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# A Deeper Look Into Raag Prabhati

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### **Abstract**

The purpose of this paper is to analyze Raag Prabhati. This involves understanding the fundamental aspects of the raag as well as its mishrat forms. While this paper begins with a literature review on Raag Prabhati, the end goal is to compare two of Raag Prabhati's mishrat raags: Raag Prabhati Bibhas and Bibhas Prabhati. These mishrat raags are described as mirror images of each other. This phenomenon is not common in Gurmat Sangeet, so this research concerns the purpose of Bibhas Prabhati and Prabhati Bibhas in Gurbani.

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## Table of Contents

- I. Abstract
- II. Introduction
- III. General Information about Raag Prabhati
  - A. Raag Prabhati
    - 1. General Information
    - 2. Analysis of Bani in Raag Prabhati
  - B. Raag Prabhati Dakhni
    - 1. General Information
    - 2. Analysis of Bani in Raag Prabhati Dakhni
  - C. Raag Bibhas
  - D. Raag Prabhati Bibhas
    - 1. General Information
    - 2. Analysis of Bani in Raag Prabhati Bibhas
  - E. Raag Bibhas Prabhati
    - 1. General Information
    - 2. Analysis of Bani in Raag Bibhas Prabhati

## Introduction

In the conversation about music theory, it is imperative to maintain resources about Gurmat Sangeet and raag theory. This allows for greater conversation to occur surrounding Gurmat Sangeet and other kinds of music theory. For example, recognizing similarities between western music theory and Gurmat Sangeet may also provide a deeper understanding of Shabad Kirtan.

To spur this dialogue, the key phrases seen in Gurmat Sangeet will be defined. These phrases will be utilized to review literature surrounding the Raag Prabhati.

The first concept explored is a shudh raag versus a mishrat raag. A shudh raag is the pure form of a raag. Therefore, mishrat raags are variations of the pure forms of a raag. These variations include geographical variations in a raag, two raags mixed together to form a mishrat raag, or a structural variation in a raag.

Next, the pehar time system in Gurbani is explored. This time system divides one day into eight separate sections. The pehar time system divides raags by which time in the day they are sung.

Fundamental aspects of raags are also discussed. This involves the ascending scale (Aroh) and descending scale (Avroh). The most used note (Vadi) and second most used note (Samvadi) are also key features of each raag. Varjit surs (unused notes) will also be noted.

The classification of the number of notes within a raags ascending and descending scale will be mentioned. This is known as the Jaati. Audav refers to the usage of five different notes. Shaudav refers to the usage of six different notes in the scale. Sampooran is utilized to describe the usage of seven different notes within the scale. The format Audav-Sampooran would refer to five notes in the ascending scale and seven notes in the descending scale.

## Review of Literature

### Raag Prabhati

#### 1. General Information

Raag Prabhati has unique aspects that can be easily overlooked. For example, two of Prabhati's mishrat raags, Prabhati Bibhas and Bibhas Prabhati, are mirror images of each other (K. Singh 332, 356). This phenomenon is not seen anywhere else in Gurmat Sangeet. So knowledge of the core aspects of the raag is required to explore further nuances.

Raag Prabhati is meant to be sung in the morning. In the Pehar time system, which designates when raags are sung, Prabhati is sung between 6-9 am (K. Singh 330). This is further indicated by the definition of "Prabhat": early morning. Prabhati is the 30th shudh raag in Guru Granth Sahib Ji and appears on Ang 1327-1352 in Sri Guru Granth Sahib Ji ("Prabhati"). There are two forms of Raag Prabhati. One form is classified in the Bhairav Thaata which has the vakrit notes of r and d ("Thaata"). The other, more widely accepted form, is classified in the Kalyan Thaata (K. Singh 330).

The more widely accepted form of Raag Prabhati includes all shudh notes. The aroh is ਸ ਰ ਗ, ਪ ਯ ਸ, and the avroh is ਸ ਨ ਯ ਨ ਪ ਗ ਰ ਸ. The vadi is ਸ and the samvadi is ਪ. It has an Audav-Shaudav Jaati ("Raag Prabhati"). The Mukh Ang, phrases that define and provide uniqueness to the raag, include: ਪ ਯ ਸ ਨ ਯ ਨ - ਪ, ਗ ਪ ਨ ਯ - (K. Singh 330). These phrases provide insight on the nature of the raag and which parts of the scale predominate when the raag is performed.

Regarding the emotional aspect of the raag, Prabhati is meant to show devotion and faith in an entity. The devotion displayed in this raag stems from the writer obtaining knowledge or understanding ("Prabhati").

#### 2. Analysis of Bani in Raag Prabhati

This is the first shabad that Guru Nanak Dev Ji wrote in the shudh raag on ang 1327. It helps set the tone for future shabads in Raag Prabhati.

ਪ੍ਰਭਾਤੀ ਮਹਲਾ ੧ ॥

ਤੇਰਾ ਨਾਮੁ ਰਤਨੁ ਕਰਮੁ ਚਾਨਣੁ ਸੁਰਤਿ ਤਿਥੈ ਲੇਇ ॥

ਅੰਧੇਰੁ ਅੰਧੀ ਵਾਪਰੈ ਸਗਲ ਲੀਜੈ ਖੇਇ ॥੧॥

ਇਹੁ ਸੰਸਾਰੁ ਸਗਲ ਬਿਕਾਰੁ ॥

ਤੇਰਾ ਨਾਮੁ ਦਾਰੂ ਅਵਰੁ ਨਾਸਤਿ ਕਰਣਹਾਰੁ ਅਪਾਰੁ ॥੧॥ ਰਹਾਉ ॥

ਪਾਤਾਲ ਪੁਰੀਆ ਏਕ ਭਾਰ ਹੋਵਹਿ ਲਾਖ ਕਰੋੜਿ ॥

ਤੇਰੇ ਲਾਲ ਕੀਮਤਿ ਤਾ ਪਵੈ ਜਾਂ ਸਿਰੈ ਹੋਵਹਿ ਹੋਰਿ ॥੨॥

ਦੂਖਾ ਤੇ ਸੁਖ ਉਪਜਹਿ ਸੂਖੀ ਹੋਵਹਿ ਦੂਖ ॥  
 ਜਿਤੁ ਮੁਖਿ ਤੂ ਸਾਲਾਹੀਅਹਿ ਤਿਤੁ ਮੁਖਿ ਕੈਸੀ ਭੂਖ ॥੩॥  
 ਨਾਨਕ ਮੂਰਖੁ ਏਕੁ ਤੂ ਅਵਰੁ ਭਲਾ ਸੈਸਾਰੁ ॥  
 ਜਿਤੁ ਤਨਿ ਨਾਮੁ ਨ ਉਪਜੈ ਸੇ ਤਨ ਹੋਹਿ ਖੁਆਰ ॥੪॥੨॥

This shabad begins by saying that Waheguru's name is a Jewel and Waheguru's grace is the light that shines where there is awareness. The word ਸੁਰਤਿ directly translates to awareness or understanding. Guru Ji juxtaposes this state of understanding with the state of darkness that the world is in. In a short line, Guru Ji expresses that the entire world is immoral and imperfect. The word ਬਿਕਾਰੁ is vague due to its wide range of definitions including "evil," "immoral," a "flaw," or even a state of "deterioration" (Hora). While this line may sound nihilistic, Guru Ji continues in the Rahao Line by providing the solution to this darkness. Guru Ji writes that Waheguru's name is the only cure and furthers by showing that Waheguru's worth is not even comprehensible. Here, a key characteristic of Raag Prabhati is outlined. Shabads in Raag Prabhati contain analysis of negative concepts, however the shabad will have a net positive tone. This stems from the devotional nature of Raag Prabhati which is clearly shown in both the beginning and end of the shabad.

In the third stanzaic phrase, Guru Ji notes the emotional states that humans live in, revolving between both pain and happiness. Guru Ji uses a metaphor saying that the mouth that praises Waheguru does not suffer from hunger. This synecdoche makes the reader contextualize the metaphor on a larger scale to conclude that an individual that does not remember Waheguru's name will suffer. Guru Nanak Dev Ji concludes the shabad with this thought.

The topics mentioned in the first shabad are found in future shabads. The juxtaposition between the flawed world and the truth of Waheguru's name is prevalent within shabads in Raag Prabhati. This is demonstrated when Guru Nanak Dev Ji writes that the world is polluted, and only Waheguru is pure. Similar to the first shabad, ਗੁਰ ਸਬਦੀਂ is stressed to remember Waheguru.

ਜਗੁ ਖੇਟੈ ਸਚੁ ਨਿਰਮਲੇ ਗੁਰ ਸਬਦੀਂ ਵੀਚਾਰਿ ॥  
 ਤੇ ਨਰ ਵਿਰਲੇ ਜਾਣੀਅਹਿ ਜਿਨ ਅੰਤਰਿ ਗਿਆਨੁ ਮੁਰਾਰਿ ॥੪॥

Similarly, another shabad in Raag Prabhati also highlights the importance of remembering Waheguru's name, as Guru Arjun Dev Ji writes that one's mind becomes "steady and stable" when they chant naam (1339).

ਹਰਿ ਹਰਿ ਨਾਮੁ ਜਪਹੁ ਮੇਰੇ ਭਾਈ ॥  
ਸਗਲੇ ਰੋਗ ਦੇਖ ਸਭਿ ਬਿਨਸਹਿ ਅਗਿਆਨੁ ਅੰਧੇਰਾ ਮਨ ਤੇ ਜਾਈ ॥੧॥ ਰਹਾਉ ॥

Another notable thread between shabads in Raag Prabhati is the motif of coming into the world and going out of the world. Guru Nanak Dev Ji writes:

ਬਿਖੁ ਖਾਣਾ ਬਿਖੁ ਬੋਲਣਾ ਬਿਖੁ ਕੀ ਕਾਰ ਕਮਾਇ ॥  
ਜਮ ਦਰਿ ਬਾਧੇ ਮਾਰੀਅਹਿ ਛੂਟਸਿ ਸਾਚੈ ਨਾਇ ॥੨॥  
ਜਿਵ ਆਇਆ ਤਿਵ ਜਾਇਸੀ ਕੀਆ ਲਿਖਿ ਲੈ ਜਾਇ ॥  
ਮਨਮੁਖਿ ਮੂਲੁ ਗਵਾਇਆ ਦਰਗਹ ਮਿਲੈ ਸਜਾਇ ॥੩॥ (Guru Nanak Dev Ji)

Here, Guru Ji addresses the concept of death, saying that people eat poison, speak poison, and take poisonous actions. Those people are punished as Death's door. Guru Ji writes that people's actions are recorded over their lifetime.

## **Raag Prabhati Dakhni**

### **1. General Information**

Dakhni raags are mishrat raags that are geographical variations of a shudh raag based on how the raag would be sung in South India. Prabhati Dakhni is one of the six dakhni raags that Guru Nanak Dev Ji contributed to. By doing this, Guru Nanak Dev Ji was not only able to connect with the North Indian communities through writing Bani in nineteen shudh raags, but he was able to connect with South Indian communities as well (K. Singh 346).

Prabhati Dakhni could be based on Raag Prabhatrangni which has a scale of ਸ ਮ ਰ ਗ ਮ ਪ ਸੰ - ਸੰ ਨ ਧ ਪ ਮ ਗ ਰ ਸ. In Gurmat Sangeet, one form of Raag Prabhati is written in 'Sur Simran Sangeet.' Raag Prabhati Dakhni is classified in Todi Thaata with ਰ and ਗ Komal and ਮ Teevar. The Vadi and Samvadi are consistent with Raag Prabhati, and the Jaati is Shaudav-Sampooran (K. Singh 346, 347).

Another form of Raag Prabhati Dakhni, it is classified in Asavari Thaata, ਗ, ਧ, and ਨ are komal, and the Jaati is Sampooran. The scale is ਸ, ਮ ਰ, ਗੁ ਮ ਪ, ਨੁ ਧੁ ਪ, ਸੰ - ਸੰ ਨੁ ਧੁ, ਪ ਮ ਗੁ, ਰ ਸ. The Mukh Ang is ਸ, ਮ ਰ, ਗੁ ਮ ਪ, ਨੁ ਧੁ ਪ (K. Singh 347).

## 2. Analysis of Bani in Raag Prabhati Dakhni

Guru Nanak Dev Ji wrote one shabad in Raag Prabhati Dakhni which can be found in Guru Granth Sahib Ji on Ang 1344.

ਪ੍ਰਭਾਤੀ ਮਹਲਾ ੧ ਦਖਣੀ ॥  
 ਗੋਤਮੁ ਤਪਾ ਅਹਿਲਿਆ ਇਸਤ੍ਰੀ ਤਿਸੁ ਦੇਖਿ ਇੰਦ੍ਰੁ ਲੁਭਾਇਆ ॥  
 ਸਰਸ ਸਰੀਰ ਚਿਹਨ ਭਗ ਹੂਏ ਤਾ ਮਨਿ ਪਛੇਤਾਇਆ ॥੧॥  
 ਕੇਈ ਜਾਣਿ ਨ ਭੁਲੈ ਭਾਈ ॥  
 ਸੇ ਭੁਲੈ ਜਿਸੁ ਆਪਿ ਭੁਲਾਏ ਬੁਝੈ ਜਿਸੈ ਬੁਝਾਈ ॥੧॥ ਰਹਾਉ ॥  
 ਤਿਨਿ ਹਰੀ ਚੰਦਿ ਪ੍ਰਿਥਮੀ ਪਤਿ ਰਾਜੈ ਕਾਗਦਿ ਕੀਮ ਨ ਪਾਈ ॥  
 ਅਉਗਣੁ ਜਾਣੈ ਤ ਪੁੰਨ ਕਰੇ ਕਿਉ ਕਿਉ ਨੇਖਾਸਿ ਬਿਕਾਈ ॥੨॥  
 ਕਰਉ ਅਢਾਈ ਧਰਤੀ ਮਾਂਗੀ ਬਾਵਨ ਰੂਪਿ ਬਹਾਨੈ ॥  
 ਕਿਉ ਪਇਆਲਿ ਜਾਇ ਕਿਉ ਛਲੀਐ ਜੇ ਬਲਿ ਰੂਪੁ ਪਛਾਨੈ ॥੩॥  
 ਰਾਜਾ ਜਨਮੇਜਾ ਦੇ ਮਤੀ ਬਰਜਿ ਬਿਆਸਿ ਪੜਾਇਆ ॥  
 ਤਿਨ੍ਹਿ ਕਰਿ ਜਗ ਅਠਾਰਹ ਘਾਏ ਕਿਰਤੁ ਨ ਚਲੈ ਚਲਾਇਆ ॥੪॥  
 ਗਣਤ ਨ ਗਈ ਹੁਕਮੁ ਪਛਾਣਾ ਬੇਲੀ ਭਾਇ ਸੁਭਾਈ ॥  
 ਜੇ ਕਿਛੁ ਵਰਤੈ ਤੁਧੈ ਸਲਾਹੀ ਸਭ ਤੇਰੀ ਵਡਿਆਈ ॥੫॥  
 ਗੁਰਮੁਖਿ ਅਲਿਪਤੁ ਲੇਪੁ ਕਦੇ ਨ ਲਾਗੈ ਸਦਾ ਰਹੈ ਸਰਣਾਈ ॥  
 ਮਨਮੁਖੁ ਮੁਗਧੁ ਆਗੈ ਚੇਤੈ ਨਾਹੀ ਦੁਖਿ ਲਾਗੈ ਪਛੁਤਾਈ ॥੬॥  
 ਆਪੇ ਕਰੇ ਕਰਾਏ ਕਰਤਾ ਜਿਨਿ ਏਹ ਰਚਨਾ ਰਚੀਐ ॥  
 ਹਰਿ ਅਭਿਮਾਨੁ ਨ ਜਾਈ ਜੀਅਹੁ ਅਭਿਮਾਨੇ ਪੈ ਪਚੀਐ ॥੭॥  
 ਭੁਲਣ ਵਿਚਿ ਕੀਆ ਸਭੁ ਕੇਈ ਕਰਤਾ ਆਪਿ ਨ ਭੁਲੈ ॥  
 ਨਾਨਕ ਸਚਿ ਨਾਮਿ ਨਿਸਤਾਰਾ ਕੇ ਗੁਰ ਪਰਸਾਦਿ ਅਘੁਲੈ ॥੮॥੪॥

This shabad alludes to the story of Ahlaya, the wife of Gautam Muni, and Indra. Indra disguised his appearance to mimic Gautam Muni to deceive Ahalya and take advantage of her (Kaur). When Rishi Gautam came back and saw what had happened, he cursed both Indra and Ahalya (“Story of Gautam Muni and Ahalya Devi”). Guru Nanak Dev Ji refers to this story to highlight the feeling of regret Indra had when he was punished for his wrongdoings.

The next allusion Guru Ji mentions is the story of King Harishchandra who was known for his virtues. When he was hunting, he heard many women calling out to be saved. The women were an illusion created by the lord Vighnaraj who then entered

Harishcandra's body to test his virtues. Due to this irregular experience, the King was said to have harmed the sage, Vishwamitra. To correct his wrongdoings, the King relinquished his kingdom and even sold himself and his family into slavery. However, this story concludes with Harichand receiving his kingdom once more due to his virtuous nature ("King Harichandra"). Guru Nanak Dev Ji writes that if Harichand had known about this mistake, he would not have been sold into slavery.

Guru Ji, then, recounts the story of Bal who was deceived by God in the form of a dwarf. Those who read this shabad begin to see the common thread between each of these stories: each individual faced punishment for taking actions in a situation in which they were not fully aware of their circumstances. Lastly, the story of King Janmayjaa is told. In this story, the King could not avoid his fate and committed sins that he was warned against.

To summarize the message behind these stories, one can refer to the Rahao line. Guru Ji writes, no one intentionally sins. Those who make mistakes or sin do so because Waheguru makes them so. Those who understand, understand due to Waheguru allowing them to understand.

The second half of the shabad is dedicated to Guru Ji's lesson behind the stories he recounted. He writes that one must accept Waheguru's Hukam—Waheguru's will—and speak with love. Guru Ji compares the Manmukh who is "overtaken by pain, and...regrets," to the Gurmukh who remains detached and in Waheguru's sanctuary (Sikhi To The Max, 1344).

The shabad concludes by recognizing the inevitability of making mistakes as a human. However, there is faith in Waheguru who does not make mistakes. This reasoning contextualizes the importance of remembering Waheguru which is a motif threaded throughout many shabads in Raag Prabhati as mentioned above in the analysis of Bani in Raag Prabhati.

Guru Nanak Dev Ji shows thoughtfulness in his writing when connecting to audiences through the Dakhni raags. He furthers this with his allusions to stories within the Hindu faith. In this manner, Guru Nanak Dev Ji successfully contextualizes his message within the societies he met along his udasiyan or journies.

## **Raag Bibhas**

Raag Bibhas is an Indian Classical Raag often classified in the Bhairav Thaati. There are many different forms of Raag Bibhas that have been proposed by scholars. Many of these scholars agree that Raag Bibhas is meant to be sung in the first pehar of the day—from 6-9 A.M. ("Raag Vibhas").

In one interpretation, Bibhas' scale is  $\text{ਸ ਰੁ ਗ ਪ ਧੁ ਸੰ} - \text{ਸੰ ਧੁ ਪ ਗ ਰੁ ਸ. ਰ}$  and  $\text{ਧ}$  are komal, while  $\text{ਮ}$  and  $\text{ਨ}$  are varjit notes (K. Singh 331). Interestingly, Raag Bibhas' ascending and descending scale mirror one another. It has an Audav Jaati, with a Vadi of  $\text{ਧੁ}$  and a

Samvadi of ਰੁ (“Raga Bibhas”). Most interpretations of this raag involve a Vadi of ਧੈਵਤ and a Samvadi of either ਗੰਧਾਰ or ਰਿਸ਼ਭ. The Mukh Ang are ਪ ਯੁ ਯੁ ਪ, ਗ ਪ ਗ ਰੂ ਸ (“Raag Vibhas”).

One of the most popular forms of Raag Bibhas is written in Prandit Apa Thulsi Duara’s ‘Raag Chandrikasar.’ Raag Bibhas is in Bhairav Thaata, with Komal ਧੈਵਤ and ਰਿਸ਼ਭ. The Audav Jaati is specifically referred to. Consensus grew on the validity of this interpretation of Raag Bibhas when Patvardhan Ji’s ‘Raag Vigyaan’ utilized the same version. Professor Tara Singh has utilized the same version of Raag Bibhas, reaffirming the validity of this interpretation in the context of Shabad Kirtan (K. Singh 332).

Raag Bibhas has several logical connections to Raag Prabhati, given that they are both sung in the first pehar of the day. Another similarity involves the emotional mood created by both raags. Raag Bibhas is meant to create a sense of devotion or Bhakti Ras, making it similar to Raag Prabhati’s emphasis of devotion (“Bhaktirasa”).

## **Raag Prabhati Bibhas**

### **1. General Information**

Raag Prabhati Bibhas and Bibhas Prabhati are both mixtures of Raag Bibhas and Raag Prabhati. Raag Bibhas can be found in Indian Classical music, whereas Raag Prabhati is found in Gurmat Sangeet.

In Gurmat Sangeet, Professor Tara Singh’s ‘Sri Guru Granth Sahib Raag Ratanavali’ clarifies that Raag Prabhati Bibhas is in Bhairav Thaata with an Audav Jaati. It has a scale of ਸ, ਰੁ ਗ ਮ, ਮ ਮ ਗ, ਪਗ ਰੁ ਸ, ਗ ਮ ਯੁ ਨ ਸੰ - ਸੰ ਨ ਯੁ ਪ, ਮ ਮ ਗ, ਪਗ ਰੁ ਸ. The Mukh Ang are ਸਰੁ ਗਮ, ਮ ਮ ਗ, ਪਗ ਰੁ ਸ.

In Sant Sarvan Singh Gandharav’s interpretation there are several similarities. Both interpretations agree that Prabhati Bibhas is sung in the early morning. Both also agree that ਰਿਸ਼ਭ and ਧੈਵਤ are komal. However, Sant Sarvan Singh’s version has a scale of ਸ ਰੁ ਗ ਮ, ਮ ਮ, ਗ ਪ, ਯੁ ਨ ਸੰ - ਸੰ ਨ ਯੁ ਪ, ਮ ਗ, ਯੁ ਪ, ਗ ਰੁ ਸ. Professor Kartaar Singh writes that this form of Prabhati Bibhas joins the traditional Kalyan Thaata version of Raag Prabhati in the aroh with Bibhas in Bhairav Thaata as the Avroh and is widely acknowledged as a correct interpretation of Raag Prabhati Bibhas (K. Singh 331, 332).

### **2. Analysis of Bani in Raag Prabhati Bibhas**

The first shabad in Guru Granth Sahib Ji under Raag Prabhati is in Prabhati Bibhas. Guru Nanak Dev Ji utilizes an anaphora of “ਨਾਇ ਤੇਰੈ” to call attention to Waheguru’s name in the first, second, and third Pade—stanzas. In between the first two Pade, Guru Ji writes that besides remembering Waheguru’s name, “other clever tricks are just for show” (Sikhi To The Max 1326). The Rahao line states that Waheguru Ji blesses a person and their “affairs are perfectly resolved” (Sikhi To The Max 1326). The second stanza focuses on the concept of strength and addresses the human desire for honor, glory, and physical strength in the material world. Here, Guru Ji writes metaphors that compare

Waheguru's name to physical strength and honor. The third stanza centers around the concept of finding peace and contentment. Guru Ji writes that Waheguru's name brings peace and comfort.

After addressing the many concepts humans desire in the material world, Guru Ji strays from the anaphoras in the fourth Pada. This shift calls attention to the end of the shabad, where Guru Ji concludes that while man is consumed by worldly desires, "when the call comes, he cannot delay." Guru Ji notes that the temporariness of the material world cannot provide the comfort and support that Waheguru Ji can.

ਰਾਗੁ ਪਰਭਾਤੀ ਬਿਭਾਸ ਮਹਲਾ ੧ ਚਉਪਦੇ ਘਰੁ ੧ ॥

ਨਾਇ ਤੇਰੈ ਤਰਣਾ ਨਾਇ ਪਤਿ ਪੂਜ ॥

ਨਾਉ ਤੇਰਾ ਗਹਣਾ ਮਤਿ ਮਕਸੂਦੁ ॥

ਨਾਇ ਤੇਰੈ ਨਾਉ ਮੰਨੇ ਸਭ ਕੇਇ ॥

ਵਿਣੁ ਨਾਵੈ ਪਤਿ ਕਬਹੁ ਨ ਹੋਇ ॥੧॥

ਅਵਰ ਸਿਆਣਪ ਸਗਲੀ ਪਾਜੁ ॥

ਜੈ ਬਖਸੇ ਤੈ ਪੂਰਾ ਕਾਜੁ ॥੧॥ ਰਹਾਉ ॥

ਨਾਉ ਤੇਰਾ ਤਾਣੁ ਨਾਉ ਦੀਬਾਣੁ ॥

ਨਾਉ ਤੇਰਾ ਲਸਕਰੁ ਨਾਉ ਸੁਲਤਾਨੁ ॥

ਨਾਇ ਤੇਰੈ ਮਾਣੁ ਮਹਤ ਪਰਵਾਣੁ ॥

ਤੇਰੀ ਨਦਰੀ ਕਰਮਿ ਪਵੈ ਨੀਸਾਣੁ ॥੨॥

ਨਾਇ ਤੇਰੈ ਸਹਜੁ ਨਾਇ ਸਾਲਾਹ ॥

ਨਾਉ ਤੇਰਾ ਅੰਮ੍ਰਿਤੁ ਬਿਖੁ ਉਠਿ ਜਾਇ ॥

ਨਾਇ ਤੇਰੈ ਸਭਿ ਸੁਖ ਵਸਹਿ ਮਨਿ ਆਇ ॥

ਬਿਨੁ ਨਾਵੈ ਬਾਧੀ ਜਮ ਪੁਰਿ ਜਾਇ ॥੩॥

ਨਾਰੀ ਬੇਰੀ ਘਰ ਦਰ ਦੇਸ ॥

ਮਨ ਕੀਆ ਖੁਸੀਆ ਕੀਚਹਿ ਵੇਸ ॥

ਜਾਂ ਸਦੇ ਤਾਂ ਢਿਲ ਨ ਪਾਇ ॥

ਨਾਨਕ ਕੂੜੁ ਕੂੜੇ ਹੋਇ ਜਾਇ ॥੪॥੧॥

## Raag Bibhas Prabhati

### 1. General Information

Raag Bibhas Prabhati is also a mix of Raag Bibhas and Raag Prabhati, and is not seen in Indian Classical music. In Professor Tara Singh's interpretation, the Raag is in Thaata Bhairav with komal ਰਿਸ਼ਭ and ਧੈਵਤ. The scale is ਸ ਰੁ ਗ ਪ, ਧੁ ਧੁ ਪ ਗ ਮ ਪ ਧੁ ਨ ਸੰ - ਸੰ ਨ ਧੁ ਪ, ਮ ਮ ਮ ਗ, ਪ ਗ ਰੁ ਸ and the Mukh Ang are ਗ ਪ ਧੁ ਧੁ ਪ, ਮ ਮ ਮ ਗ, ਪ ਗ, ਰੁ ਸ. The Vadi is ਧੈਵਤ and the Samvadi is ਰਿਸ਼ਭ, which gives the raag a more serious tone, given that these notes are Komal. This raag is also sung in the first pehar of the day (K. Singh 355).

### 2. Analysis of the Bani in Raag Bibhas Prabhati

Within the Bani of Guru Arjun Dev Ji in Raag Bibhas Prabhati, the devotional nature of Raag Prabhati is highlighted. Guru Arjun Dev Ji's Bani is written in the form of Astpadia. A segment from the beginning of the shabad is shown here:

ਮਾਤ ਪਿਤਾ ਭਾਈ ਸੁਤੁ ਬਨਿਤਾ ॥  
 ਚੂਗਹਿ ਚੇਗ ਅਨੰਦ ਸਿਉ ਜੁਗਤਾ ॥  
 ਉਰਝਿ ਪਰਿਓ ਮਨ ਮੀਠ ਮੇਹਾਰਾ ॥  
 ਗੁਨ ਗਾਹਕ ਮੇਰੇ ਪ੍ਰਾਨ ਅਧਾਰਾ ॥੧॥  
 ਏਕੁ ਹਮਾਰਾ ਅੰਤਰਜਾਮੀ ॥  
 ਧਰ ਏਕਾ ਮੈ ਟਿਕ ਏਕਸੁ ਕੀ ਸਿਰਿ ਸਾਹਾ ਵਡ ਪੁਰਖੁ ਸੁਆਮੀ ॥੧॥ ਰਹਾਉ ॥

In the Rahao line, Guru Ji writes that the One Waheguru is the one who knows us internally. While Guru Ji reflects the emotional attachment an individual has to worldly materials such as one's family, Waheguru is the only support and protection one has. Guru Arjun Dev Ji describes vices as thieves that Waheguru has saved him from. The shabad ends with an emphasis on Waheguru's protection.

ਇਹ ਠਗਵਾਰੀ ਬਹੁਤੁ ਘਰ ਗਾਲੇ ॥  
 ਹਮ ਗੁਰਿ ਰਾਖਿ ਲੀਏ ਕਿਰਪਾਲੇ ॥੩॥

Bhagat Kabeer Ji also wrote in Raag Bibhas Prabhati. This Bani focuses on accepting Waheguru's will to merge with Waheguru. Bhagat Kabeer Ji's devotion to Waheguru is clear within this shabad as he writes that his worries of life and death are eradicated. This shabad clearly indicates that devotion to Waheguru results in a state of bliss.

ਬਿਭਾਸ ਪ੍ਰਭਾਤੀ ਬਾਣੀ ਭਗਤ ਕਬੀਰ ਜੀ ਕੀ  
ੴ ਸਤਿਗੁਰ ਪ੍ਰਸਾਦਿ ॥  
ਮਰਨ ਜੀਵਨ ਕੀ ਸੰਕਾ ਨਾਸੀ ॥  
ਆਪਨ ਰੰਗਿ ਸਹਜ ਪਰਗਾਸੀ ॥੧॥  
ਪ੍ਰਗਟੀ ਜੇਤਿ ਮਿਟਿਆ ਅੰਧਿਆਰਾ ॥  
ਰਾਮ ਰਤਨੁ ਪਾਇਆ ਕਰਤ ਬੀਚਾਰਾ ॥੧॥ ਰਹਾਉ ॥  
ਜਹ ਅਨੰਦੁ ਦੁਖੁ ਦੂਰਿ ਪਇਆਨਾ ॥  
ਮਨੁ ਮਾਨਕੁ ਲਿਵ ਤਤੁ ਲੁਕਾਨਾ ॥੨॥  
ਜੇ ਕਿਛੁ ਹੋਆ ਸੁ ਤੇਰਾ ਭਾਣਾ ॥  
ਜੇ ਇਵ ਬੁਝੈ ਸੁ ਸਹਜਿ ਸਮਾਣਾ ॥੩॥  
ਕਹਤੁ ਕਬੀਰੁ ਕਿਲਬਿਖ ਗਏ ਖੀਣਾ ॥  
ਮਨੁ ਭਇਆ ਜਗਜੀਵਨ ਲੀਣਾ ॥੪॥੧॥

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