

Sri Guru Granth Sahib: Parkash & Gurgadee Diharas

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*Gurpurab*¹ is the term Sikhs use to celebrate events relating to our Guru. The *Gurpurab* of the highest significance relates to our present *Guru – Guru Granth Sahib Ji*. Sikhs celebrate two *purabs* relating to the *Guru Granth Sahib – Pehla Parkash Dihara* and *Gurgadee Dihara*. The *Parkash Dihara* (literally installation day) refers to the incident when the *Pothee Sahib* (as the *Granth Sahib* was called then) was completed by Guru Arjun Dev Ji at Ramsar and installed for the first time at the Golden Temple in Amritsar. Baba Budha Ji was installed the first *Granthee* (minister of the *Granth*). Guru Arjun Dev paid obeisance (*matha tekna*) and the *Pothee* became a permanent feature of Sikh *diwans* from then on. The *Gurgadee Dihara* refers to the incident of Guru Gobind Singh re-compiling, at Sabo Ki Talwandee, the *Pothee Sahib* (by adding the *Banee* of Guru Teg Bahadur) and installing it at Nader Sahib. The tenth Guru paid obeisance, installed Bhai Mani Singh as the *Granthee*, and declared that from then on, the Guru of the Sikhs would be in the form of the *Shabad* within the *Guru Granth Sahib Ji*.

The months of September and October saw Sikhs all over the world celebrate these two *Diharas*. This article is written in the celebratory mood of these *Diharas* – particularly *Gurgadee Dihara* which sees its three hundred and fifth year in 2013 – with a view of providing a brief overview relating to *Gurbanee* and the *Granth Sahib*.

Understanding the Structure of GGS.

The *Guru Granth Sahib* contains 1430 pages of *Gurbanee*. The *Granth* is organized into 31 chapters based on 31 *Raags*². Some of these 31 *Raags* have sub-*raags* or *misrat* (combined) *rags*³ which makes the total *raags* into 48⁴. The final verse of the *Guru Granth Sahib* “*Sabhaiy Putar Ragan Key Aatharan Dus Vees*” GGS page 1430 certifies this. Translated literally “the family of *raags* herein are eighteen, ten and twenty.” The verse “eighteen, ten and twenty” represents a poetic way of indicating a total of 48 *raags* since the three counts add up to 48. The *banee* within each *raag* is

¹ The word *purab* literally means an incident of importance. The prefix *Gur* is used to denote the incident’s link to the Guru.

² The 31 *Raags* and their sub-*raags* (in parentheses) in the order that they appear in the GGS are as follows: Sri, Majh, Gauree (Guareri, Cheti, Bairagan, Purbee, Malwa, Dekhni), Assa, Gujree, Devghandaree, Bihagra, Vadhans (Dekhni), Sorath, Dhanashree, Jaitsree, Todee, Bairari, Tilang, Suhee, Bilawal (Dekhni), Gaund, Ramklee (Dekhni), Nat Narayan, Malee Gaura, Maru (Dekhni), Tukhari, Kedara, Bhairon, Besant, Sarang, Malar, Kanra, Kalyan, Parbhati (Dekhni), Jaijawanti.

³ , The *misrat* *raags* in the GGS are (i) Gauree Maajh, (ii) Assa Kafee, (iii) Tilang Kafee, (iv) Suhee Kafee, (v) Suhee Lalit, (vi) Bilawal Gaund, (vii) Maru Kafee, (viii) Basant Hindol, (ix) Kalyan Bhopali, (x) Parbhati Bhibhas and (xi) Asawaree (within Assa).

⁴ Total (as illustrated in footnote 2 above) is 31 main *raags*, 11 sub *raags*, and six additional *raags* to create the *misrats* namely Kafee, Lalit, Hindol, Bhopali, Bhibhas and Asawaree. Total *raags* 48.

arranged in the order of the Gurus. Guru Nanak's followed by Guru Angad's and so on.. The *banee* of the Gurus is further arranged in this poetic order – *shabads*, *astpadees*, *chants*, and *vaars*. Then comes the *banee* of the Bhagats. The Guru Granth Sahib contains the *banee* of six Gurus – Gurus Nanak, Angad, Amardas, Ramdas, Arjun and Teg Bahadur⁵. Guru Angad Dev's *banee* consists of *saloks* only – all of which are incorporated in the *vaars*. The GGS further has the *banee* of 16 Hindu and Muslim *bhagats*. It further has the *banee* of ten *Bhatts*⁶ (contemporaries of Guru Arjun and originating from south India), two *ragees* / *kirtenias* of Guru Arjun's time (Bhai Satta and Bhai Balwand), one poet (Sundar), and Bhai Mardana. Amongst the Gurus, the most number of *shabads* belong to Guru Arjun followed by Guru Nanak and the least to Guru Teg Bahadur.⁷ Amongst the *bhagats*, Kabeer has the most, with some *bhagats* having only a single *shabad*.⁸

The above mentioned information is contained in the heading of every *shabad*. For instance: the heading *Bilawal Mahala 1 Chant Dekhni* (GGS page 843) means the *shabad* comes from the *Bilawal raag* chapter. *Dekhni* indicates a sub-*raag* namely Southern *Bilawal* or *Karnatik Bilawal* as opposed to Northern *Bilawal* or what is now called Hindustani *Bilawal* (and was hence sung in *Karnatik Bilawal* originally upon composition), and is the *banee* of the 1st Guru. *Chant* tells us the kind of poetic order namely that the *shabad* is written in six lined rhyming verses. *Dupdey*, *Chaupdey* and *Astpadee* would mean 2, 4 and 8 lined rhyming verses respectively. At the end of every *shabad* there is a numeral or a number of numerals as shown for instance in this *pangktee* taken from GGS page 848:

⁵ The remaining Gurus did not compose *Gurbanee*, and Guru Gobind Singh's writings are said to be found outside the *Guru Granth Sahib*. In the mid 1800s, writings attributed to the tenth Guru were compiled into a collection titled *Bachittar Natak Granth* (BNG). The subject matter of these writings is vast, ranging from Godly praise and rewrites of mythology to historical narratives. A large portion of the writings in the BNG appears to be written by poets other than the Guru – some contemporary to the Guru and some that came much after him. The name gives an indication that the contents are less spiritual and more mythological/historical. In the early 1900s some Sikh groups, re-named the BNG as *Dasam Granth* and some have installed it in *Gurdwaras* beside the *Guru Granth Sahib*. This move resulted in intense controversy within the Sikhs. A positive result of this controversy was that the BNG, after being given such prominence has undergone intense scrutiny by Sikh scholars and theologians over its contents. Such scrutiny has established fairly certainly that less than five percent of BNG can be attributed to the tenth Guru, that major portions propagate ideas that go against the tenets of the *Guru Granth Sahib*, and that moves to bring BNG into prominence is inspired either by anti-Sikh elements or sheer ignorance amongst Sikhs themselves. The Sikh Rehat Maryada is clear that no other book can be installed parallel with the *Guru Granth Sahib*.

⁶ The *Bhatt banee* takes the poetic form of *Swayeas* – an intricate and highly rhythmic form of poetry. Bhai Gurdas ji has used *Swayeas* as his choice poetic measure.

⁷ The *banee* of the Gurus in the GGS (number of *shabads* in parenthesis) is as follows: Guru Nanak (947), Guru Angad (63), Guru Amardas (969), Guru Ramdas (639), Guru Arjun (2312), Guru Teg Bahadur (115).

⁸ The *banee* of the Bhagats and others in the GGS (number of *shabads* in parenthesis) is as follows: Kabeer (534), Fareed (123), Bhaatts (123) Namdev (62), Ravidas (40), Satta Balwand (8), Sundar (6), Tarlochan (5), Dhanna (4), Beni (3), Mardana (3), Bheekhan (2), Jaidev (2), Surdas (2) and one each for Sadhna, Sain, Ramanand and Pipa ji.

This is an intricate counting system deployed by Guru Arjun when he compiled the *Pothee Sahib* to keep count of *shabads* by *Gurus* or *Bahagats* in particular poetic orders. This *shabad* is therefore the fourth one by the same Guru in the current context, second in the running poetic order, 5th in the sub heading, and 9th in the chapter. This counting system has made it difficult for anyone to adulterate the *Granth* by adding or subtracting *shabads*.

Most *shabads* in the GGS have a *rahao* line. Literally, *rahao* means ‘to pause’. But *rahao* in a *shabad* does *not* mean to pause. There is no need for the reader to pause at a particular line. To understand what *rahao* stands for one need to look at the context of a *shabad*. Just like the word “stop” means just that. But when one sees this sign at a road junction for instance, it has to be understood contextually – within the context of a road, a junction and vehicle driving individuals. Contextually it means stop, look left and right, give way to who has right of way, and then *go* (ironical, because ‘to go’ is the exact opposite of stop). If we took the literal meaning of stop to mean stop, all road junctions would be full of stopped traffic, and every junction would be a parking lot. To provide another instance, the word “stop” in a telegram or telex message means end of the sentence and not that the reader has to stop reading there. If the literal meaning was taken, no telegram would be read beyond its first sentence.

Every *shabad* in the GGS has three main contexts. First it is poetry. Second it aims to render a message. And third, it is a musical composition. *Rahao* thus has three meanings – one for each of these contexts. Every poetic composition has a title; hence *rahao* is the title of the poetry that forms the particular *shabad*. Since the title line of the *shabad* is used to denote the writer, the *raag* and sometimes the *taal*, the title of the poetry had to be placed within the *shabad* as the *Rahao* line. So essentially, the *Rahao* is the title of the poetry of the *shabad*,

Second, every *shabad* has a core message around which sub-messages revolve. In this context, *Rahao* means the core message, summary meaning or gist. The rest of the *shabad*’s multiple messages revolve around or further explain and exemplify the *rahao*. Hence the best way to understand a *shabad* is to first understand the *rahao* - once you get the core message, the rest of the messages fall into place. So in this sense, the *Rahao* line is the core message.

Third, the *shabad* is a musical composition. In Indian classical music, the order of singing a musical piece is *asthai* and *antra*. There is usually one *asthai* and multiple *antras*. One starts singing with the *asthai* and goes to *antra* 1, returns to *asthai* and goes to *antra* two, returns to *asthai* and proceeds to *antra* 3 and so on. The song must start and end with the *asthai*. So in this (musical) context, *rahao* means *asthai*. The *rahao* is the line one should use to start singing the *shabad*. It makes perfect sense to do this because the *asthai* contains the gist of the meaning and all the remaining lines (as multiple *antras*) will further help the listener understand the message of the *shabad*. A majority of our *ragees* go against this principle – they pick and choose their own *asthai* by taking the

catchiest line, the line that fits easily into their chosen tune, or a line that is most simple in its understanding. As if kirten was a jingle. The *deras* have descended even further: they *compose* their own *asthai*, called *dhaarna* and sing that as the chorus of the *shabad* that they are singing. The *dhaarna* is called *Kachee Banee* (since the wording is self-constructed and composed by the *dera* singers)⁹. The commercialization of *kirten* has resulted in this rather unholy practice. A great majority of our *ragees* further do not sing the *shabad* in the *raag* it was composed by the Gurus. Such a rendition requires effort, and our *ragees* take the easy way out by fitting *shabads* into tunes that are ready made for them either by the film industry, *ghazal* singers or pop/folk musicians. A good majority of *ragees* master no more than 4 or 5 *raags* and fit every *shabad* into these.¹⁰ The *dera* singers have again taken this transgression a step further: they have discarded *raags* all together (some ‘sants’ are openly heard demeaning *raags* and ridiculing those who use them) and have adopted the *dholki chimta*¹¹ “kirten”¹² called “*jotian dian dhaarna*.”¹³

⁹ An example is as follows: *Asthai: Mein Sobha Sun Kay Aiya, Ucadar Babe Nanak Da. Antra: Uoch Apaar Beant Swami, Kaon Janey Gun Terey. Gavtey Udrey Suntey Udrey, Binse Pap Ghanere*. The Antras are from *Gurbani*, from a *shabad* which is the composition of Guru Arjun and appears on page 802 of GGS. But the entire wording of the *Asthai* is created by the singers and hence NOT *Gurbani*. This is the standard form of *dera kirten*. The Sikh Rehat Maryada, as certified by the Akaal Takhat states clearly that such a practice is un-acceptable. It is criticized as *manmat* and deemed to go against the principles of *Gurmat*. The keen listener will readily note that the *Asthai* degrades the level of spirituality that is found in Guru Arjun’s *shabad*. This *asthai* further distorts the meaning of the Guru’s *shabad*. In most cases the *asthai* has nothing to do with the core messages of the *shabad*. Guru Arjun’s *shabad* is about the unfathomable glory God, the creator. The bogus *asthai* (translation: I have come back from hearing that the position of Baba Nanak is high) makes it seem that the *shabad* is in self praise (Guru praising himself) ! Something the Gurus never indulged in. Its semantics are virtually nonsense: “I have come back”, from where?

¹⁰ *Raags* have orders of difficulty. Relatively easier *raags* are known as light *raags* (*Kalyan* for instance) and are favorites of entertainers of lay audiences. Another common and light *raag* is *Bhairavi* (not found in the GGS but used extensively by *kirtenias*). A good number of the *raags* in the GGS are of the complex order. The GGS starts with *Sri Rag* – which is considered to be the most difficult to render. *Ramkalee*, *Jaijawante*, *Vadhans*, *Maajh* are amongst the other difficult ones.

¹¹ In the world of Indian classical music (which is deftly applied by our Gurus in the GGS), the *dholkee* and *Chimta* are absolute misfits. The author would venture far enough to say that the *dholkee* is anti-thesis to *raag* and *taal*, while the *Chimta* destroys them both. No classical beat can be created on the *dholki*, and or *chimta*. This is because the variety of *bols* (sounds) that can be created from these are extremely limited. Hence their use in folk songs, bolian and dance only. How these lowly “instruments” crept into our *raag* and *taal* based kirten system is reflective of the level of musical ignorance that is prevalent within the Sikh community. The Sikhs are the only religious group that is blessed with a scripture that is deeply imbued in Godly music, yet we have somehow managed to descend to such musical lows.

¹² Some *deras* introduced the term “*Gargajj Kirten*” to refer to such style. Since “*gajj*” means to roar or to thunder, it was perhaps meant to indicate the inspirational aspect of their style. It seems clear that the inventors of such terminology had little understanding of the subtlety of music, the sweet stirrings of *gurbanee*, and the softness of melody – all of which combine to create heavenly *kirtan* as envisaged by our Gurus.

¹³ This type of “kirten” is a further degradation of the type as described in footnote 7 above. Here, not only is a bogus *asthai* created by the singer, but some or all lines of the *antra* are fictitious as well. *Dera* singers are frequently heard mixing one or two *Gurbani pangktees* with 6 or 7 of their own. Some don’t even

The language and grammar of the GGS is a subject of its own. There is a whole host of languages and dialects in the GGS – the most common is *Brej Bhaashaa*, also known as *Sant Bhaashaa*. This is a blend of a number of regional languages and has a style that is suited for spiritual, poetic and musical uses all rolled into one. This style is dominant enough to even appear in *shabads* that use foreign languages. For instance Guru Nanak’s *shabad* in Persian in *Tilang Raag* on page 721 in GGS uses the *Brej* version of Persian and not pure Persian per se. Guru Arjun has also used a fair amount of ancient languages – *sanskrit, prakrti and gatha*.

Understanding the History of Gurbanee.

The origin of *Gurbani* as coming from the source, or root or the Creator Himself is provided by Guru Nanak in his verse in *Tilang Raag* as follows:

Jaise Mein Aivey Khasam Kee Banee, Teisra Karee Gyaan Vey Lalo.” GGS pg 722. Meaning, the *Banee* as I say comes to me from the Master, and I say it just as it comes.

Extrapolating this verse, we can roughly figure the process of the composition of *Gurbanee*. Guru Nanak, in deep contemplation and deep communication with God is stirred to sing His praises. The nature and substance of the praise would determine the poetic structure. And the manner of Guru Nanak’s emotions as connected to the substance of the subject matter of the Godly praise would determine the choice of *raag*¹⁴. As the composition formed in Guru Nanak’s inner being, he requested Bhai Mardana to provide the background notes of the particular *raag*, and then proceeded to sing the composition within the parameters of the music. Guru Nanak’s spiritual discipline, and more importantly, his vision and mission (of eventually linking the Sikh soul and spirit to the *Shabad*) required that the *Banee* be recorded – something which he did personally and kept with him on person at all material times. Bhai Gurdas provides testimony of this fact in *Bhaiji’s* writing to describe at least two events: Guru Nanak’s travels and the succession ceremony. Bhai Gurdas ji writes for instance of Guru Nanak’s dialogue with the learned Islamic leaders of Mecca and Medina;

*“Puchn Gal Imaan Dee, Kazee Mulan Ekathey Hoe.
Vadda Saang Vartayea Lakh Na Sakey Kudrat Koe.
Puchan Phol Kitab Nu, Hindu Vadda Key Musalmanoey.
Baba Akhey Hajian, Shubh Amlan Bajho Dono Roey.”*

bother to include any *Gurbani* at all. That a wide majority of the modern *sangat* is *Gurbanee*-illiterate is the reason why we fall prey to such “kirten” or *chimta dholkee* noise passing off a music.

¹⁴ Every *raag* has a different *rus* (essence, taste, feeling, mood). The intended emotions of a particular *raag* are created within the listener upon correct rendition. For example *Bhairaon’s* *rus* is love, *Bhariavi’s* is adornment and *Jaijawanti’s* is *Vairaag* (detached love).

Translated: And the Kazis and Mullas gathered to engage Guru Nanak in a spiritual discourse. They said despite all their efforts, none could understand Nature. And they asked Guru Nanak, please research your book and tell us which way of life is superior – the Hindu way or Muslim one? Baba replied, Oh Hajjis, from the point of view of virtuous deeds, both are lacking.” Two points are clear – one that Guru Nanak carried a “book” on his person during his travels, and two, that His answer as condensed (by Bhai Gurdas) talked about deeds. Bhai Gurdas has summarized, but it is likely that Guru Nanak referred to a number of *shabads* from his written collection that talked about virtuous deeds (it is very likely he recited parts of *Assa di Vaar* here, because some of its *saloks* address this issue of deeds and because we know the dialogue took place immediately after the morning Muslim prayer (which coincides with *Asa Di Vaar* time) in the precinct of the local mosque). Guru Nanak also had a dialogue relating to the creation of the universe, and it is likely he referred the Mullahs to *Oangkar Bane* in *Raag Ramkli* (GGS page 929) Bhai Gurdas also records that when the *Gurgaddi* was passed from Guru Nanak to Bhai Lehna, the ceremony involved, amongst other things the offering of a *paisa*, circumambulation and the handing over of the ‘book of *bane*.’ This is how *bane* got passed from one Guru to the succeeding one, who in turn added their own.

The question of *bhagat bane* remains. A majority of the *Bhagats* mentioned in the GGS were cotemporaries of each other as *Gurbanee* provides the evidence in the form of each mentioning the other including cross mentions¹⁵. Some (Fareed for instance) preceded Guru Nanak by more than a century. There is record of Guru Nanak stopping at the ashrams of these *Bhagats* or their successors during his vast journeys. There is record of dialogues (either with the *Bhagats* of the GGS or their followers) and Guru Nanak collected the *bane* of these *bhagats*. His collection was highly selective, though. He chose writings that were in line with *Gurbanee* beliefs. For instance, Kabeer’s writings in the *Beejak Granth* (used by his followers today) are up to ten times the volume that is found in the GGS. Guru Nanak included his selection of *bhagat bane* in his *pothi*. When the *pothis* (books) eventually got to Guru Arjun, he decided to compile it into one main volume – the *Pothee Sahib*, rearranged the *bane* in the format as described above, added his own, that of his contemporary *bhagats*, edited and clarified those portions of the *bane* of the *bhagats* that had potential of being misunderstood. For two years at Ramsar, the Guru narrated the *Pothee Sahib* verse by verse and Bhai Gurdas transcribed it. The *Pothee Sahib* had 915 pages and 5751 *shabads*. Once completed, the Guru checked and signed the seal of approval by writing out the *Manglacharan* (opening verse) from *Ek Oangkar* to *Gurparsaad* in his own handwriting. This *Pothee Sahib* (also called *Kartarpuree Bir* (volume) because that is where it is currently kept) had 30 *raag* chapters. It was then installed at Darbar Sahib. The date was 1st of Bhadon month. The year was 1661 .

¹⁵ For instance, Bhagat Ravdas on page 1106 has this sentence in his *shabad*: *Namdev, Kabeer, Tirlochan, Sadhna, Sain, Tarey*. On page 972, Bhagat Namdev writes: *Kehet Namdev Suno Tirlochan, Balak Palan Paudealey*.

Towards the final two years of Guru Gobind Singh's life, the tenth Guru re-compiled the *Pothee Sahib*. He had the entire *granth* re-written because Guru Teg Bahadur's *banee* had to be inserted in a variety of places.¹⁶ A new rag chapter (*Jaijawanti*) was added by Guru Gobind Singh which contains the *banee* of Guru Teg Bahadur only. This work took nine months at Sabo Kee Talwande with the Guru narrating and Bhai Mani Singh transcribing. This *bir* has 31 raag chapters in 1430 pages. It was installed at Nader Sahib and is sometimes called the *Damdami Bir*. Guru Gobind Singh gave it the name we use today – *Guru Granth Sahib* after dictating to the Sikhs that he was passing on, that there would be no physical human Guru after him, and that the *Shabad* within the *Granth* would be the eternal living Guru of the Sikhs.

Understanding *Gurbanee* as Guru

This command of Guru Gobind Singh is often described as the starting point of a revolutionary idea in human spirituality relating to *Shabad* Guru (literally the *word* as the Guru). Yet the *Guru Granth Sahib* can be traced back to *Pothee Sahib*, and the *Pothee Sahib* to the *Pothi* which Guru Nanak regularly wrote in, carried on his person and passed on to succeeding Gurus. The concept of *Shabad* Guru is similarly traced back to Guru Nanak. The tendency is for Sikhs to think and conceptualize the Guru physically in the form of Guru Nanak till Guru Gobind Singh, and only think of *Shabad* from the starting point of *Guru Granth Sahib*. But *Gurbanee*, Sikh philosophy and the teachings of our Gurus do not transcribe to this view. When Guru Nanak had his discourse with the Yogees, they raised the question of the Guru and asked him

‘*Kavan Guru Jis Ka Tu Chela*’ (GGS page: 942) Translation: What sort or who is the Guru whose disciple you are. And Guru Nanak replied:

Shabad Guru Surat Dhun Chela. Translation: The *Shabad* is my Guru and my contemplation (mind) its follower.

The fourth Guru made it clear : *Banee Guru, Guru Hai Banee, Wich Banee Amrit Sarey*: (GGS page 982) Translation: The *Banee* is the Guru, and the Guru is *Banee*, the whole of the nectar of spirituality is within the *Banee*. So it is evident that even during the physical life spans of our ten Gurus, the *shabad* within them was considered the Guru. Now this *shabad* is within the *Guru Granth Sahib*. From within the souls and spirits of the ten masters, the same *shabad* now resides within the Godly parameters of the messages of the *Guru Granth Sahib*. As the daily *ardas dohera* goes: *Jo Prabh Ko Mil Bo Chahey, Khoj Shabad Mei Lei*. Translation: And he who desires to meet with God, research / find Him within the *Shabad*.

¹⁶ The view that Guru Arjun left some blank pages at the end of the *Pothee Sahib* to include the *banee* of the succeeding gurus is wrong because the ninth guru's *banee* is included *not* at the end, but in a variety of places within most of the 30 *raags*.

The physical existences of the Gurus – as important as they were in bringing about the spiritual awareness that embodied Sikhi – still take a step back when the existence of the *shabad* within all then of them is considered. As Satta and Balwand say in their Ramklee Vaar about the Gurus up until their time:

Jot Oha, Jugat Saye, Sei Kayan Fir Palteeah. GGS pg 966. Translation: Their (meaning the first to the fifth Guru) methods were similar, the light within them (*shabad*) was one and the same, only their physical forms (bodies) changed.

There were many who witnessed daily, served closely and saw repeatedly the physical Gurus with their own eyes, but only those who could see and get to the *Shabad* within them were transformed. Prithi Chand, had a maternal grand father (Guru Amardas, father (Guru Ramdas), a brother (Guru Arjun), and a nephew (Guru Hargobind) as Gurus. He was born and stayed most of his life within the confines of a Guru household. The physical presence of four Gurus was available for him, yet he remained a sworn enemy of the *Guru Ghar*, because he was unable to see the *Shabad* within and beyond the physiques of the four physical Gurus that nature bequeathed into his fate. The same can be said of countless other beings who were not able to go beyond the physical. On the other hand, there were those who never met the Gurus in person, but were able to be touched by the *Banee, or Shabad*. Guru Amardas captures this as follows:

Satgur No Sab Ko Dekhda, Jeta Jagat Sansar. Dithiya Mukat Na Hovae, Jichar Shabad Na kre Vichar. (GGS page: 594) Translation: Everyone here does see the True Guru. But seeing will not provide emancipation / salvation that will only happen when the *shabad* is contemplated upon.

Sikhs and the Guru.

The 305th anniversary of the *Gurgaddee Dihara* should inspire the Sikh to get connected to the Guru. This can be achieved by self reading, understanding, knowing or researching the GGS. It would be most beneficial if every Sikh would undertake to read or listen to the entire *Granth* for the year that begins with the 305th anniversary and ends with the 306th. It works out to four pages per day. Better still, read these four pages from a *Teeka*¹⁷, or translated version. Given the technology that exists, the GGS and a variety of transliterations, translations and audio versions are available at our fingertips. End.

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¹⁷ If one has to recommend a Teeka (Punjabi translation, none beats Prof Sahib Singh's Darpan). English translations are aplenty ranging from Manmohan Singh's early translation to Sant Singh's simplified one.