

Poetic Phrase of Baba Farid Ji

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(Bismillah Alrahman Alrahim: In the name of God who is very kind. - Buddha Singh Arora¹)

Sheikh Farid ji has an important place in the history of Punjabi Sufi literature. One reason is that he originated the Punjabi poetry and secondly, he embraced the Punjabi poetry tradition through mystical experience and humanitarian ideals, while representing Islamic consciousness. There are many aspects of Baba Farid ji's humanistic ideology and ideals, all of which are more important than each other. But perhaps the most important factor is choosing the language of the earth in mind. And attracting the mind of people, utilizing infinite resources to illuminate his message and inter-understanding is also an important factor. Today, even though the choice of the local language seems very natural to someone and even without a mystery, but when Sheikh Farid chose the Punjabi language, it was neither the language of the Raj Darbar (which was Persian at that time) and Neither the religious practices nor the cultural elite of the elite (who were Arabian, Persian and Sanskrit at that time). Adopting an almost ignorant people-language for his poetry-reading, Sheikh Farid sought to create a wave of revival in medieval Punjab. All innovations of this awareness, such as social and moral upliftment, denial of division of human beings on the basis of caste, creed or belief, oppose religious discrimination and karmic account system and people-language and cultural motifs, which flourished in the later history of medieval Punjab, are found in writings of Baba Farid.²

While representing the Chishti sect, the basic tone of the words of Baba Farid is a reflection of one's abandonment and relaxation from life. But even if his poetry attracts the reader, it is because the journey to the final Saturn is complete through the spectacles of human life. All these experiences awaken the psyche and create a human element in the overall atmosphere of Baba Farid. The basis of the solid ground of the creation of Shiekh Farid is not any kind of religious or philosophical impartiality, but rather a niggling, warm, bone-filled, toned-down experiences that are, in fact, the daily experience of ordinary human beings. In

which he also shared the speaking images of everyday work, behavior, occupations under the social-philosophical rules.

The source of the exhortation in the poetry of Shiekh Farid is that it has a realistic and probable confrontation. In fact there is a feeling of separation, in which there is distraction, weakness, there is remorse in burning heat and there is burning flame in separation (Birha). In the midst of suffering, pain is sharper than the edge of the sword. And the traveler is blessed with the gift of singleness found in his consciousness and suffering. Separated soul, black coil and fire images depict the realistic image as: long journey is idiosyncratic in the form of silence, deserts, and heavy weights of the time. And the solitary desertion of the traveler rises from the companions standing on the well. Probability is just an inside edge. Decision is only a path, an endeavour.

The basis of poetry- art of Shiekh Farid is not a statement, but an image; The sermon, with no explanation for its interpretation or explanation, is a description of the various human situations in which the whole character becomes meaningful to itself, dependent on itself, perfect in itself. The Punjabi Sufi sects have an identity in their experiences, specific feelings of the conscious beings and providing a familiarity, a concentration in their apparent harmony.

If we view the whole ideology as a phenomenon, then the distraction that is a vertical tension at the beginning, the distraction that is designed to become deliberately immaterial, is shaped by the identification of the path towards the end, separation (Birha) is also a burning but also awakens the inner sodomy. It can also give rise to the utter frustration that separates the human beings firstly and then activate pessimism which is the way of life. This aloneness can also be a strong concept and one can find the path, the harder the path is, the greater challenge for the human mind. The path that asks for adventure, solicits entrepreneurship, seeks the means to overcome problems, which asks for proof of living. It would also not be unreasonable to note that the basic nature of Farid's poetry is momentum, not circumstance.

In this regard, the emergence of a spirit of callous consciousness, along with the Indian contemplation, in the place of Punjabi poetry- tradition, is done by Sheikh Farid. It would be out of context here to analyze the main motivations of this practice, the influences and achievements

in the literary and intellectual history of Punjabi. But it is important to point out that there is a deep rummage of flowery imagery in the Shiekh Farid poetry.

Flowing rivers, changing seasons, flying birds, sailing ships and floating routes, all of these moving images of life are the eternity of life and death, through which the constant change of life is originated. That is why Farid Poetry (Bani) set its aim towards a journey not peace. Conflict of warfare from the truth of life and the diversification of truth and form and content between warfare is another fascinating topic of Sheikh Farid. The outward vision here offers hope of holiness, virtue, humility. The Picture is, the Shoulder Prayer on the Shoulder and the Sufiya master (Dervish) in the black cloths of the master (Dervish). This image is engrossed in the widespread experience of people's lives. Flawless people come in the hope of light, gazing at the outward vests. But they do not know that apart from labor or compulsion, there is disguise, disloyalty, hypocrisy, the darkness of evil, the poet is trying to hurt people's faith by suggesting secret consciousness.

This choice is well worth the close affair, an indicator of vast experience and courage to tell the truth. It does not mean pure preaching only; it is to enlighten people on a broad but abstract experience, to sharpen their sense of life, to inspire the hidden meaning behind the visible, to expose the show to the inner self. Here the poet's method is subtle but curious.

References:

1. Arora, Buddha Singh (Dateless) Risala-i-Nanak Shah, pages 5-7
2. Gorh, Ishwar Dial (2019) Guru Nanak and the Sufi Tradition, Kaav Shastar, Volume 12, Pages 1-5
3. (Editor) Dr. Kohli (1975) Baba Farid: Life, Time and Creation, Punjab University Publication Bureau, Chandigarh, Page 111