idol worship and gently nudge all  
intopath of Sargun Bhagti.

एकै पाथर कीजै भाउ ॥ दूजै पाथर धरीऐ पाउ ॥ जे ओहु देउ त ओहु भी देवा ॥  
कहि नामदेउ हम हरि की सेवा ॥४॥१॥<sup>42</sup>

ēkai pāthar kījai bhāu ॥ dūjai pāthar dharīai pāu ॥ jēōhu dēu ta ōhu bhī dēvā ॥ kahi nāmdēu  
ham hari kī sēvā ॥ 4 ॥ 1 ॥

Namdeo refers to long life of Rishi Markanday with the Royal's life and home

गहरी करि कै नीव खुदाई ऊपरि मंडप छाए ॥ मारकंडे ते को अधिकाई जिनि  
त्रिण धरि मूं ड बलाए ॥१॥

gahrī kari kai nīv khudāīūpri maṅḍap chhāē ॥ Maarakanddae Thae Ko Adhhikaaee Jin Thrin  
Dhhar Moondd Balaaee ॥ 1 ॥

He then conveys his message of end of human life. A remarkable message in poetry with  
musical notes in Dhanasari raag.

हमरो करता रामु सनेही ॥ काहे रे नर गरबु करत हहु बिनसि जाइ झूठी देही  
॥१॥ रहाउ ॥<sup>43</sup>

hamrō karatā rāmu sanēhī ॥ kāhē rē nar garbu karat hahu binsi jāi jhūṭhī dēhī ॥ 1 ॥ rahāu ॥

Another example of Namdeo's powerful melodies and his life true happenings wherein the temple in Oundh, Maharashtra was miraculously turned 180 degrees. The humility of Namdeo comes strong in his verses as well as his spiritual strength sung in Raag Malhar.

मो कउ तूं न बिसारि तू न बिसारि ॥ तू न बिसारे रामईआ ॥१॥ रहाउ ॥

mō kau tūṃ na bisāri tū na bisāri ॥ Thoo N Bisaarae Raameeaa ||1|| Rehaao ॥<sup>44</sup>

आलावंती इहु भ्रमु जो है मुझ ऊपरि सभ कोपिला ॥ सूदु सूदु करि मारि  
उठाइओ कहा करउ बाप बीठुला ॥१॥

ālāvntī ihu bhramu jō hai mujh ūpri sabh kōpilā ॥ sūdu sūdu kari māri uṭhāiō kahā karau bāp  
bīṭhulā ॥ 1 ॥

मूए हए जउ मुकति देहुगे मुकति न जानै कोइला ॥ ए पंडीआ मो कउ ढेढ  
कहत तेरी पैज पिछंडी होइला ॥२॥

mūē hūē jau mukti dēhugē mukti na jānai kōilā ॥ ē paṇḍiā mō kau ḍhēḍh kahat tērī pajj  
pichhṃḍī hōilā ॥ 2 ॥

तू जु दइआलु क्रिपालु कहीअतु हैं अतिभुज भइओ अपारला ॥ फेरि दीआ  
देहुरा नामे कउ पंडीअन कउ पिछवारला ॥३॥२॥

tūjē daiālu kripālu kahītu haim atibhuj bhaiō apārlā ॥ phēri dīā dēhurā nāmē kau paṇḍiān kau  
pichhvārlā ॥ 3 ॥ 2 ॥

Structure of Namdeo Bani: Principally all shabads of Bagat Namdeo are constructed in form of Sthai and Antra. Sthai is mentioned as Rahāu at end of the normally two lines. Antra is normally of two to six lines. Most shabads have one Antra in start followed by Rahāuline and thereafter normally of 2 to 8 passages of antra's, one shabad on The Sultan and Namdeo happening in Raag Bhairo has 28 antra's. Rahāu is the base meaning of shabad. It is normally repeated in singing after rendition of each antra. This method lens in maintaining the flow of the raag and message of the saint.

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4. SGGs P 874 har har karat ---
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