

**Grade: 5**

**Lesson Number: 17**

**Unit Name: Figurative Language**

**Course: Bolī**

**Title: Themes through Figurative Language I**

### **Standards**

#### **Standard 1: Oral and Silent Reading**

- Students achieve fluent oral and silent reading, through understanding of basic features of reading, including letter patterns and their translation into spoken language.
  - *Students distinguish and interpret words with multiple meanings.*
  - *Students use sentence and word context to find the meaning of unknown words.*
  - *Students read aloud fluently and accurately and with appropriate intonation and expression.*

#### **Standard 2: Comprehension of Appropriate Passages**

- Students comprehend grade-appropriate reading passages and summarize the materials.
  - *Students discern main ideas and concepts presented in texts, identifying and assessing evidence that supports those ideas.*
  - *Students draw inferences, conclusions, or generalizations about text and support them with textual evidence and prior knowledge.*
  - *Students understand that theme refers to the meaning or moral of a selection and recognize themes (whether implied or implicit) in sample works.*
  - *Students understand, explain, and describe the function and effect of figurative and metaphorical use of words in context.*

### **Objectives**

1. Students are introduced to the function and effect of figurative and metaphorical use in Gurū Nānak's bāṇī.
2. Students discern main ideas and concepts present in Gurū Nānak's bāṇī.

### **Prerequisites**

- This is the first lesson in a series of five lessons on themes and figurative language.
- It would be best to begin these lessons after the two initial lessons on comprehension and writing.
- These lessons should take place after children have been through several lessons under Gurū Nānak's Travels in the Sikh Virsā Class.

### **Materials**

- Chart paper
- Markers

### **Advanced Preparation**

- Teacher should be familiar with different poetic styles. You can reference the language arts lesson plans on poetry in the section for fourth grade.
- Teacher should study multiple sabads of Gurū Nānak that fall under the theme of Nām/Remembrance, Nature, Equality, Ritualism, Justice, and more. Sabads from the So'darwlessons and Bābar Bāñī should be heavily utilized.

### **Engagement (15-20 minutes)**

- Begin the class by asking children if they have a favorite poem. Have them share the name and the gist of the poem and ask them why it's their favorite and what about the way the poem is **written** is interesting to them. Let children share their thoughts openly and try to question them to bring out examples of the particular writing style of the poem.
- After they are done sharing their thoughts and you feel that you have had a healthy discussion of poetry writing styles, review intensely what a metaphor is and also further discuss why you are discussing this in a Khālsā School Language Arts class. The hope is that students will be able to say that bāñī uses metaphor.
  - **Metaphor (ਰੂਪਕ ਅਲੰਕਾਰ)**: Describing something by comparing it to another object or thing without using "like" or "as" (The moon was a shining jewel.)
  - Source: <http://en.wikipedia.org/wiki/Metaphor>

### **Exploration (35 minutes)**

- Now explain to children that you are going to begin a unit on figurative language. The purpose of the unit is two-fold.
  - To introduce the children to different sabads of Gurū Nānak's bāñī and to explore the different themes in his bāñī.
  - To help the children to focus on one theme and write commentary in Pañjābī.
- After you explain that to them let them ask you questions. You can also ask them questions as to how they want to go about learning this.
- The ideal way would be to let children research and explore some sabads on their own and for you to provide them with some examples as well.
- Once you've had a substantial discussion, ask children to get into groups of three to four.
- Ask them to brainstorm themes or ideas (in Pañjābī) that they have understood/realized through their Sikh Virsā class on Gurū Nānak's travels and also through reading they may have already done. They should also tap into their understanding of Āsā kī Vār through their previous Language Art classes.
- Ask children to give examples (in Pañjābī) that express the concept of the themes.
- Then ask them to present and write their separate themes on charts. Buzz words words from presentation should be noted so the themes can be used in other classes.

### **Explanation/Extension (5-10 minutes)**

- Ask children to begin thinking of a theme that they want to concentrate on to start researching sabads that they can use.

- Remind them that as they research sabads they should think about the figurative language that Gurū Nānak is using to strengthen his ideas/views. Tell each child to bring one sabad written by Gurū Nānak to the next class.

**Evaluation (On-going)**

- Evaluation will be ongoing and will lead to the writing and theme-based presentation pieces in Pañjābī. Pay attention to discussion and add information in individual portfolios where you see progress in children's learning.

## Teacher Resources

### Pañjābī Poetic Aesthetic forms

Each word, phrase, line, verse are a witness of the aesthetic beauty contained within the Gurū Granth Sāhib. The aesthetics can certainly be found throughout, however, it seems one of the reasons these forms were used was to convey a thought, a message. The Gurūs were not necessarily writing for themselves to fulfill some poetic impulse but rather directly for their audience. They understood very well the psyche of those to whom they were speaking. They understood the experiences, the emotional states, and social, political and religious environment of their audience. Therefore, they explained their message in ways and methods with which their listeners already had a close emotional rapport. They used the same type of tunes, the same type of rhythms so that what they wanted to share was not something foreign or something their audience could not relate to. The images they created, the pictures they painted, the analogies, the similes, the metaphors, and the examples they used were a part of the common man's experience. When the common person read the Gurū's Word he could identify with it as to how it related to the different aspects of his life and it was therefore easier for them to comprehend the true message. The Gurūs used examples from all spheres of life: nature, culture, human relationships etc. The Gurūs did what no other can claim. They brought about revolutionary change through these innovative methods and thus infused a new spirit into the common man. Below are some examples of the different types of aesthetic forms that can be found within the Gurū Granth Sāhib.

**a) Alliteration (ਸ਼ਬਦ ਅਲੰਕਾਰ)** – This is the most popular form where there is an occurrence of the same sound at the start of words. The words are close and are repeated to form a melodious expression, which is easy to remember, for example:

ਸੁਰ ਸਰੁ ਸੋਸਿ ਲੈ ਸੋਮ ਸਰੁਪੋਖਿ ਲੈ ਜੁਗਤਿ ਕਰਿ ਮਰਤੁ ਸੁ ਸਨਬੰਧੁ ਕੀਜੈ ॥ (ਮ: ੧, ਪ. ੯੯੧)

[Burn off the mainsprings of passion, and strengthen the attributes of Truth: this verily, is the inhalation and exhalation of breath; and let poise be the holding of the breath.]

**b) Expressions of Praise (ਉਪਮਾ ਅਲੰਕਾਰ)** – This is the form of simile, where one thing is compared to another. For example:

ਧਨੁ ਜੋਬਨੁ ਅਰੁ ਫੁਲੜਾ ਨਾਠੀਅੜੇ ਦਿਨ ਚਾਰਿ ॥

ਪਬਣਿ ਕੇਰੇ ਪਤ ਜਿਉ ਢਲਿ ਢਲਿ ਜੁਮਣਹਾਰ ॥

(ਮ: ੧, ਪ. ੨੩)

[Wealth, the beauty of youth and flowers are guests for only a few days.

Like the leaves of the water lily, they wither and fade and finally die.]

**c) Metaphorical expression (ਰੂਪਕ ਅਲੰਕਾਰ)** – This is the application of a word or phrase to something that it does not apply to literally. This form is beautifully used throughout Gurbāṇī. Example: "gẏco rṅg." the items used in a prayer called Ārtī where a plate with an oil lamp

ਗਗਨ ਮੈ ਥਾਲੁ ਰਵਿ ਚੰਦੁ ਦੀਪਕ ਬਨੈ ਤਾਰਿਕਾ ਮੰਡਲ ਜਨਕ ਮੋਤੀ ॥ (ਮ: ੧, ਪ. ੬੬੩)

[The sky is a plate, the sun and moon the oil lamps and the stars the pearls.]

**d) Expressions of Analogy (ਦ੍ਰਿਸ਼ਟਾਂਤ ਅਲੰਕਾਰ)** – In this form one thing is compared to another to make its meaning more lucid. For example, Gurū Sāhib tells of the suddenness of death in the following manner:

ਭਾਈ ਰੇ ਇਉਂ ਸਿਰਿ ਜਾਣਹੁ ਕਾਲੁ ॥

ਜਿਉ ਮਛੀ ਤਿਉ ਮਾਣਸਾ ਪਵੈ ਅਚਿੰਤਾ ਜਾਲੁ ॥

(ਮ: ੧, ਪ. ੫੫)

[O my brothers, just like this, see death hovering over your own heads! Just like this fish; unaware, the noose of death descends upon them.]

**e) Expressions of logic (ਕਾਵਯਲਿੰਗ ਅਲੰਕਾਰ)** – This form is used when through a given method the meaning is confirmed or substantiated.

ਅਸੰਖ ਜੋਗ ਮਨਿ ਰਹਹਿ ਉਦਾਸ ॥ ਅਸੰਖ ਭਗਤ ਗੁਣ ਗਿਆਨ ਵੀਚਾਰ ॥ ਅਸੰਖ ਸਤੀ ਅਸੰਖ ਦਾਤਾਰ ॥

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[There are countless {ogis, whose minds remain detached from the world. There are countless devotees contemplate the wisdom and virtues of the Divine. There are countless the holy, countless the givers. There are countless heroic spiritual warriors, who bear the brunt of the attack in battle. There are countless who silently meditate on Divine love.]

**f) Critical or Sarcastic expressions (ਵਕ੍ਰੋਕਤੀ ਅਲੰਕਾਰ)** – Here the form appears to be one of sarcasm or criticism. However, the underlying meaning or message behind the surface is quite deep. For example:

ਤੂੰ ਸੁਣਿ ਹਰਣਾ ਕਾਲਿਆ ਕੀ ਵਾੜੀਐ ਰਾਤਾ ਰਾਮ ॥

ਬਿਖੁ ਫਲੁ ਮੀਠਾ ਚਾਰਿ ਦਿਨ ਫਿਰਿ ਹੋਵੈ ਤਾਤਾ ਰਾਮ ॥

(ਮ: ੧, ਪ. ੪੩੮)

[O black deer, listen: why are you so attached to the orchard of passion?

The fruit of sin is sweet for only a few days, and then it grows hot and bitter.]

**g) Active expressions (ਸ਼ਿਖਲਾਮੂਲਕ ਅਲੰਕਾਰ)** -

ਸੁਣਿਆ ਮੰਨਿਆ ਮਨਿ ਕੀਤਾ ਭਾਉ ॥ ਅੰਤਰਗਤਿ ਤੀਰਥਿ ਮਲਿ ਨਾਉ ॥

(ਮ: ੧, ਪ. ੪)

[Listening and obeying with love and humility in your mind,

cleanse yourself with the Name, at the sacred shrine deep within.]

**h) Confrontational or Contradictory Expressions (ਵਿਰੋਧਮੂਲਕ ਅਲੰਕਾਰ)** – These appear as such on the surface; however at a deeper level the contradiction doesn't actually exist.

ਸਾਗਰ ਮਹਿ ਬੂੰਦ ਬੂੰਦ ਮਹਿ ਸਾਗਰੁ, ਕਵਣੁ ਬੂਝੈ ਬਿਧਿ ਜਾਣੈ ॥”

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[The drop is in the ocean, and the ocean is in the drop. Who understands, and knows this.]

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