

Grade: 6

Course: Virṣā (ਵਿਰਸਾ)

Lesson Number: 10

Unit Name: Ḍhāḍhī Vār (ਢਾਢੀ ਵਾਰ)

Title: Ḍhāḍhī Vār Form

Standards

Standard 5: The Ḍhāḍhī Vār Form

- Students can sing, translate, and recite a few songs sung in Ḍhāḍhī Vār form.
 - Students learn audio recognition of Ḍhāḍhī Vār form, in addition to its history and details. The students will learn the history, purpose, importance, and even current role as a form of passing historic tradition.

Objectives

1. Students are exposed to the Ḍhāḍhī Vār form and have the opportunity, to listen and translate a Vār with the help of the teacher.
2. Students will create a Vār-type poem using the life of one of the Gurūs that they learned about as part of the ten Nānak (ਨਾਨਕ) unit.

Prerequisites

- Understanding of spoken and written Pañjābī (ਪੰਜਾਬੀ).

Materials

- Tape/CD player or computer with speakers
- Print-outs of Vār
- Readings

Advanced Preparation

- The teacher should choose a Vār from the resource attached.
- The teacher should familiarize him/ herself with the Vār that they want the students to listen to and also on information about Ḍhāḍhī Vār.
- The teacher should have these Vār's printed out and ready for distribution.
- The teacher should have pictures of instruments printed, preferably in color.
- The teacher should read the second lesson in this unit.

Engagement (15-20 minutes)

- If possible, begin your class with a Ḍhāḍhī jathā (ਜਥਾ) singing a Ḍhāḍhī Vār. If you are not able to invite a jathā pick a good piece that you can play for your students. Some examples are given in the Teacher Resources.
- It is recommended that you pick a Vār that you feel your students will be able to relate to. One way to gauge this is to pay special attention to class discussions and pick a Vār based on that.
- After they are done listening to the audio or to the jathā ask the students if they know what they just heard. Try to get them to say a Ḍhāḍhī Vār.
- Once it is established that it is a Ḍhāḍhī Vār you can begin discussion.

Exploration (35 minutes)

- Explain to students what a Vār is (reading attached).

- Following that, give them some history on *Dhāḍhīs*. Include Gurū Harigobind Sāhib's (ਗੁਰੂ ਹਰਿਗੋਬਿੰਦ ਸਾਹਿਬ) role in the development of *Dhāḍhī* and use of the *Saraṅgī* (ਸਾਰੰਗੀ).
- Now hand out the *Vār* that you heard and go over it together as a class. Have students take turns reading it.
- If you cannot find a copy of the *Vār* that you just heard, use a *Vār* from the book in the teacher resource.
- After reading it, ask students to give you a general idea of what they understood.
- Help them along and provide a synopsis of what the *Vār* is expressing before you move on.

Explanation/Extension (5-10 minutes)

- Ask children to take the *Vār* home and work on a translation of the *Vār* to be discussed as the whole group in the next class on *Dhāḍhī Vār*.
- To help them with a translation the teacher should either go over words that he/she think may be difficult or should provide students with a table of difficult words with a translation.
- Also tell them that as they are going through the Ten Nānaks unit they should be paying special attention as they will choose to write a *Vār* style poem on the life of one of the *Gurū Sāhib*.

Evaluation (On-going)

- Collect the finished translation in the next class and look for accuracy and understanding.

Teacher Resources

Reading

Vār (ਵਾਰ)

The word *Vār* comes from Sanskrit (संस्कृत), in which, it is referred to as *Vāri* (ਵਾਰੀ), the brave and *Vairī* (ਵੈਰੀ), the enemy, or in other words, one side striking and the other defending. In the Pañjābī (ਪੰਜਾਬੀ) language, the word *Vār* has several different meanings such as: to strike, to attack, war, to surround in a war situation, to stop, to defend, to sacrifice, repetition, to close a door, days of the week, to praise, etc. *Vār* is a well-known form of Pañjābī poetry as well. Due to its popularity with the common folk and its authenticity, Gurū Nānak Sāhib (ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ) along with other *Gurūs* utilized it as a medium to convey their message. Even though this poetic form is included in, and identified with folk songs, it still stands out independently and maintains its own importance. Bards (ਢਾਢੀ) usually performed these *Vārs*. The typical theme in these *Vārs* was of battles and dynastic feuds, of issues of honor fought at the point of the sword and of romantic love.

The *Gurūs* employed this particular form, as opposed to *Kisse* (ਕਿੱਸੇ) or *Jaṅgnāme* (ਜੰਗਨਾਮੇ). In a typical *Kissā*, the theme is of man against society and if man doesn't get what he wants, namely his beloved, then he rejects all of society. In a *Jaṅgnāmā*, there is a description and details of a battle, one side either wins or loses and that's the end of it. In a *Vār*, however, the battle between the opposing forces is endless. Even after one side has conquered the other, the fight still continues. The theme in the *Vārs* of the *Gurūs* is to take the worldly, social perspectives and utilize them in a manner that they can be used to understand the nature of spiritual experience. In this manner, through spiritual experience, the battle with the worldly attachment, *Māiā* (ਮਾਇਆ) and the five *vikārs* (ਵਿਕਾਰ) (*kām* - ਕਾਮ, *krodh* - ਕ੍ਰੋਧ, *lobh* - ਲੋਭ, *moh* - ਮੋਹ and *ahamkār* - ਅਹੰਕਾਰ) ensues. The *Vār* describes the internal conflict and confrontation among the attributes of a *Gurmukh* (ਗੁਰਮੁਖ) and a *Manmukh* (ਮਨਮੁਖ) and through this insight of the spiritual doctrine, guidance is given to the individual. Typically, *Vārs* are composed in the form of *paūrīs* (ਪਉੜੀ). Gurū Arjan Sāhib (ਗੁਰੂ ਅਰਜਨ ਸਾਹਿਬ) during the compilation of the Gurū Granth Sāhib (ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ) added *saloks* (ਸਲੋਕ) of the first four *Gurūs* to the *paūrīs* of the *Vārs* (those not composed by him) and later it is said Gurū Harigobind Sāhib added a regional tune to each *Vār*.

Adapted from <http://www.sikh-heritage.co.uk/arts/musicPunjab/Music%20of%20Punjab.htm>

Dhādhī (ਢਾਢੀ)

Another distinct group, which emerged in the age of the *Gurūs*, was the *Dhādhīs* (named for the small drum, *Dhād* - ਢਡ, which accompanied their songs). Gurū Harigobind Sāhib (ਗੁਰੂ ਹਰਿਗੋਬਿੰਦ ਸਾਹਿਬ) fostered these singers. While *Marāsīs* (ਮਰਾਸੀ), also singers, were Muslims, *Dhādhīs* were not confined to a particular religious affiliation. *Sūfī* (ਸੂਫੀ) *Dhādhīs* sang in praise of a Divine Beloved while Sikh *Dhādhīs* specialized in martial ballads called *Vārs*. The *Sūfī Dhādhīs* usually performed at the *Mazārs* of saints and at *Melās* (ਮੇਲਾ) and festivals while the Sikh *Dhādhīs* sang mainly at the *Gurduārās* (ਗੁਰਦੁਆਰਾ). In modern Pañjāb (ਪੰਜਾਬ), both *Sūfī* and Sikh *Dhādhīs* are still very much part of the musical scene.

The *Dhādhīs* are an integral part of Gurmat Saṅgīt (ਗੁਰਮਤ ਸੰਗੀਤ). Gurū Nānak Sāhib himself used to call himself a *Dhādhī* of Vāhigurū (ਵਾਹਿਗੁਰੂ).

At the command of Gurū Harigobind Sāhib, the *Dhādhīs* refined their repertoire. Their songs came to deal exclusively with tales of heroism and valor and they accompanied the armies of the *Gurū* and sang to hearten the men and women. Two *Dhādhīs* of that age are still remembered by name: they were Bhāī Nāthā (ਭਾਈ ਨਾਥਾ) and Bhāī Abdullah (ਭਾਈ ਅਬਦੁੱਲਾਹ). The latter was a gifted poet and sang his own compositions in the *Gurū's* court. These inspiring songs have come down through the ages. However, it must be noted that the singing of *Vārs* (as these heroic ballads are called) has changed over the centuries. The *Dhādhīs* once sang only verses from the Gurū Granth Sāhib (ਗੁਰੂ ਗ੍ਰੰਥ ਸਾਹਿਬ); the contemporary *Dhādhīs* repertoire has broadened to include many kisse and romances.

Some literary forms that are in Gurū Granth Sahib are: Ghoṛīā (ਘੋੜੀਆ), Chant (ਛੰਤ), Vār Sat (ਵਾਰ ਸਤ), Thitī (ਥਿਤੀ), Rutī (ਰੁਤੀ), Bārah Māhā (ਬਾਰਹ ਮਾਹਾ), Karhale (ਕਰਹਲੇ), Vaṇjārā (ਵਣਜਾਰਾ), Birhārē (ਬਿਰਹਰੇ), Alāhaṇīā (ਅਲਾਹਣੀਆ), Añjulī (ਅੰਜੁਲੀ), Sad (ਸਦ), Pahare (ਪਹਰੇ), Din-Raiṇī (ਦਿਨ ਰੈਣਿ), Vār (ਵਾਰ) and Sohilā (ਸੋਹਿਲਾ).

Adapted from: Sikh Research Institute's Poetic Forms Paper



Sikh *Dhādhī jathā* performing inside a *Gurduārā*



Des Rāj Lakhane (ਦੇਸ ਰਾਜ ਲਖਨੇ) - *Sūfī Dhādhīs*



Courtesy: <http://www.aimrec.com/images/instruments-sarangi.jpg>

Books

- Dḥāḍhī Giānī Daiā Siṅgh ‘Dilbar,’ Vārām te Prasaṅg (Bhāg Dūjā), Ḍā. Catar Siṅgh Jīvan Siṅgh, Ammrītsar, 2006.



Courtesy: <http://www.aimrec.com/images/instruments-sarangi.jpg>

Books

- Dhāḍhī Giānī Daiā Singh ‘Dilbar,’ Vārām te Prasaṅg (Bhāg Dūjā), Ḍā. Catar Singh Jīvan Singh, Ammrītsar, 2006.

Gurū Teghbahādar Sāhib (ਗੁਰੂ ਤੇਗ਼ਬਹਾਦਰ ਸਾਹਿਬ)

Bābā Bakāle (ਬਾਬਾ ਬਕਾਲੇ), was the only clue given by Gurū Harikrishan Sāhib (ਗੁਰੂ ਹਰਿਕ੍ਰਿਸ਼ਨ ਸਾਹਿਬ) for his successor. As this word reached the village Bakālā, twenty-two individuals including Dhīr Mal (ਧੀਰ ਮਲ), the grandson of Gurū Harigobind Sāhib (ਗੁਰੂ ਹਰਿਗੋਬਿੰਦ ਸਾਹਿਬ), set up shop and claimed themselves as the ninth *Gurū* (ਗੁਰੂ). The Sikhs were in great confusion as they could not know who the real *Gurū* was.

Makkhan Shāh (ਮਖੌਨ ਸ਼ਾਹ) of Jhelam (ਝੇਲਮ) district was a trade merchant. When his vessel full of merchandise was sinking, he had invoked Gurū Nānak Sāhib (ਗੁਰੂ ਨਾਨਕ ਸਾਹਿਬ) and vowed to offer five hundred gold coins if the vessel reached the shore. Makkhan Shāh came to the village of Bakālā to pay his offering to the *Gurū*. He was surprised to find that twenty-two Sodhīs (ਸੋਢੀ) had installed themselves as *Gurūs*. In that state of confusion and uncertainty, he resolved to try the pretenders. He thought to put two coins before each impostor and the real *Gurū* being the searcher of hearts, would ask for the balance of his promised offering. He visited all the impostors and made each of them offering of two gold coins, but none of them asked for the balance.

He then inquired if there was any one else in Bakālā. Someone informed him about Gurū Teghbahādar Sāhib. Makkhan Shāh went and as usual made his offering of two gold coins. Upon this Gurū Teghbahādar Sāhib asked where the balance of five hundred gold coins, he had promised when the ship was sinking, were? Makkhan Shāh was delighted and prostrated himself before the *Gurū*. He then went to the roof of the house and screamed, “*Gurū Ladho! Gurū Ladho!*” (ਗੁਰੂ ਲਾਧੋ, ਗੁਰੂ ਲਾਧੋ). I have found the *Gurū*! I have found the *Gurū*!

Gurū Teghbahādar Sāhib was the fifth and the youngest son of Gurū Harigobind Sāhib and was born on first of April, 1621 to Mātā Nānakī (ਮਾਤਾ ਨਾਨਕੀ) at Ammritsar (ਅੰਮ੍ਰਿਤਸਰ), Gurū ke Mahal (ਗੁਰੂ ਕੇ ਮਹਲ). He was married to Mātā Gujri (ਮਾਤਾ ਗੁਜਰੀ), daughter of Lāl Cand (ਲਾਲ ਚੰਦ) of Kartārpur (ਕਰਤਾਰਪੁਰ) in Jalandhar (ਜਲੰਧਰ) district. After Gurū Harigobind Sāhib left, he, with his mother Mātā Nānakī and his wife, went to live in Bakālā.

Makkhan Shāh’s discovery of the genuine *Gurū* put an end to the pretensions of the false *Gurūs*. Dhīr Mal could not reconcile with the situation and was determined to snatch the Gurūship by force. One day he communicated his feelings to his *masand* (ਮਸੰਦ), Shīhām (ਸੀਹਾਂ) who promised to put an end to his enemy (*Gurū*). Accordingly the *masand*, along with a score of people, set forth to kill the *Gurū*. He fired and the bullet struck *Gurū Sāhib*’s shoulder without causing serious injury. The *Gurū*, however, remained calm and full of composure. The other men plundered the property of the *Gurū* and went away.

When Makkhan Shāh heard of this incident, he proceeded with a body of Sikhs (ਸਿਖ) to Dhīr Mal’s residence. In fear for his life, Dhīr Mal closed his doors, but they burst them open and seized him and his accomplices, tied his *masand*’s hands behind his back, and brought them before the *Gurū*. They brought back all the property of the *Gurū* and in addition also took Dhīr Mal’s property. They also brought back the original copy of the Ādi Granth (ਆਦਿ ਗ੍ਰੰਥ) which was in the possession of Dhīr Mal and placed it before *Gurū Sāhib*. The *masand* Shīhām fell at the feet of the *Gurū* and asked for forgiveness for his misdeeds. The *Gurū* pardoned the *masand* and ordered Makkhan Shāh to return all the property of Dhīr Mal including the Ādi Granth. He explained to Makkhan Shāh and his other

Sikhs that Gurū Nānak Sāhib gave them the wealth of Nām (ਨਾਮ) which was sufficient for all their wants.

When Gurū Harigobind Sāhib shifted his headquarters to Kīratpur (ਕੀਰਤਪੁਰ), most of his disciples had also moved to that place with him and the Harimandar Sāhib (ਹਰਿਮੰਦਰ ਸਾਹਿਬ) at Ammritsar fell ultimately into the hands of the impostors like Harjī Mīṇā (ਹਰਜੀ ਮੀਣਾ). In November 1664, Gurū Tegh̄bahādar Sāhib went to Ammritsar. He took *isnān* (ਇਸਨਾਨ) in the *sarovar* (ਸਰੋਵਰ), but the *pujārīs* (ਪੁਜਾਰੀ) closed the doors of the Harimandar Sāhib to him. He saluted it and remarked that it was they who were rotten within, who through greed of offerings, had entered the temple. When the news spread, the people of Ammritsar went in a body and poured their souls at his feet. The women of the city took the lead and went to *Gurū Sāhib* singing all the way to the village Vallā (ਵੱਲਾ) where he stayed in the humble abode of a devout disciple Mātā Hariām (ਮਾਤਾ ਹਰਿਆਂ). The Master blessed the women of Ammritsar and Ammritsar itself. On seeing their devotion he blessed them with these words, “Vāhigurū’s (ਵਾਹਿਗੁਰੂ) love and devotion shall ever abide among you.”

Leaving Ammritsar the *Gurū* passed through the Mājhā (ਮਾਝਾ) and Mālṽā (ਮਾਲਵਾ) regions before reaching Kīratpur sometimes in May, 1665. He attended the last rites of Rājā Dīp Singh (ਰਾਜਾ ਦੀਪ ਸਿੰਘ) of Bilāspur (ਬਿਲਾਸਪੁਰ) and expressed his desire to build a new settlement near Kīratpur. He also showed his inclination to buy suitable land for that purpose. On learning this, the Rājā (ਰਾਣੀ) of Bilāspur offered to donate the site of Makkhovāl (ਮੱਖੋਵਾਲ). The offer was accepted, but was duly purchased and the foundation stone of the new settlement, Cak Nānakī (ਚਕ ਨਾਨਕੀ) was laid in June, 1665, after the revered name of *Gurū Sāhib*’s mother. In the course of time, a beautiful town called Anandpur (ਅਨੰਦਪੁਰ) grew up around it.

After founding the new settlement, the *Gurū* did not stay there long. However, he entrusted the construction work to his trustworthy followers. It is said that the *Gurū* undertook his tours of the east in response to the invitation of his Sikhs from that area—Bhāi Bulakkī Dās (ਭਾਈ ਬੁਲੱਕੀ ਦਾਸ) and Bhāi Hulās Cand (ਹੁਲਾਸ ਚੰਦ) from Dhākā (ਢਾਕਾ), and Bhāi Darbārā (ਦਰਬਾਰਾ) and Bhāi Cain Sukh (ਚੈਨ ਸੁਖ) from Paṭnā (ਪਟਨਾ). These Sikhs had met the *Gurū* at Kīratpur and asked him to visit their land in the east with his family. The *Gurū* left Anandpur in August, 1665.

After leaving Anandpur he passed through Ghanaulī (ਘਨੌਲੀ), Ropar (ਰੋਪੜ), Ḍaḍḍumājṛā (ਡੱਡੂਮਾਜਰਾ) and Luṅg (ਲੁੰਗ) village and then reached Paṭiālā (ਪਟਿਆਲਾ) state. Here, the people of a certain area complained to him that they did not have drinking water nearby and for that purpose they had to travel a long distance. There was a well nearby, but its water was brackish and unwholesome. The *Gurū* told them to remember Vāhigurū with a true and genuine heart, then draw water, and they would find it pure and sweet. From that day the well yielded sweet water and is known as *Gurū*’s well.

He then proceeded to other areas, where he gave religious instructions wherever he stopped and instructed the people not to worship idols and tombs, but worship only the formless Vāhigurū. He passed through several villages where a great concourse of people awaited him and to whom he spoke of truth. He then went to Sābo kī Talvaṇḍī (ਸਾਬੋ ਕੀ ਤਲਵੰਡੀ), now known as Damdamā (ਦਮਦਮਾ) and then traveled further where he continued to share the message of truth and love.