

# The Doctrinal inconsistencies in Dasam Granth :In relation to Devi Pooja, Shaster as Pir, Anti-long hair intoxicants and Woman (PartII):

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## Devi Pooja (Worship of goddess):-

In Sikhism worship of anybody other than one supreme God has been out rightly rejected may be it is incarnation of God, which we already have discussed, gods or goddesses, *Pirs* or anybody like that. In *Sri Guru Granth Sahib* in the very beginning the qualities or characteristics of God have been defined. God is the only one Reality and all other expanse is His creation. As told by Guru Nanak in *Rag Majh* at Page 143 of *Sri Guru Granth Sahib* that none is real, eternal, neither deities, nor demons, nor humans. Neither *yogis* nor *yoga-practioners*, nor earth itself. Thou Lord, alone art eternal; none but Thou. If God is the only reality then how these gods and goddesses may grant anything to the worshiper and then why to beg anything from them? Again Guru Nanak says Brother ! should one propitiate gods and goddesses what one may beg from them? What can these grant? Should a stone in water be washed, in water must it still sink. (P.637). When Babur attacked India people performed many *mantras* and *tantras* and worshiped gods and goddesses in the temples so that they should be protected from the invaders but no *Devi* or *Devta* came to their rescue. As remarked by Guru Nanak that millions of spell binders tried to stop the Mir Babur when report of his invasion went abroad. Hindu temples and Muslim sacred spots went up in flames. Princes cut to Pieces with dust were mingled. No Mughal by

such spells was struck blind, none by their spells was affected (P.417-18).

Guru Amardas says that *Maya* is the origin of gods and goddesses too, as also of *Simrities* and *Shastras*. Lust and violence is pervasive over the earth. The world in the cycle of birth and death is in the grip of suffering. (P.129). Gugu Arjan Dev says that *Shiva* does not know the secret of God. Gods and goddesses have sought after Him to exhaustion and have not realized His mystery. He is the supreme over all the Transcendent, Divine Being, unknowable. (P.894). Bhagat Kabir comments on those who worship gods and goddesses as stones that their devotion is wasted. Those that fall at the feet of stone-idols, their endeavour is wasted. Bhagat Kabir further says that our Lord ever speaks to us and He grants largesse to all creation. (P.1160). Bhagat Namdev remarks that anyone offering worship to *Shiva* by repeating his name, shall riding a bull, play on a hand-drum. Whoever worships Great Mother (Maha Mai), shall though a man, be incarnated as woman. Thou who art known as the Primal Goddess (**GtkBh**, a short name of Durga), where art hidden at the time of granting liberation? (P.874). These are just a few examples to highlight the attitude of *Sri Guru Granth Sahib* towards the worship of gods and goddesses.

Now on the basis of this we should look into the doubtful compositions of *Dasam Granth*. Bhai Kahan Singh Nabha in *Mahan Kosh* says that "*Sakatu*" (;kefs) is one who is the worshiper of "*Durga*", a devotee of "*Kali*", "*Shakat*" cult is that in which *Shakati* is the chief of all the deities. The *sakat* devotees worship ten *Maha Vidya* i.e. they worship ten goddesses which are *Kali*, *Tara*, *Shorhshi*, *Bhuvneshvari*, *Bhairvi*, and *Kamla*. Bhai Sahib while giving the third meaning says that *Sakat* is a fallen person. (morally or religiously.) (P.178). Now in the beginning of

*Chandichritar(ukatiBilas)* in the *swaya* the supplication is made to God, the Almighty who is the bestowerer of every thing including the four *Vedas*, *Shiva-Shakati*, three *gunas* etc. Then the supplication is made to God, in the *Dohra* to bestow this grace so that the poet could create the story of *Durga* and the whole poetry and *bani* (revelation) becomes the best one.

Then in the next *Swaya* supplication is made to the goddess *Durga* terming her as the emancipator of the people, ameliorator of the earth and the destroyer of the demons. Then she is remembered as *Lakashmi* the power of *Vishnu* who is the cause of the universe, as *Parbati* the power of *Shiva*. Then she is termed as the three *gunas sato rajo, tamo* etc, who has created poetry in the heart of the poet. Then she is termed as the philosopher's stone (*Paras*) which has the power to transform any ordinary human into a gold-like being. Then it is asked of goddess as the provider of great joy, the eradicator of all fears and is known, as *Chandika*. Then it is told that the poet shall compose her wonderful deeds if she enlightens him with the highest knowledge. (5). Then, again it is supplicated that if she commands or permit him he may compose the wonderful character in the beautiful language and narrate the wonderful accounts which he had in mind.

Now this is just the start and next is the narration in which the goddess *Chandika* has been praised, time and again her grace is asked for. Any enlightened Sikh can judge himself could it be the composition of Guru Gobind Singh who bestowed Guruship on *Sri Gugu Granth Sahib* in which the man is asked to believe in one and only God and worship of different gods and goddesses have been rejected. Then in the end of *Chandi Charitar-2* the praise of goddess is given from *Chandas 223* to *261* in which the poet has shown his utter respect while saluting her time and again. Now the

question arises could Guru Gobind Singh pay his salutation to any other deity than *Akal Purakh* or God Himself?

Same is the case with the composition "*Gyan Parbodh*." On the surface it seems as if it is in the praise of God, the Almighty, the Formless, but if we study it minutely we can see that it is also composed by someone who is a devotee of *Bhagauti* because she is asked to help in the very beginning. Then the way the description of God, has been given it is all in the praise of *Mahakal*. God with Sikhism is *Akal*, not *Mahakal*. His characteristics are described as if of a person, of a special form e.g. His sight is full of compassion and kindness, He is destroyer of arrows of *Kamdeva*, He wears a beautiful crown on His head, even the sun is excelled by His deeds.(18). He has red and wide eyes which subdue the pride of *Kamadeva*. Looking at the halo around His head even the beams of moon get startled.(19) The ideas expressed above indicate that the author of these lines resembles the attitude of some *tantric* who provokes a deity with some *tantras*. Again it is told that, "your (God's) teeth and feet are beautiful. Your glimpse destroys the clouds of sorrow; small tinklets look beautiful (around your waist). Your glimpse excels even the most brilliant light."(84) Now we can see that this can not be the description of God as described in the Sikh scripture. If we observe the pictures of *Child-Krishna* we can note the small tinklets around his waist. Similarly in stanza 86 it is told that the demon-armies flee on seeing Him. The hoards of the wicked get scattered as He uses the weapons and arms, the sway of His law runs all around. So we can say that it cannot be the description of God but of some one in human form. If we compare it with *Jaap Sahib* and *Akal ustas*, we can note the difference very easily. There is no tradition of performing *yajanas* (:Zr) in Sikhism. It is the tradition of *Vedic* religion. But in *Gyan Parboth* composition all sorts

of *hom-yag* are described as *ashavmedh*, *Rajsui* etc. All these rituals have been rejected in Sikhism.

## **Shaster as Pir :**

In *Shastar Nam Mala*, in the beginning it is written ਨੂੰੴ ਸ੍ਰੀ ਵਾਹਿਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ ਹੈ।। ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ।। ਅਬ ਸ੍ਰੀ ਸ਼ਸਤ੍ਰ ਨਾਮ ਮਾਲਾ ਪੁਰਾਣ ਲਿਖਯਤੇ।। ਪਾਤਸ਼ਾਹੀ ਨੂੰੴ .. In the beginning of *Japp Sahib* the short form of *Mul Mantra* is written as at many places in *Sri Guru Granth Sahib*, "f> ;fsr[o gq;kfd.." then it follows with, "ਵਾਹਗੁਰੂ ਜੀ ਕੀ ਫਤਿਹ। ਸ੍ਰੀ ਅਕਾਲ ਪੁਰਖੁ ਜੀ ਤੇਰੀ ਸਰਣਿ।ੴ In the beginning of *Akal Ustati* also the short form of *Mulmantra* is given, "ਨੂੰੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ।। ਸ੍ਰੀ ਭਗਉਤੀ ਜੀ ਸਹਾਇ।ੴ But in *Shastar Nam Mala* it is only " f> " which is not the short form of *Mulmantra* because it can be a complete short form with "*gurparsadi*," only which we find at many places in *Sri Guru Granth Sahib*. The Guru could not have committed such a mistake. Then Guru would have asked for the grace of *Akal Purakh*, God, not of *Bhagauti* because he is not the follower of *Bhagauti*.

The second point is that *Shastar Nam Mala Puran* is not even the translation or adaptation of any *Purana* because we do not find any such *Purana* with that name. *Puranas* are the religions cum historical *granthas* of Hindus. Bhai Kahan Singh Nabha while describing *Puranas* in *Mahan Kosh* says that they are the old narrations and history. *Rishi Vyas* and some other scholars on his name composed religious cum historical books which are eighteen in number contain four lakh shlokas (400000) in *Vishnu* and *Brahmand Puranas*, the *Purana* is defined as which contains the following five things: the creation of the universe, the final destruction i.e. end of the

universe, the geneology of gods and ancestors, the period of the kingship of Manu and his narration, the narration of *Suraj* (sun) and *Chandra* (Moon) geneology," is called a *Purana*. The eighteen *Puranas* are as: *Vishnu Puran, Padam, Braham, Shiv, Bhagwat, Narad, Markande, Agni, Braham-Vaivart, Ling, Varah, Sakand, Vaman, Kuram, Matsya, Garurh, Brahmand* and *Bhavishya Purana*. These are the major *Puranas* and the minor *Puranas* are : *Sanat Kumar Purana, Narasinha, Nardya, Devi Bhagwat, Durbasa, Kapil, Manav, Aushnas, Varun, Kalika, Shanb, Nanda, Saur, Parashar, Aditya, Maheshavr, Bhargav* and *Vashishat* (P.778). So we can say that *Shastar Nam Mala Puran* is not even a minor *Purana* because it does not contain any characteristics of *Puranas*.

This composition contains five chapters. The five weapons which are counted in this composition are *Kharag* (the sword), *Chakar*, (*wheel like weapon*, which is special with *Krishan*), *ban* (arrow), *Pash* (ckjh), and *banduk* (gun). In the first chapter while repeating the *names* of weapons the praise of *Bhaguati* is recited. Though the names of the above mentioned weapons are there but no knowledge regarding their working or technique to use them is provided. The weapons are considered as *Pirs* which are to be worshiped. According to Sikhism only one, Almighty, God is worshiped. No other god or goddess or *Pir* is to be worshiped. So it is against *Gurmat* to worship weapons though a Sikh is asked to keep weapons, to look after them is his duty but he is not asked to worship them. Only God is to be worshiped. As we know that the sword is one among the five 'K's to be kept by an *Amritdhari* (baptized) Sikh but it is called *Kirpan*; Why ? Because the grace of God, *Kirpa* is included in it which has transformed its meaning. The *Kirpan* is to be used only to defend *Dharma* or justice, to stop injustice, to protect the weaker. It is told how the Guru, just to test his *Khalsa*, shot an

arrow to show respect to the tomb of Dadu, a religious personality. The *Khalsa* objected to it and reminded Guru Gobind Singh of his verdict that a Sikh will bow only to God or to the Guru. So we must think over *Shastar Nam Mala* what type of composition it is and whether it should be considered the composition of the Guru?

### **Anti Long hair, Intoxicants and Anti-woman :-**

*Kes* or hair are one of the five "K's" which are compulsory to be kept intact by a Sikh. A person who breaks this rule is called a *Patit* or fallen one. In "*Arihant Dev Avtar Katanan*" it is told that *Vishnu* to start a new faith gave the pluckers to the demons to make them tuftless or hairless. Why the Guru should narrate such things which are anti to his own faith or religion?

About *Bachitar Natak* one thing is very surprising that it is supposed that Guru narrated the history of previous birth but why not of the present birth which is more important. The second question which has already been posed is that the "hair" are considered the gift of the Guru to the Sikh. In the supplication also it is prayed, "ਧਰਮ ਨਹੀਜ਼ ਹਾਰਿਆ ਸਿੱਖੀ ਕੇਸਾਂ ਸਵਾਸਾਂ ਸੰਗ ਨਿਭਾਈ" means May Guru bless them who did not lose their religion and were committed to Sikhism with their breath and hair both ; means till death they remained the committed Sikhs of the Guru. Then how in *Bachitar Natak* Guru can insult his own gift of long hair while saying that those Sikhs who turned away from the Guru, the tax-collectors who were appointed by Aurangzeb put the wine on their head and shaved their long hair. Those who ran away from Anandpur without Guru's permission they were made to roaming in the city bazaar with their shaved heads as they might have come to collect *Kar-bhet* means the offerings for the Guru.

(18-19). Guru is the compassionate and forgives even the sinner how he would have written about the Sikhs may be they have disoriented from the path ?

Similarly, in the *Krishnavtar*, it is told that when Rukmi was speaking, Sri Krishana made him unconscious with his arrow and caught him from his hair, shaved his head and ridiculed him as wished. (2002) Again it is told that Strajit's turban was took of, his arms and legs were tied and he was thrown in a well. (2056) In the *Dwapar* Age, i.e. times of Krishna there were no Singhs. But in the battles fought by Sri Krishna it is told time and again that He (Krishna) killed Sahib Singh by chopping his head and then while killing Sada Singh threw him on the ground. Sunder Singh cut down into two halvs and then while fighting killed Sajan Singh. He caught the hair of Sabal Singh and threw him with full force on the ground. (1276) Ajab Singh, Adar Singh all were killed by Krishana then Aghar Singh told Sri Krishna while facing him that you killed Adar Singh while deceiving him. (1276, 1201, 1205, 1206)

So it is beyond comprehension that why anybody should, on what basis claim it that these are the writings of Guru Gobind Singh ? Moreover the poets Shyam and Ram have mentioned their names very clearly.

Now if we come to *Chritropakhyan* we can note that this composition is not only in very bad and low taste but there are so many things which are anti Sikhism. The first point is that the first chapter is devoted to the *Devi*-worship. It is told that she is the originator of the world, revealed Vedas, incarnated as Ram who killed *Ravana* the symbol of evil. It is supplicated that Mother ! have grace on me. Whatever is in my heart or mind grant me that." The question arises whether the Guru who owes his victory as the victory of God "*Wahiguru ji ki Fateh*" and his *Khalsa* as the *Khasla* of God

will ask for any boon to the *Devi*? Here *Bhagauti* is assigned with all the characteristics by the poet which are the characteristics of God. The second point is that *Devi* has been described here as naked, nude which means it is composed by some *digambar tantric*. Would the Guru pray to *Devi* to destroy all the *Malechhas* while incarnating herself as *Nihklanki* when Sikhism rejects the theory of incarnation of God? Would the Guru claim himself as the servant or devotee of *Devi*? (5-6). The poet here, also, has mentioned his name very clearly as Ram.

ਰਾਮ ਭਵੈ ਅਤਿ ਹੀ ਰਸ ਸੋ ਜਗ ਨਾਇਕ ਸੋ ਰਨ ਠਾਟ ਠਟੀਲੇ ।।

ਤੇ ਝਟ ਦੈ ਪਟਕੇ ਛਿਤ ਪੈ ਰਵ ਕੌਰ ਪਰੇ ਰਣ ਸਿੰਘ ਰਜੀਲੇ ।। 22..

There are contradictions also in the depiction of the characteristics of the goddess *Chandi* by the poet for example at one place he says that her eyes are terrible, red and glazing," *Lochan lal kral dipai.*" (17). At the next place he says her eyes are like the lotus flower, means beautiful," *rajin lochan*" (23). Sikhism is against intoxications of any type. Not only in the *bani* of *Sri Guru Granth Sahib* but in *Rahet Maryada* (the code of conduct) also intoxications are prohibited. Then how the Guru can envisage his spiritual ideal as a drunk as the *Devi* is depicted? (30). Again *Chandika* is supplicated as the doer of everything from couplets 42 to 43 she is supposed to do all the actions which are under the domain of God.

After composing the first chapter the poet starts the narration the "*Triya Parsang*" means the description of the characteristics of woman. He starts with the words that first he would narrate this composition then if there are some flaws in the composition then the other poets should not laugh on him." (45) Now while observing this couplet would any Sikh believe that the Guru is saying such things to the poets around him? Guru's

words are a *hukam*, an order for a Sikh. How the poets can dare to laugh on him? The Guru who believes in one and only God as Real whom he worships, can not ask the goddess to prevail in him as a river so that the poetry comes out of him as waves of water. In *Guru Granth Sahib* it is told that God's Name is only prop of the human being in the time of *Kaliyug* and here it is told that in this age of *Kaliyuga* the only prop is the *Kirpan* of *Kali* (goddess) and her arms. (G[iktK)(47).

The religion founded by Guru Nanak is a societal religion. In societal religion family life is most important which can not be carried on without woman and Guru Nanak realized this. The first Guru brings to light the role of woman she plays in the society, When he says, "why to revile her from whom are born the great men and kings of the world", is not something very simple. It brings to light also what was the position of woman before Guru Nanak and man was responsible for that position. Guru Nanak addresses here the male-dominated society and for the deteriorated position of woman male-members are responsible. At the same time Guru Nanak addresses woman as "*bhand*". *Bhand* is the mould or form in which *bhanda*, the utencil or vessel is shaped. So woman is the mould which gives a shape to the society. She is the very basis of society and all the cultural and religious values of the family and the society are carried and preserved by her. It is because of her that man and society both maintain their balance. Guru Nanak has made it very clear. Male is asked to give her due respect. He is asked to realize the worth and status of woman and treat her as an equally good human being. According to Guru Nanak spiritual essence can be realized only while living a family life, not by asceticism or living far away from the family or society. The same divine light which was residing in Guru Nanak was transferred to Guru Gobind Singh through Guru Tegh

Bahadur and Guru Gobind Singh bestowed the status of Guruship on *Sri Guru Granth Sahib* which included the *bani* of Guru Nanak Dev also. How Guru Gobind Singh can deviate from the ideology which was founded by Guru Nanak? Why the tenth Guru should relate such stories which are related with *Kam-Sutra* and are very derogatory. The language of this composition can not be repeated or recited in the *Sangat*. We know that Sikhism is a congregational religion. Even to teach morality to the *Khalsa* there is no need of such stories. *Sri Guru Granth Sahib* is full of ethical values to make the *Khalsa* perfect. Rather, there the woman is asked to make distinction between a *hans* (swan) and a *bagula* (haron). The Guru converted the *Sangat* into *Khalsa* when the Sikh became capable of achieving that status. This character had been depicted by the *Khalsa* during the wars with his foe. The *Khalsa* never touched any woman folk of the warring Mughals.

In all the stories told in *Chritro Pakhyan* it is shown as if all the women are full of deceit, mischiefs, very low in moral character and infidel who are always involved in illegal relations and cheat their husbands. These stories neither can be the composition of the Guru, nor they are *Puranic*. They are as much anti-Sikh as are anti-Hindu also. Another point which is very notable in these stories is that all the male characters are shown as the most idiot persons who can be easily cheated by the woman. In the *bani* of *Sri Guru Granth Sahib* it is told, "ਏਕ ਜੋਤਿ ਦੇਇ ਮੂਰਤੀ ਧਨ ਪਿਰ ਕਹੀਐ ਸੋਇ। Why the Guru would not build the character of the *Khalsa* according to the teachings of *Guru Granth Sahib*? Logically one can not get good results with bad examples.

At one place it is told, "ਇਕ ਜੋਗੀ ਬਣ ਮੋ ਹੁਤੋ ਦ੍ਰਮ ਮੈ ਕੁਟੀ ਬਨਾਇ। ਏਕ ਸਾਹ ਕੀ ਸੁਤਾ ਕੋ ਲੈ ਗਯੋ ਮੰਤ੍ਰ ਚਲਾਇ। We know that Sikhism does not believe in

*Mantras*. Number two though Sikhism does not believe in *Yoga* as a way to get salvation, it is rejected as a path but the person at Guru's spiritual heights can not insult other's faith at such a low level which has been the case in this episode.(4). More over there is a contradiction in the story itself. The *Yogi* closed the door from outside and the girl opens the door from inside after listening to the clappings.(7.) The characteristics are generalized on the basis of caste, creed and religion which is utter-nonsense and can not be the creation of the Guru as e.g. "ਏਕ ਬਧੂ ਥੀ ਜਾਟ ਕੀ ਦੂਜੇ ਬਰੀ ਗਵਾਰ।" In this episode the characteristics assigned to caste i.e. *Ja* are derogatory. Such system is totally rejected in Sikhism. *Jat* here is depicted as complete idiot. Will the Guru make such distinctions as the *Jat* being an idiot and ugly like a bear? (4,5,6,) and (6/133)? What does the poet wants to convey through the episode 7/145? Will the Guru insult the woman by saying; "ਤ੍ਰਿਯਹਿਨ ਅੰਤਰ ਦੀਜੀਐ.....ਭੇਵ ਪਛਾਨਤਿਨਾਹਿ।" (10/124) whom he has termed the mother of noble, great men and kings In *Sri Guru Granth Sahib* it is told, "ਪੂਤਾ ਮਾਤਾ ਕੀ ਆਸੀਸ।। ਨਿਮਖ ਨ ਬਿਸਰਿਉ ਤੁਮ ਕੋ ਹਰਿ ਹਰਿ ਸਦਾ ਭਜੋ ਜਗਦੀਸੋਂ and here it is told, "ਨਿਜ ਸੁਤ ਕੋ ਨਿਜੁ ਕਰਨ ਸੰਘਾਰਿਯੋ।। ਆਨਿ ਮਿਤ੍ਰ ਕੋ ਸੋਕ ਨਿਵਾਰਿ:!" It is all very disgusting to read these narrations and to attach them with the name of Tenth Guru. Time and again it is stressed that do not open your mind to the woman you will repent. In the episode 12/205 the poet narrates the story of love making in the river Yamana by *Radha* and *Krishana*. He seems to be the follower of *Radha* and *Krishna* cult but in the end he repeats his popular thesis:

ਜੋ ਨਿਜੁ ਤ੍ਰਿਯ ਕੋ ਦੇਤ ਪੁਰਖ ਭੇਦ ਕਛੁ ਆਪਨੋ।।

ਤਾ ਕੋ ਬਿਧਨਾ ਲੇਤ ਪ੍ਰਾਨ ਹਰਨ ਕਰਿ ਪਲਕ ਮੈ।।30।।1।।

which is against the thesis of *Guru Granth Sahib* "J/e i'fs d'fJ w{osh" and Gugu Gobind Singh's inspiration to Mata Sahib Kaur who participated in the ceremony of *amrit* to the *Khalsa* by putting sweat-bubbles in the iron bowl when the Guru was preparing *Amrit*. The Guru bestowed motherhood upon her of the whole *Khalsa*. The woman-characters in all these episodes are married. If this is the character of a married woman then why the Guru should make family life compulsory for spiritual achievements? He should have advised asceticism for the spiritual attainment. The stories are not only anti-Sikh but of very low standard and filthy, the language used is also of very low caliber, breaking all social, religious and moral norms. The use of opium, hemp, tobacco and alcohol is frequently discussed which shows the bent of mind of the poet. At many places the poet has mentioned his name as Ram as e.g.

ਕਥਾ ਸਤਵੀ ਰਾਮ ਕਬਿ ਉਚਰੀ ਹਿਤ ਚਿਤ ਲਾਇ।।

ਬਹੁਰਿ ਕਥਾ ਬੰਧਨ ਨਿਮਿਤ ਮੈ ਕਹਿਯੋ ਉਪਾਇ। 18/352

The other important point to be noted is that the poet is not narrating the stories for some moral or ethical advice, as claimed by some scholars, to warn the *Khalsa*. He is telling them just for the sake of entertainment as claimed by the poet himself:

ਸ੍ਰੀ ਛਲਛਿਦ੍ਰ ਕੁਆਇ ਤਿਹ ਨਾਮਾ। ਦੂਜੇ ਰਹਤ ਮੁਗਲ ਕੀ ਬਾਮਾ।।

ਤਿਨ ਜੁ ਕਿਆ ਸੁ ਚਰਿਤ੍ਰ ਸੁਨਾਉ। ਤਾ ਤੇ ਤੁਮਰੋ ਹਿਦੈ ਰਿਝਾਉ।3।(18/352)

How the Guru can narrate such stories just to entertain other poets? The onepoint programme of the stories is anti-woman and all the women mentioned are the married women. It means it is against the woman as well as the institution of marriage. In Sikhism woman and institution of marriage both are considered very important and occupy a very respectful place. So the composition is against

Sikhism. Most of the Sikh scholars who want to establish the *Chritropakhyan* as the composition of Guru Gobind Singh take the episode 21/439 as the incident happened with the Guru and they put the logic that the Guru has narrated his own experience to warn the Sikhs not to have any relation with the women other than their wives. There are so many contradictions in the story itself. So it is disgraceful to say that this composition named *Chritropakhyan* is the composition of Guru Gobind Singh. How the Guru can compose anything which is against the philosophy of *Guru Granth Sahib*?

The scholars who are in favour of *Dasam Granth* and claim that all the compositions included in the *Granth* belong to Guru Gobind Singh mostly use the argument that those who are opposing this thesis have not gone through the whole *Granth*. My submission is that those who are favouring this thesis that all the compositions are the writings of Guru Gobind Singh are saying this without reading the compositions. If they have read them then either they do not understand these composition or they do not understand the *Bani* of *Sri Guru Granth Sahib* or Sikh tenents. Some scholars are of the opinion that Guru Gobind Singh worships God as Kal-Akal or Mahan Kal. My opinion is that for Guru Gobind Singh God is Akal as it is in *Sri Guru Granth Sahib*. "Akal Murati", but not Kal or Maha Kal. In chritrophyan we find many references where use of, *alcohol*, hemp and opium is mentioned which is anti-Sikh and the worshiper of *Mahakal* is shown using these intoxications. Then all these things can be related with the name of the Tenth Master Guru Gobind Singh. One example is enough to contradict it.

ਇਹ ਛਲ ਸੇ ਮਿਸਰਹਿ ਛਲਾ ਪਾਹਨੇ ਦਏ ਬਹਾਇ ।।

ਮਹਾ ਕਾਲ ਕੋ ਸਿਖੁਯ ਕਰਿ ਮਦਰਾ ਭਾਂਗ ਪਿਵਾਇ ।। 125 । ਨੂੰ ।

**In *Krishnavtar* it is told that while intoxicated with alcohol Krishna was enjoying and the dress of all were dyed in yellow color. The brave warriors were enjoying.**

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