CHAPTER 3

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3.1 SIGNIFICANCE AND ROLE OF FOLK MUSIC IN SOCIAL CUSTOMS AND TRADITIONS

For ages, the emotional expression of the common folk has been flowering in the form of folk songs. Right from the birth of the child up to death numerous rituals and ceremonies, social customs and traditions are connected and with each ritual, ceremony, custom and tradition; folk songs are associated. The entire society and its social system come in the circumference of the folk songs. Folk songs depict a complete picture of a particular zone or region. The joys and sorrows, feelings, state of mind of the common folk, psychology, philosophy, thoughts, and religious beliefs are reflected in folk songs of a particular region. The role of the women- folk in the field of folk music is very important. As soon as the child is born, the women- folk gather and collectively sing folk songs in every region known as 'Sohar', 'Badhāiyān', 'Bhīāi', 'Suḥḍān' and 'Ranjhuṇjiṇē' in various regions such as in Mithilā, Awadh, Mandi, Kāngrā and Hamirpur respectively. In Hamirpur region, besides Ranjhuṇjiṇē, Guntrālā, Nāmkaraṇ, Annapraṣaṇ, Jamālū (Tonsure ceremony) and Jaṇeu (Yajnopaveet or the holy thread) Samskārs are solemnized. Numerous ceremonies are associated with marriage- Samskār such as Māngañi, Samuhat, Buṭṇā, Sirgundi, Vidāi and other innumerable ceremonies and folk songs are closely associated with each one of them.

Simple and straightforward, these folk songs do not hide anything. The inner strife of the real life is depicted in these. The rural women-folk, who are forbearing and patient otherwise, have been expressing through these folk songs, their grief and distress, suppressions and worries, disappointments and sorrows, problems, family quarrels, poverty, pitiable condition, pain and despairs.

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Folk music is an indispensable component of functions, fairs and festivals, associated with planting and harvesting crops. Folk songs related to religious aspect of folk life of Hamirpur region find a special place of importance. These reflect devotion and beliefs of the common folk in Deities, in ‘Kulaja’ in Mother- Nature. Social Life is inseparable from religious aspects. Love is the basis of folk life. Numerous folk songs of love and passion for lover or the beloved, love for the mother- nature; mother- land or deities are found.

Each subtle feeling of human life finds expression in the folk songs. Folk lores of Hamirpur region are full of feelings of bravery; whereas, some folk songs are full of fun and humour. The greatness of folk-poet and folk-thought is clearly reflected in the folk songs.

The social ceremonies, rituals, auspicious occasions, and the folk songs associated with these reflect our real culture. The music of masses originates from villages and depicts rural culture and life. Through these traditional folk songs, dances and folk instruments, village culture gets prominence and reverence.

Folk culture, which is a symbol of cultural heritage, a treasure, worth preserving for the generations to come, needs attention; otherwise, as already been caught in the web of Westernization, the modern generation would remain deprived of knowing and understanding the cultural heritage, the traditional sacraments, our own culture and the real way of living.

These folk- songs encourage the common folk to build up a prosperous society and confer longevity to culture and civilisation.

3.2 COLLECTION AND CATEGORIZATION OF FOLK SONGS

(A) The Collection of Folk Songs :- (Difficulties/ hindrances and Reconciliation)

The first important step in the field of Folk music, is the collection of Folk songs, which is very difficult one, the reasons being –
(a) The folk songs are present in oral tradition and that too in rural areas.

(b) The folk songs found in various books can add to the theoretical knowledge, but as the topic is related to practical aspect, the theoretical collection is one sided, lacking in the other most important aspect i.e. musical / singing part/ style of the same. It is like finding out a body without soul because music is its soul without which text is of no use.

(c) For obtaining the original folk songs, it is necessary to go in the remote villages and rural areas.

(d) The acquaintance with the typical local dialect for conversation with the people is required; the medium of documentation may be Hindi or English. However, the folk material can only be collected through fluency in local dialect.

(e) The researcher has to feel/ consider that he himself is one of them; only then, the folk lorists would tell stories or the folk women would sing/dance.

(f) The doubtful nature is another hindrance in the way of collection of folk material. Some of the folk singers have the tendency to hide original and traditional song.

(g) The women folk have this rich repertoire of folk songs, but they are of shy nature.

(h) A feeling of distrust and misconception surrounds them regarding their knowledge may not be misused or that the research fellow may not gain extensively out of their recordings.

(i) Some of them are even afraid, that they might get into some court case or so.

(j) Some folk singers, instead of singing, start telling their personal stories and problems.

(k) Hours and hours have to be spent, sometimes in vain for making them to sing.
(l) Some, instead of singing original folk, start singing modern Punjabi or Film song.

(m) Some of them have to be paid money to get something worthwhile out of them.

(n) During recordings, there has been a drawback of asking questions in between, stopping in between or relating some incident, then the whole process has to be started afresh.

(o) Some folk singers are available only in the late evenings which again creates problems for the girl-research fellows as someone is required for accompanying at odd hours and that too in remote hilly region.

(p) Songs related to particular season or time period can not be recorded in off season or festival.

(q) Another problem of forgetting the lyrics or concocting/adding lyrics of their own has been found; hence, the problem of standardised song in its original form requires re-search, re-entering into the same process.

(r) The shaky and muffled voices, the poor audibility of pronounced words due to old age also makes it difficult to get the song in its true and distinct tune and form.

(s) Similar folk songs are found in various versions, finding out the original one is again an uphill task.

(t) The tradition of Mandalis is in vogue in Hamirpur, but there are different versions of texts and tunes, sometimes the original form is deviated a bit.

(u) The advent and impact of media in remote villages too has affected the tradition of singing throughout night, finding the apt persons related to tradition, in itself is a subject of Research.

(v) The traditional songs are at diminishing stage. Old women, traditional singers and folk lorists are rarely found.

(w) The use of mobile phone as recording device does not prove to be upto the mark. One has to purchase expansive handycam and visit same places again.
A lot of patience is required in recording, re-recording, editing.

The singing communities are looked down upon by the other upper castes; hence, they hesitate in singing and feel humiliated in doing so, and hence, the priceless treasure is being lost forever.

Folk singers cannot be forced upon to sing according to the sweet will of the researcher. Either they sing when they are inspired from within or on the occasions of particular whatsoever. Hence, after waiting for months together two or three songs are collected; repetition of the same, on asking, is difficult, sung in a group these have to start from the very beginning; sometimes, it gets very difficult to understand the song, when it is sung collectively.

Solutions/ Reconcilliation of hinderances

There are, no doubt many hindrances in collection of folk songs but the solutions have to be found out. The following measures are to be adopted, methods are to be devised:

(a) For the collection of folk material the researcher has to go to remote places, villages, visit fairs and festivals, temples and so on, without it, his/her work is worthless and inaccurate.

(b) A tape-recorder or a high quality handycam has to be taken along for recordings and videography, besides other material like note book, pen pencil, blank pages etc.

(c) Visiting various places for the same song is also very important because the variation in text can only then be analysed.

(d) The knowledge of local dialect, local traditions and etiquettes is must, otherwise they consider the Researchers 'Pakhle' i.e. outsiders; or the researcher can be accompanied by a local person, well versed in village culture.

(e) Any kind of show off has to be avoided, taking interest in them, their lives and the total culture is must if material is to be obtained from them.
Their doubts are to be removed by researchers. Respectful behaviour towards them, towards their rituals and beliefs, would make the researcher their trustworthy.

The researcher has to be tactful; only that subject matter should be asked for, of which he or she (the folk singer) is master.

Trustworthy persons should accompany the researcher to get in touch with the women folk.

Their doubts are to be removed, real object of study is to be told about i.e. regarding good intention of saving folk culture from becoming extinct.

To get the desired thing/material out of them; cleverly coming to the point and persuading them to do so is very important.

If recording facility is there, then whatever is found, it may be taken as such, later on, after giving serious thought the variations be noted down and analysed and conclusions be drawn.

Time being precious, attention towards collecting the required material must be given, for that he/she must keep in mind regarding the central object of his/her study.

Once they start singing, they should be silently recorded, if they are asked to repeat the line, or about the text / meaning of the song, they get interrupted and disturbed and they have to start right from the beginning, hence they should not be intervened in between that is for the researcher to replay, evaluate or analyse.

If there is some word missing, or sounds wrong, it should not be corrected, otherwise it may lose its original meaning and effect, the songs are to be noted down as heard, no correction is to be made.

Folk songs prevalent among all castes are to be collected; later on these can be compared, whatsoever.

Seasonwise recordings should be procured; vigilance is required, the folk songs, sung in natural environment and the instruments are to be picturised for their authenticity.
The name, profession, age, sex, address of the folklorist or the folk singer are to be noted and mentioned in footnotes which makes the work more authentic.

The songs recorded in muffled and shaky voices can also be re-recorded, from the comparatively younger folk singers; the variations in style or other such things may be explained.

The most important is to record the folk artists above 80-90 years of age or else we may never come to know the music of their times, if they are no more.

The deviation in tune or text is to be recorded and not to be left unheard/ignored.

The emotional, musical and textual content must be maintained safely and not to be tampered with.

The soul of folk song is in its music, hence musical part, notes, rhythm, beats, words everything should be carefully notated, the Rāga and Tāla found if any, must be written alongwith it, the meaning of the text be given.

The folk songs after collection, should be carefully categorized, giving headings and subheadings, giving the background of each, when, how and why it is sung, the occasion, time etc. to be labelled as well.

Hence the collection of folk material imbibes many problems, which can be solved if the researcher has a great enthusiasm, extreme madness to work seriously with an object to do something worthwhile, eager interest, learning aptitude communication skills, convincing power, patience, quick grasping power/analysing power are required.

3.2 CATEGORIZATION OF FOLK SONGS

There are innumerable folk songs, but for methodical study, categorisation of the folk songs is very necessary. Scholars of various regions, have categorised Hindi folk songs in their own ways such as Pt. Rām Naresh
Tripathi has categorised these in eleven categories. Dr. Satyendra has categorised Braj Lok Geets in two categories from the object point of view and in six categories from subject point of view.

Sooryakaran Pārik, on the other hand, has categorised Rājasthāni folk songs in twenty nine (29) categories. which does not seem to be systematic at all. Category 1, 3, 4, 21, 22, could have been categorised under heading 'Religious Songs' category 2, 17, under 'Seasonal songs', 5, 6 under 'Ritual/Ceremonial Songs', 7, 8, 9, 11, 16, under 'Love Songs' miscellaneous and so on.
There is no order, sequence or system in the above categorisation.

Similarly in Dr. Satyendera’s categorisation Categories 1, 2 and 3 i.e. Janm Geet, Vivāh Geet and Mrityu Geet could have been merged into one category i.e. 'Sanskār Geet' on 'Sacrament Songs'. In Dr. Tripāthi’s categorisation also, the songs of Chakki and Charkhā could have been merged under Labour-songs and category no. 6 (songs related to beggars) and five (songs related to Agriculture) would have been merged under 'miscellaneous songs'- category and category No. 3 and 7 could have been placed under 'Religious songs'.

Dr. Vanshi Rām Sharmā has categorised folk-songs of Kinnaur in twenty-two categories alphabetically following the tradition of 'Motive Index of Folk Literature' by Thompson.1

Various other Scholars such as Dr. Jaikānt Mishra,2 Dr. Tej Nāriāyan Lāl Shāstri,3 Dr. Shankar Lāl Yādav,4 Dr. Govind Chātak,5 Dr. P.C. Kashyap,6 Dr. Ravinder Bhramar,7 Dr. Vishwanāth Prasād8 and Dr. Krishnadev Upadhyāya9 have also categorised folk songs in diverse ways, however:-

(a) The categorisation of folk songs of all regions can not be the same, due to peculiarities of various regions,

(b) Categories should not be too many. Folk songs should be divided under few broad categories.

(c) Folk dances or folk lore should not be mixed up with folk songs.

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1 ‘किन्नौरी लोक साहित्य’ – हो वंशी राम शर्मा, पु. ७३ - ७७
2 ‘Introduction to the Folk Literature of Mithilā’ Part – I – Dr. Jaikānt Mishra, p. 4
3 ‘सैनिकी लोकगीतों का आध्यात्मिक’ – हो नेत्र नायण लाल शास्त्री, पु. ९९ - १००
4 ‘हरियाणा का लोक साहित्य’ – हो जंकर लाल यादव, पु. १२६
5 ‘गढ्वाली लोकगीत – एक सांस्कृतिक आध्यात्मिक’ – हो गोविन्द चातक, पु. ४१
6 ‘हृदयदृश्य लोक साहित्य’ – हो पदमचंद, कार्यप, पु. ३० - ३८
7 ‘हिन्दी भविष्य साहित्य में लोक तत्त्व’ – हो रविन्द्र भर, पु. ६ - ७
8 ‘माती संस्कार शीत’ – हो विश्वनाथ प्रसाद, प्रसादपुरा (राज.)
9 ‘लोक साहित्य की भूमिका’ – हो गृहरोध उपाध्याय, पु. ६१ - ६२
(d) Political songs or contemporary songs and other regional dialect poetical compositions should not be categorised under categories of Folk songs. Those may be called regional contemporary compositions but may not be called Folk songs, because these do not fit in the definition of folk songs as these are not traditionally handed down generation to generation. Hence, the categorisation of folk songs is not an easy job because the subject matter of these songs is so widespread and extensive as Dr. Chintāmaṇi Upadhyāya puts it.1

The folk songs of Hamirpur region can be categorised under following broad categories:

(1) Folk songs associated with Social Sacraments/ rituals of different stages in life;
(2) Folk Songs Associated with Seasons and Crops;
(3) Folk Songs related to Religious Aspects of Life;
(4) Folk Songs of Love and Passion and
(5) Miscellaneous Folk Songs

Mostly all the folk songs of Hamirpur region can be categorised under these categories, which can be well understood from the following:

In remote areas, villages, where electronic media and means of recreation are titular, the women folk attend social ceremonies with great zeal and enthusiasm, take active part in each ritual and sing folk songs collectively. After departure of Barat for bride’s place, women at home dance and sing Nānu Vināyak, Jhamākdā (Bhaḍu) and do mimicry/ simulate for fun sake. Moreover, ‘Gāliān’ are sung to Purohat, Māmā Māmī, Bārātīs, Rasoīā (Boti) etc. that are very interesting. Nobody minds those ‘Gāliān’, folk women have a rich repertoire of ‘Gāliān in Hamirpur region; all this is for fun- sake.

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1 ‘लोक गीतों का वर्ण विषय इतना अधिक व्यापक है कि उनका वर्मा बनाना कठिन हो जाता है।’ ‘मालवी लोकगीत-एक विवेचनात्मक अध्ययन’—चिन्तामणि उपाध्याय, पृ ६०
Another category could have been formed for such songs, but these have been merged with Sacrament songs because these are related to various marriage ceremonies. Right from birth up to death, out of sixteen sacraments described in old scriptures, Birth, Guntar/ Punjap or Nāmkarnaṇ, Jamālū (Choodākarma) Janeoō (Upnayaṇ or Yajnopaveet, Marriage and Death; seven important Sacraments of human life have been covered under the first category and Gāliyaṇ, Jhamākḍa Swāṃg of marriage ceremony have also been conjugated under above category.

The second category is of Folk songs related to Seasons and Crops. In Himachal Pradesh, every minute of the folk life depends upon the ‘Panchāṅga’ according to ‘Vikrami Samvat’. The first month of Nav Samvat is Chaitra and in Hamirpur region, ‘Mangalmukhi’ ‘Sanhāi Caste’ and ‘Dumne’ folk singers go from house to house for the whole month of Chaitra and sing ‘Pehlā Nāun’. Then, there is Bārahmāsā singing tradition in Hamirpur. However, Satmāssās, Chhmahdiān, Chaumāse Traimāse, Ikmāse are also sung, songs related to various months are prevalent. The description of crops, fruit, flowers, vegetation, weather and natural surroundings are also found.

The third category is of Folk songs related to religious aspects. People of Hamirpur are God fearing and believe in religious worships. Folk songs related to these deities, parva, festivals and fairs, Vrat and worships are sung.

The fourth category comprises of folk songs of love and passion and the fifth one covers all miscellaneous folk songs.

The study in concerned with the Folk music as an integral part of socio-cultural life of Hamirpur region. Hence, on the one hand it unfolds social sacraments and rituals peculiar of the region and on the other, deals, in the detail, with the Folk songs associated with each social sacraments; the themes of the folk songs, lyrics, meanings and notations. Further live recordings of the folk (men and women), in the form of CDs, documentation and life sketches of folk artists have been given, thus bringing out authentic and original work.
3.2(A) FOLK SONGS ASSOCIATED WITH SOCIAL SACRAMENTS/ RITUALS OF VARIOUS STAGES OF LIFE

The references to sixteen sacraments (Sanskars) of human life are found in ancient literary works (The co-ordinated form of sanskārs is culture). These sanskārs regulated the life were followed strictly and there was a strict procedure for each one. In Hamirpur region few sacraments are observed and there are folk songs associated with these; which sung conventionally by the women folk, depict the folk- culture, customs and rituals of Hamirpur. Out of sixteen samskars such as Garbhādhān, Punsvan, Seemantonayan, Jātkarma, Nāmkaraṇ, Annaprāshaṇ, Chooodākarma, Karṇabedha, Upnayan, Vedārmbha, Samāvartan, Vivāh, Vānprastha, Sanyās and Antyeshthi; Jātkarma, Nāmkaraṇ, Annaprāshaṇ, Chooodākaran, Upnayan, Vivāh and Antyeshthi Sacraments are observed in Hamirpur region. The role of 'Purohat' (the pandit) is very important. In these Samskārs, psychological analysis of Social values is found. Ethical education is imparted through these. Folk- men and women learn to cooperate and collabo rate in social functions, a sense of fraternity and equality develops. A function in anybody's house is the function of all in Hamirpur region. Right from 'Samdhān' or the cutting of wood to other jobs, all participate voluntarily.

3.2 A (A) JĀTKARMA/ BIRTH SONGS OF HAMIRPUR REGION AND ADJOINING AREAS

The completeness of feminity/ womanhood is believed to be in motherhood; hence the occasion of becoming mother or giving birth to a child is very important, which is the cause of joy and happiness in the family. Society gives due respect to those women who are able to conceive and produce children. In Hamirpur, the birth of a boy is believed to be the occasion of singing songs, because the people of Hamirpur are conventional and rigid and firmly believe that the son carries further the family tradition. However, the birth of a girl is not considered as an occasion to rejoice, as the birth of a daughter is believed to be a burden on the parents' shoulders and heart. 'Aputrasya Griham Shoonyam' is the belief of the people of Hamirpur.
The folk songs sung on the occasion of son's birth are known as 'Ranjhunjhne' in the local dialect, the word derived from 'Raṇ Main Jujhne' which means when the son would grow up, he would be brave, courageous and valorous soldier in the battle field, as Hamirpur region is famous as 'Veer Bhumi'. Hamirpur has been a land of martyrs, who sacrificed their lives for the motherland.

There are folk songs related to various stages of process such as when the woman conceives, her various emotions and wishes are reflected in these folk songs known as 'Soohdiyan' in local dialect, which might have been derived from the word 'Sohar'. Woman feels shy, she wants to eat something different but is unable to express her wish. As the first month (of pregnancy) has started, lips have been parched and face has become pale. In the second month, the Bhāt (rice) of Charuā does not taste good, aversion and nausea towards rice has started, in the third month. The 'Khuriān' (heals) of the daughter-in-law have acquired colour. In the fourth month, breasts also started gaining colour and the secret (that she has conceived) is disclosed to 'Dārāniyān- Jathāniyān' (sisters-in-law).¹

There are other such folk songs, in which the wife addresses her husband saying that her legs have become very weak and that her back aches badly. The husband replies that there is a deep relation between both of them and that he would share all her sorrows and griefs.² In another song the pregnant daughter asks the crow to go to her mother and tell her that her daughter had a dream and saw her mother-in-law bringing green coconuts,³ in

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¹ एह जिसा फहलीया सूहलिया ऑट सुके मुख पीला ए
एह जिसा दूजीया सूहलिया चबहए दा हिया भत नी भीए
एह जिसा तीजीया सूहलिया खुसिया च रंगणी बहुआ ए
एह जिसा चौथिया सूहलिया छालिया च रंगणी आई ए
एह जिसा पंजीया सूहलिया दानीया जदानीया ने सुनाया ए

² जंघा ता होईयां कन्ना छेहल परल
पिटुटी ता होया लसकारे  एँ
मेरा ता लेता गोरिए बड़ा जो प्यार
मेरे कन्ने बोल्या मनने बोल ऐँ

³ अर्जने मेरे फीपलेे तिन बोहदा काला काम स्याम
उडेय ओँ कामा बिहिया भयमा, इक सम्भव हार नई जयम स्याम
जाई आई आलेय अम्मा जे मेरीया भीया जो सुनना होया स्याम
सुपने आई सच सुहागना, हे हे नरेल लई आई स्याम ।
which the psychological meaning of the dream is picturised, which is the indication of good news i.e. birth of the baby boy.

When the time of pregnancy ends the woman in villages particularly, is taken to Obri (or the inner room) in few places on the wall of obri, a painting is painted with cow dung and the mother to be is given Dhoopi of Dhoop of Guggal, Nakh, Nahn Saroh and yellow sarson seeds (mustard seeds). Various songs referred to Dâi (the midwife) are also found as her services are sought when the 'Noohn" is receiving labour pains and the Dâi also feels proud of being called upon, as after a son is born, to the daughter-in-law, she would get reward, presents and money. The birth songs are also known as 'Bhiaîân' or 'Hasnû Khêlû'.

'Hasnû Khêlû', 'Ranjunjhû' has arrived i.e. the newly born baby boy has arrived in the house and the 'Dâi' (midwife demands 'Badhâiân' (i.e. some gift or money on the happy occasion). The Naṇad (sister-in-law) also looks forward to 'Badhâiân' and the mother-in-law assures that they would definitely get their due share, as the newly born has come to the Rang Mahal.

Hassanû khellañu ghare aaya, Ranjjunjhañu Máyë
Hassanû khellañu ghare aaya, Dâi mangadi badhâiyan
Dâiýā jo devân sâssañ pâ pattiyân, Ťu rangmehelân jo àyâ
Hassanû khellañu ghare aaya, Naṇad mangadi badhâiyan
Naṇadâ jo devân sâssañ pâ pattiyân, Ťu rangmehelân jo àyâ

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1 पीड़े बेटी माई नी गाईब चले मेरे साथ बुलाई दाई सरब करे, कहली बोल करार  
2 तू एं जाईए रागिये, तू जाईए  
घर घर हणगी तू इस घर मरह ऐ  
को से परगहे तू लेई ए मनाड  
इसा जाईया रागिया वियो गमाजल  
इसा जाईया रागिया वियो टल्लु बेही  
बालक जनेया पर धन एं गोरी ए।  
3 हसनु खेलणु घरे आया रणजहणु गए  
हसनु खेलणु घरे आया दाई समधी बाधाईयां  
दाईया जो दे आं सास्तन पा पटिटवां  
तूं रंगमहल जो आया
The joy of the newly born baby boy is the source of many rituals, customs, auspicious occasions, social gatherings, folk songs and joyousness. Courtyards are decorated with green coloured cow dung designs. Earthen lamps are lighted, the newly born child is compared to Bāla Krishṇa and the mother to Devki.¹

¹ जन्मेता कृष्णमुग्धीं जी अजज पर देवकीया दे काहे दी में गुलंकच कणाढीयां। काहे दी ओ कटेरी जी अजज घर अजज घर देवकीया दे सेहते ही में गुलंकच कणाढीयां। केसर दी ओ कटेरी जी अजज घर देवकीया दे काहे दा करवा कन्वाली काहे नोर मंगड। मिद्रूषीया दा करवा कन्वाली जम्ना नोर मंगड़ू जी अजज घर अजज घर देवकीया दे काहे दा में पालणा कणाढीयां काहे दी ओ खेती जी अजज घर अजज घर देवकीया दे चान्य दा में पालणा कणाढीयां, रेशम दी ओ खेती जी अजज घर अजज घर देवकीया दे जी अजज घर देवकीया दे, जन्मेता कृष्णमुग्धीं जी अजज पर अजज पर देवकीया दे काहे दी हलोटेटी, काहे दे बैल बुलाए, जी अजज पर देवकीया दे स्पुने दी हलोटेटी रचे दे बैल बुलाए, जी अजज पर देवकीया दे
Janameyā Shyām murāri, k ajj ghar Debakiyā de
Kāhe di main gulchak baṇāndiyān,
Kāhe di o katori, k ajj ghar Devakiyā de
Sāhde di main gulchak baṇāndiyān,
Kessar di o katori, k ajj ghar Devakiyā de
Kāhe da main pāllaṇā baṇāndiyān,
Kāhe di o dori, k ajj ghar Devakiyā de
Channāṇe da main pāllaṇā baṇāndiyān,
Resam di o dori, k ajj ghar Devakiyā de
Janameyā Shyām murāri, k ajj ghar Debakiyā de
Janameyā Krishan murāri, k ajj ghar Debakiyā de
The songs of felicitation or the Badhai Songs are sung and Badhai Tunes are played on folk instruments like Nagada Dholak, Shehnai.¹

¹ बधाईयां सारे गाव्यां देव्यां लोकां जो बधाईयां बृजना वे तेरे जनन हे गुजरियां आधूं गुजरियां, आधूं मंगण बधाईयां बधाईयां सारे गाव्यां देव्यां लोकां जो बधाईयां
Badhāiyān sāre pindā deyān lokān jo badhāiyān
Kissnā ve tere janam te gujjariyān āiyān
Mummy no bajhāiyān Daddy no badhāiyān
Badhāiyān sāre gāwān deyān lokān jo badhāiyān
Dādi no badhāiyān Dāde no badhāiyān
Badhāiyān sāre pindā deyān lokān jo badhāiyān
Chāchī no badhāiyān Chāche no badhāiyān
Badhāiyān sāre pindā deyān lokān jo badhāiyān
Gujjariyān āiyān māŋanta badhāiyān
Badhāiyān sāre pindā deyān lokān jo badhāiyān
Various ceremonies continue until 11th or 13th day after childbirth, joy is expressed in varied series of folk songs; some of these are in question-answer form.

To the question in whose hands is the flute and in whose lap is the child, the mother replies that here is the newly born child, so the flute is in father's hand and the child is in the mother's lap. When the flute is played, 'Lāl' i.e. the child giggles and laughs. Similarly, by replacing the words 'Bābe' and 'Ammān' with 'Chāče' and 'Chāchi' and all relatives one by one the song series is carried forward.\(^1\)

Kisse hatthā bonsari-2
Kisse godi lāl ni mere nauye navele janam leya
Bāwe hatthā bonsari-2
Ammā godi lāl ni mere nauye navele janam leya
Dade hatthā bonsari-2
Dādiye godi lāl ni mere nauye navele janam leya

\(^1\) किसे हल्ला बौखरे किसे मोदी लाल
नीं मेरे नींए नवेले जनम लेया।

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Bajjan laggi bonsari-2
Khidkhid hasse lāl ni mere nauye navele janam leyā
Boobue hatthā bonsari-2
Booe godi lāl ni mere nauye navele janam leyā
Bajjan laggi bonsari-2
Khidkhid hasse lāl ni mere nauye navele janam leyā
Chāche hatthā bonsari-2
Chāchiye godi lāl ni mere nauye navele janam leyā
Bajjan laggi bonsari-2
Khidkhid hasse lāl ni mere nauye navele janam leyā
Māme hatthā bonsari-2
Māmiye godi lāl ni mere nauye navele janam leyā
Bajjan laggi bonsari-2
Khidkhid hasse lāl ni mere nauye navele janam leyā

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All relatives- mother, father, brothers, sisters, uncles- Chache and Tāu gather from far away places to rejoice and mark the occasion. Newly born child is known as ‘Geega’, who is being introduced to his Bāwā (father), Dādā- Dādi (Grand parents), Chāchā, Tāyā (Uncles) and so on.¹

Geege janime te kaun suņegā
Kaun bandadā badhāiyān jeeyo geega
Geege janime te Mātā suņegī
Bāwā bandadā badhāiyān Jeeyo geega
Suuhi-2 pagadi, kuunja di ghagali
Ae geegyā terā Bāwā Jeeyo geega
Geega pachāndā apaņe Bāwe jo
Geegyā terā Bāwā Jeeyo geega
Geege janime te kaun suņegā

Kauṇ bandadā badhāiyān Jeeyo geega
Geege janime te Dādi suņegī
Dādā bandadā badhāiyān Jeeyo geega
Suuhi-2 pagadi, kuunja di ghagali
Ae geegyā terā Dādā Jeeyo geega
Geega pachāndā apaņe Dāde jo
Geegyā terā Dādā Jeeyo geega
Geege janime te kaun suņegā
Kauṇ bandadā badhāiyān Jeeyo geega
Geege janime te Chāchī suņegī
Chāchā bandadā badhāiyān Jeeyo geega
Suuhi-2 pagadi, kuunja di ghagali
Ae geegyā terā Chāchā Jeeyo geega
Geega pachāndā apaņe Chāche jo

¹ गीमे जनमे ते कोण सुणेमा
कोण बंधा बाध्यामा, जीयो गीमा
Geegya tera Chachâ Jeeyo geega
Geege janame te kaun sunega
Kauñ bandadâ badhaiyân jeeyo geega
Geege janame te Tai sunegi
Tâyâ bandadâ badhaiyân Jeeyo geega
Suuhi-2 pagadi, kuunjâ di ghagali
Ae geegya terâ Tâyâ Jeeyo geega
Geegga pâchândâ apañê Tâye jo
Geegya terâ Tâyâ Jeeyo geega

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All elderly people know that ‘Jeera’ i.e. the cumin seeds are good for the health of both the mother and the newly born; hence, it has long ahead been sown in backyard of the house. The mother-in-law asks Suhagan, the daughter-in-law to take Jeera. The daughter-in-law does not relish it. She wants to take raisins, ‘jhinjri’ (Bhat) rice, the newly born is to be breast-fed. Then there is reference to ‘Loris’ (Lullabies) sung by Nāni- Dādi (Grand mothers), Buā and so on, to ‘Geegā’ for making him sleep.

Jeera læ ni bahue jeera læ
Jeere de lamme lamme pāt Suhāgaṇ jeerā læ
Kauḍā lagyā ji minjo jaehr lagyā
Khāwān main jhinjāṇi dā bhāt K dudh nandlāl peewā
Dukh lagyā ji minjo tāwā lagyā
Khāwān main chinjāṇi dā bhāt K dudh nandlāl peewā
Lori læ vo munnuā (geegyā) lori læ
Teri Dādi deve tijo lori Bo munnuā lori læ
Jeera læ ni bahue jeerā læ
Jeere de lamme lamme pāt Suhāgaṇ jeerā læ
Lori læ vo munnuā (geegyā) lori læ
Teri Nānni deve tijo lori Bo munnuā lori læ
Lori læ vo munnuā (geegyā) lori læ
Teri Buā deve tijo lori Bo munnuā lori læ

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1 जीरा ले नी बहुए जीरा ले
   जीरे दे लम्मे लम्मे पात सुहागण जीरा ले
Whatsoever be the family condition, but as far as the bringing up of the newborn is concerned, all members are devoted and careful about the child. The other household jobs may suffer, but the infant is prior to everything.

The daughter-in-law addresses her mother-in-law that she is working on spinning wheel and the poor infant is crying in her lap. The mother-in-law asks her to leave spinning and to sing lullabies to the child or engage servants and maids. The daughter-in-law replies that neither she knows lullabies, nor any of the playway manners. The servants and maids would not be of any help. In the
same way, she requests her Jethāni (husband's sister-in-law) and Nanad (husband's sister).\footnote{1} In the same way, the song is prolonged.

Main kattān baithi ji Sassu ji lāl peyā merī goddi
Saatte leya nā jāndā ji Sassu ji deyi nā jāndi lori
Do naukar rakh læ ni Bahue teeki rakh læ golli
Naukar kyā kammande ji Sassu ji kyā kammandi golli
Naukkar kamm kammande ni Bahue loriyān dewe golli
Main kattān baithi ji jathāni ji lāl peyā merī goddi
Main kattān baithi ji Nanad ji lāl peyā merī goddi

All relatives come to congratulate on the happy occasion of childbirth.\footnote{2}

The natural gestures of the Bāla Krīṣṇa attract everybody, the way the infant toddles, walks and smiles.

\footnote{1} मैं कत्तान बैठी जी सासू जी लाल देख वो अच्छी साते लेकर जान जी सासू जी देख न जा दी लेकरी
\footnote{2} राजा मोरे आंगण बजे लो बचाई रे
Rājā morre aangan baje to badhai re
Gorre gorre hatthaḍu, gorre gorre mukkhāḍu
Pairān jo chhal- māl lāi re
Rājā morre aangan baje to badhai re
Nānā b āyā, iddi Nānnī b āāī re
Pairān jo chhal- māl lāi re
Rājā morre aangan baje to badhai re
Māmā b āyā, iddi Māmmī b āāī re
Honthān no surakhī lagāī re
Rājā more Naṇad baddhāī no āāī re
Chāchā b āyā, iddi Chāchī b āāī re
Pairānjo chhal- māl lāi re
Honthān no surakhī lagāī re
Rājā morre aangan baje to badhai re
Rājā more Naṇad baddhāī no āāī re
Buā b aāi iddi, buubbu ni āyā re
Pairān jo chhal- māl lāi re
Honthān no surakhī lagāī re
Rājā morre aangan baje to badhai re
Rājā more Naṇad baddhāī no āāī re

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All relatives come to see the newborn, rejoice and distribute Badhaiyan.¹

Jeeme ho lārua, kaliyān tain ve suhāiyān

Ji assi tere mukh vekhpe no āiyān

Jeeme ho lārua, kaliyān tain ve suhāiyān

Ḍāḍā bāndadā badhaiyān

¹ jeeme hō lākha kalīyān te ye suhāiyān

ji āssī tere dekhun no āiyān

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Ji assi tere mukh vekhne no āiyān
Jeeme ho lāruā, kaliyān tain ve suhāiyān
Ji assi tere mukh vekhne no āiyān
Jeeme ho lāruā, Bāwā bandā badhāiyān
Ji assi tere mukh vekhne no āiyān
Jeeme ho lādalā, kaliyān tain ve suhāiyān
Ji assi tere mukh vekhne no āiyān
Jeeme ho lāruā, kaliyān tain ve suhāiyān
Chāchā bāndadā badhāiyān
Ji assi tere mukh vekhne no āiyān
Jeeme ho lāruā, kaliyān tain ve suhāiyān
Nānā bāndadā badhāiyān
Ji assi tere mukh vekhne no āiyān

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Another very melodious Ranjhunjhna also relates the happy occasion when relatives eagerly want to see the face of the newly born, which is hidden in curly hair.\(^1\)

Zarā kundalān nu, Zarā mukhattān nu sarakā ve
Tere mukh vekhaṇe dā chā ve
Kinne dassiyān ve, Kinne dassiyān pareim wāliyān loriyān ve
Kinne dasseyā juue wālā rāh ve
Dādiye dassiyān ve, Dādiye dassiyān pareim wāliyān loriyān ve
Dādde dasseyā juue wālā rāh ve
Zarā kundalān nu, Zarā mukhattān nu sarakā ve
Tere mukh vekhaṇe dā chā ve
Kinne dassiyān ve, Kinne dassiyān pareim wāliyān loriyān ve
Kinne dasseyā juue wālā rāh ve
Mammiye dassiyān ve,
Mammiye dassiyān pareim wāliyān loriyān ve
Daddiye dasseyā juue wālā rāh ve
Zarā kundalān nu, Zarā mukhattān nu sarakā ve
Tere mukh vekhaṇe dā chā ve
Kinne dassiyān ve, Kinne dassiyān pareim wāliyān loriyān ve
Kinne dasseyā juue wālā rāh ve
Nānniye dassiyān ve,
Nānniye dassiyān pareim wāliyān loriyān ve
Nānnue dasseyā juue wālā rāh ve

\(^1\) जरा कुंडलां नू, जरा मुकटां नू सरका वे सेरे मुख देखो तो जा वे
किन्ने दससीया वे, किन्ने दससीया पें वाली लोरीया वे
किन्ने दससीया जुए वाला रह वे
Another rare song of Hamirpur region in its text relates the incident from Rāmāyan, Lav and Kush are born in forest and Seetā repents that had they been born at home, the things would have been different.\(^1\).

These songs are connected with various sacraments and are not heard otherwise. Hence, their relevancy is Sānśkārik. The folk songs related to Lord Krishna are mostly sung on the birth of baby- boy; hence, Krishṇa birth stories as well as Bāla Leelās of Krishṇa are the main themes of folk songs. All relatives come to give ‘Badhaiyān’ and women collectively sing songs "Janmeyā Krishṇa Murāri Ji Ajj Ghar Dēbakīyā Dē" The mother becomes

\(^1\)  सीता मन में करे पछतावा कि लघ क्रुष्ण वन में हुए
जे घर हुदे बाबा दरबार कोल, जे घर हुदे वही कौशल्या कोल
tा सोहोला ता लैँडी गवाई। सीता मन में
जे घर हुदे काय तममण, दुर ता लैँडी रब्बवाई। सीता
जे घर हुदे पिता राम चन्द्र, वान ता लैँडी लुटाई। सीता
Devaki and the child Lord 'Krishna', the father becomes Väsudev, the villing, town become Mathurā, Gokul.

In these folk songs, the entire folk culture of Hamirpur is reflected. All neighbours, relatives gather as if the entire Brajmandal has arrived for Badhāi.

In rural areas, the mother of only son was believed to be unfortunate hence in many folk songs of Hamirpur region 'Joḍis' of baby boys (twins) instead of one son are prayed for.¹

Palanghudā or 'Palanghorī' are the local names for 'Pālpa' i.e. the cradle. Child may belong to anyone, but attracts all with his sweet face, small hands, fingers, movements of limbs and body organs, crawling and so on. Another folk song of Hamirpur is very famous.²

Pāudiye-2 Krishan je uttare Kāuṇ ghar aa mere Dādde dā
Lambā barāndā, barānde palanghudi
Ei ho ghar aa mere Dādde dā

Pāudiye-2 Krishan je uttare Kāuṇ ghar aa mere Chāche dā
Lambā barāndā, barānde palanghudi
Ei ho ghar aa mere Chāche dā

Pāudiye-2 Krishan je uttare Kāuṇ ghar aa mere Nānnu dā
Lambā barāndā, barānde palanghudi
Ei ho ghar aa mere Nānnu dā

Pāudiye-2 Krishan je uttare Kāuṇ ghar aa mere Bubue dā
Lambā barāndā, barānde palanghudi
Ei ho ghar aa mere Bubue dā

Pāudiye-2 Krishan je uttare Kāuṇ ghar aa mere Māmme dā
Lambā barāndā, barānde palanghudi
Ei ho ghar aa mere Māmme dā

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¹ 'अम्मा चाहिए बापू चाहिए भाईयाँ बेобще जोहियाँ
'धारावी लोक रामायणा' 1974 सं. हरियाणा जर्नल, हरियाणा प्रेस डी. लिमिटेड का प्रकाशक का स्वरूप
² पौड़ी - पौड़ी, कृपया ज़े उपरी सौंग घर आ मेरे लाए दा
लम्ब बरांडा, बसै फलंदकोड़ीए एहो घर आ मेरे नही दा
In another song, the importance of grand children is depicted, as the moon looks good along with star, cow with calves; grand- parents look good with grand children; aunts with nephews; sister with brothers and mother with sons.¹

Many other folk songs of mother and child are popular.²

Another rañjunjhṇā goes like this.

Kauñ leyāyā jhaggu topu kaun leyāyā chhuñcchhunu
Māta lai jhaggu topu bāwā leyāyā chhuñcchhunu
Chāchi lai jhaggu topu chāchā leyāyā chhuñcchhunu
Māmni lai jhaggu topu māmmā leyāyā chhuñcchhunu

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¹ सोयला नी सईवे म अज सुमणय - २१ चौं सोहे मंग तरे वारी चाणं च दे नाल सोयला नी कपिला सोहे मंग बडहा वारी बूदी सेह कटविया दे नाल बांणी सोहे मंग पोतरेि वारी बूा सेह भच्चीया दे नाल माता सोहे मंग बूसां वारी भें लेह भाईया दे नाल
² भेरे नडला गिजो दही भरोलण देहे विकल लाल बाहर कुण कुण आपे। लाभू आर बौजी आर क्या लेई आए लपू लेई आए पेरे लेई आए मतिविथीया लेई आए हर भालित गिजो दही लेई आए विकल लाल बाहर कुण कुण आपे। मानी जी आए मामा जी आए क्या लेई आए बन्गू लेई आए टोपू लेई आए कपडे लेई आए हर भालित गिजो दही लेई आए
Loriān (Lullabies) also fall under the category of birth songs. The Bāla Krishna is born, Nagādās are being played, the symbol of Badhāi i.e. the Drubh (the sacred grass) is on the father's head, Lori (lullaby) is being sung.¹

Gold ornaments adorn Bālak Krishna, the cradle is made of Sandal wood with silken threads.² Lullabies are sung by mother, grand- mother, aunts.

Bāl Krishna wants to swing in cradle all the time and so, does not let the mother work on the spinning wheel.³ Mother sings lullabies.⁴

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¹ जिस दिन बाले जन्म लेया घर नगाड़े चोट कि बालेया लेरी ले लेरे भाईया दे मन हुब लेरे बाबे दे सी दुब कि बालेया लेरी ले
² छाणकाण लगी आरसी छाणकाण बुनने दे बोर नी हरियाल गीमा फालणा चनन कटी फिटकुड़ बगानीका रखमी लेरा लाईया नी हरियाल गीमा फालणा अधी ता जाबे व्यूदेख बुता दे। अधी ता जाबे माई नेकी बुना दी बुटेया लई खलसिया नी हरियाल
³ बाल स्थान कला रांहोड़ो नहीं दे दिना जा में कला बैकी रोय कला बुटेया दे मेहि मेया कला रांहोड़ो नहीं दे दिना
⁴ चंद्र भामा लेरिया हुंध भत कटोरेया
The mother's affection towards child is reflected in these. Child is precious for her. Another Lullaby is sung to divert the child by alluring and tempting in different ways by saying do not cry, now I have to go to fetch water, you play here. Fruit has ripened in the garden, I shall get for you and will give you coconut, raisins, dry dates and almonds.1

3.2A (B) GUNTAR/PUNJĀP/NĀMKARAṆ SANSKĀR

On 9th, 11th or 13th day of the childbirth, after seeking ‘Kharā din wār’ (mahurat) from the Proht (Purohit), Punjāp or Guntar ceremony is performed, which is also known as Naming Sacrament/ nāmkaraṇ Samskār. The child and the mother are bathed with the child in her lap the mother sits in a Mandap (Pavilion) made of cow’s dung. The Proht performs ‘Poojan’ of the ‘Kulj’ (Kul- Devta), Gaṇeśh, the clothes of the child, ‘Kangan’ and ‘Kalash’. After that, the Guntar (cow's unine) is sprinkled and given to the child and the parents. The folk songs are sung and the sweets are distributed. The text of songs sung at this time is about purification of the child's mother from 'sutak' with leaves of tree, lump of soil and cow urine.2 The purohat counts the child's Lagan and names the child after giving a long thought.3 The women folk sing

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1  
2  
3  
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song, particularly, in Hamirpur region. All relatives and family friends bring gifts for the newborn and rejoice.

The Guntrālā songs are sung. Relatives bring clothes for the child.¹

**Annaprashan**

Annaprāśan ceremony is solemnised when the child is six or eight months old and for the first time food grains are given him to eat, in the form of 'Kheer' (sweet dish prepared with rice, milk and sugar) etc. Folk songs are also sung for well being of the child.² The mother says I will celebrate this auspicious hour, today my child would go in his father's family, would play in the lap of mother and would drink the bowl full of milk.

The bowl of cooked food is placed in the centre, surrounded by book, jewellery or money and the child's psychology is read with the article lifted at first instance by the child.

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¹ हो मेरे दंदेदवे जो नचाणे दा चो
गीगे मनूर ना नानी आवेगी, गीगे व्या व्या ल्यावेगी?
सिरा जो टोपू ल्यावेगी गला जो श्रामू ल्यावेगी
हल्या जो कयामू ल्यावेगी पैरा जो श्राङ्जर ल्यावेगी
श्राङ्जर छण गण छण्योगी गीगा दुहुँ बुढ़ नचेमा
हो मेरे दंदेदवे जो नचाणे दा चो
गीगे मासड़ मासी आवेगी गीगे व्या व्या ल्यावेगी?
सिरा जो टोपू ल्यावेगी गला जो श्रामू ल्यावेगी
हो मेरे दंदेदवे जो नचाणे दा चो
सिरा जो टोपू ल्यावेगी गला जो श्रामू ल्यावेगी
गीगे ना मासी आवेगी गीगे व्या व्या ल्यावेगी?
सिरा जो टोपू ल्यावेगी गला जो श्रामू ल्यावेगी
हो मेरे दंदेदवे जो नचाणे दा चो
सिरा जो टोपू ल्यावेगी गला जो श्रामू ल्यावेगी
गीगे बुहु बुहा आवेगी गीगे व्या व्या ल्यावेगी?
सिरा जो टोपू ल्यावेगी गला जो श्रामू ल्यावेगी

² शुभ बिन शुभ चढ़ी ऐसा बिन ननागी
अज्ज लैह हुल्लारिया
भीआ बेहड़ जाएगा
माया मोटिया खेलेगा
दुधे दी कटोसी तेह गटर गटर पिएगा
Choodākarnaprā/jamālu

Choodākarna/ mundan/ tonsure ceremony is know as Jamālu in the local dialect. Many solemnise this ceremony in the temples of Maan Jwālāmukhi or Nainā Devi or at the place of Kul Devi/ Devatā. The child is seated in the lap of Māmā (the maternal uncle) who touches the child's hair firstly, with scissors, and the barbar shaves afterwards. Choodākaraṇ sacrament means chooḍā or shikhā/Choti/apex i.e. keeping Shikhā and not cutting it; however, leaving aside very few hair and the rest are completely shaven off. Māmā gives clothes etc on this occasion. ‘Dhām’ is also organized. Songs are sung.1 The text of the song means that the locks/tresses of child’s hair were sent to Lord Rāma and Seetā embraced those. There are numerous other songs.2,3,4,5,6 Songs No. 4, 5 & 6 are addressed to the barbar.

There is, however, no particular sacrament related to the education of the child, but in some folk songs the references to the child going to school at a very far away place are found.

The school bag and the 'Patti' (the board made of wood for writing) is heavy and some or the other elderly relative would accompany him to school.7

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1 तेशीयां जडियां जडिवियां सैह घडियां राम चट्टां पास ऐ
तेशीया सीता सोधमयी सिंजी लड़या दुधे दहिये नाल ऐ
2 कुंखाले बाल, गीमे दे सिरा
बादा बी हरसे, बादी बी हरसे। बाबा बी हरसे, बाबी बी हरसे। कुंखाले बाल, गीमे दे सिरा
3 काले कूंखाला बाले बाल गीमे दे सिरा
गीमे दी माई रणी जे होिे। गीमा पुगया दा बांद जी बांहाई होिे।
काले कूंखाला बाले बाल गीमे दे सिरा
4 नाई दे नाई दू भी काणा दा भाई
भेे लाल जो चॉड़ ना लाया। लिजज्जा में देवः शाल दुआ, सिरा जो देवः मे रोकी पछूँ
5 सिरे मुखा जो नाईहा धमे देवा भाइया
सिनुने रूँ दीया कौविया सिरे मुखा
6 काले दी तेशी गुम्ही जो नाईया, काले दी काल बांहाई स्वाम। रूँथे दी मेती गुम्ही नी भेे बेईने दो
काट बांहाई स्वाम, नाई फिरी बैे दा फिरी बैेहा, मंगड़ा लाड़ दी भाई स्वाम भाइ फिरी बैेहा,
फिरी बैेहा मंगड़ा लाम
7 सबूित बहसी दुर कावक काला नाईहो भेजणा
पहटी जो ता बनता काने दी मामी तुक न्यायी
मोटर जे सबूिूटर काक़े, ति देशी बी न्यायी

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Sakkool (school) bāḍi door kākā kallā naiyo bhejanā
Pattiyo tā bastā kākke di mummy chukk leyāwega
Motor te sakooter (scooter) kākke da daddy b chalāwega
Sakkool bāḍi door kākā kallā naiyo bhejanā
Pattiyo tā bastā kākke di Dāddi chukk leyāwega
Motor te sakooter kākke da Dāddi b chalāwega
Sakkool bāḍi door kākā kallā naiyo bhejanā
Pattiyo tā bastā kākke di Nānnī chukk leyāwega
Motor te sakooter (scooter) kākke da Nānā b chalāwega
Sakkool bāḍi door kākā kallā naiyo bhejanā
Pattiyo tā bastā kākke di Buā chukk leyāwega
Motor te sakooter (scooter) kākke da Bubbu b chalāwega

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Janeoo/Upnayan Sacrament/Yajnopaveet

According to old texts, Upnayan sacrament was very important. However, it is not much in vogue these days, but in Brahmin Caste, this sacrament is solemnised at the age of 7 or 9, 11, 13 or 15. Cotton (kapās) is very important as Yajnopaveet is spinned out of cotton and then knots are tied. On the eve of Upnayan sacrament Razor, Drubh etc. are tied to the boy's shikhā. Next morning his head is shaved off and is bathed. Then kopeen, munj etc are tied around his waste and he is dressed in a yellow dress, in which he looks like a saint. The ‘Purohit’ gives him Gur Mantra/Gāyatri Mantra and then the Yajnopaveet is put, then the saint boy begs alms firstly from his mother and then from others. Then he offers those alms to his Guru and then wears clothes, given by Māmās and then he goes for studies Māmā stops him on the way and gives gifts, watch etc. The songs describe the Cotton, out of which Janeoo is made.¹ There are six threads in Janeoo and in each, there are nine threads, which are symbolic of Omkār, Agni, Nāga, Soma, Pitra Prajāpati Vāyu, Yama, Surya and Vishwadeva.²

The following song is a folk song sung on Janeu Sanskār.

Geegā kheldā barânde de heth barânde de heth
Bāwe se janeu mangadā
Bāwe resam katāyā ho dilli shehr
Katāyā ho dilli shehr
Usdā janeu baṅdā

¹ बसाव महीने बाइया कपाही जेठ महीने जमिया कपाही 
हाँ महीने गौडिया कपाही भावो महीने पालिया लमिया 
असू महीने ए लमिया बहिया
² किनी वतेया किनी बटिया भहँ जनेऊ 
कम्पूरे बटेया गामिय्ये कतिया 
किनी बटेया पामिय्ये कतिया

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In another song, the child requests the barbar not to cut his hair, brought up by his mother; not to touch his hair.\textsuperscript{1} The song is prolonged further by adding the names of other relations.

The folk songs sung when the child performs the custom of begging alms from his mother.\textsuperscript{2}

Amongst these, there are some other folk songs, which can be categorized as Bhajans, in which many mythological references are also found. The text of the song describes the story when Goddess Pārvati was

\textsuperscript{1} नाईया नाईया भेरे धरे देवा भाईया बाला ने हत्या मत लांवा बाल ता हन मेरिया अस्त्रा दे फालेयो बाला ने हत्या मत लांवा

\textsuperscript{2} भिचिंचिंद्रा दिन्यो भेरी माये जी भिचिंचिंद्रा दिन्यो मेरी माये तुम्हारिये ता भिचिंचिंद्रा माये मे ब्राह्मण होया
invited for a yajna organised by her father but on seeing that the share of Lord Shiva has not been kept she jumped into the Hawana Kunda and spoiled the Yajna.

There are many other songs related to the above. In other castes than the Brāhmīn Caste, the Janeoo ceremony is solemnised during marriage ceremony. The following song is sung on the occasion.

Mātā de ghar jogiyā āyā āyā jatā khalāri ke Deyān no māye aate āā chhutkā Jogiye ramtā ho jānā a nā

1. Jumna kīnārā koī saṃbhū jā ātē, ātē ṣrūniya lagāi jyāna chāreṣāν jōn chāreṣāν ḍāṛhe saṃbhū āh kundū jō āte ṇārā tā rāvṛtī jāng jō rāvṛtī āh bhi jñānū jā āte sanvā khaṇrā ṣrūṇa ṣālakṣāṇa, mē bhi pēiḥyō nē jānā mērē chārī kūṇa ṇārā pāravī ṣtītī jō hirāṇ nē rāvṛtī nārē
2. ṇārā tē ārā prātī ṇēnū ṇhṛtiḥyā māṇeṣāṇa, ṇē nē mārē hṛtiḥyā mē nē jō mānāḥ śiṣīṣyā, ṇē mānē hṛtiḥyā mē jōnī bari jānā
3. mānā hṛtiḥyā mēre guṇāḥ. mānā hṛtiḥyā.
tūhā te māṇē guṇā jē bārāḥya hōyā

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3.2 A (F) FOLK SONGS ASSOCIATED WITH SOCIAL CEREMONIES: MARRIAGE CEREMONY

Marriage ceremony is one of the major sacraments of Indian life, which has its importance from social and religious point of view. Folk beliefs, feelings and traditions find full expression in marriage ceremonies. Numerous folk songs related to marriage ceremonies are sung in Hamirpur region as elsewhere. The subject matter of these folk songs has a lot of variety. Marriage is believed to be a sacred relation of souls, a relation between two families, a faith of human life; hence, marriage ceremonies are performed after giving serious thoughts, as it is not believed to be just a ritual or ceremony. In good old days the parents of the son used to go to girl's parents seeking their daughter for their son, hence, the ceremony of 'Sagāi' used to be called 'Mangani'; however, in the changed scenario it can be both ways i.e. daughter's parents going to boy's parents and vice versa. In remote villages, marriages in 'Battā' i.e. exchanged betrothal was popular i.e. giving daughter to boy and bringing their daughter home, however, times have changed now. While finalizing the marriage few points are observed such as:

(a) There should be no close or far relationship between the two families;
(b) 'Got' or the 'Gotra' should be different;
(c) 'Teepān' or the horoscopes of the boy and the girl must match;
(d) Inter-caste marriage are not encouraged at all, however, there are instances of such marriage in urban areas;
(e) Both families should be following the same customs and traditions;
(f) Both families should be noble and well intentioned; only then with 'Chhuḥārā' and 'Saugun' (Shagun), Sagāi is performed and 'Neunders (invitation) to relatives and friends are sent;

There are numerous ceremonies such as Neunder, Māine, Samuht, arrival of relatives and their welcome, Butṇā, Snān (Bath), Birḍiān Bharnā,
tilak and giving clothes to māmā (material uncle) by the mother of the boy/girl. treeda, sehā, pārsāi, tilak tamol, departure of barāt, jhamākādā, welcome of barātis, milpi, dhām (lunch, dinner organized at the time of marriage) lagan, kanyādān, vedī, agni phere, khariān baddalnā, sir gundī, pranks/gālis to jecīā, barātīs etc., chhands, vidāi, andrerā, pair bandāi, guṇe khelnā, gotte mīlānā, pāṇi bharnā, peepal poojnā etc. and all these are the subjects of marriage songs.

'sanskār geets' (sacrament songs) of marriage ceremony are sung traditionally in hamirpur region. these are ever fresh in the memories of the people. the women folk start singing marriage songs in the form of 'suhāgs' at the girl’s side and in the form of 'ghodīān' at boy's side long before the actual ceremony. ladies gather in the evenings at the place where the marriage is going to be solemnized and they sing traditional songs, the entire environment becomes melodious and musical. for the flow of tradition, for preservation and popularization amongst the modern generation, as well as for social respect these are essential also. moreover, there is cultural and religious importance of these songs. everlasting and evergreen, these are acceptable to all. a stream of joy flows everywhere.

the ceremonies of marriage become even more interesting. like the sacred mantras of marriage, these folk songs are important. there have been immense changes in life due to scientific and industrial progress, many folk songs have been forgotten & lost forever, but the hold of these marriage folk songs in society is still supreme.

3.2a (f) ‘suhāg’ folk songs

‘suhāg’ is the degenerated word of ‘sāubhāgya’, popularly used in hamirpur dialect. ‘suhāg’ folk songs are traditional songs indicative of the bride's good fortune and well-being. the women folk wish irrevocable suhāg to the bride. these suhāgs make an environment suitable for the auspicious
occasion. The nature of these songs is serious, swaras or notes are slow and gentle, the dignity of the great occasion is reflected through these. The melodious Drone, Aalāp and Dhun (improvisation and tune) reflect piousness of the ceremony. The girl is compared to Sītā/Pārvatī.

In some Suhāg songs, auspicious ceremony is described, in others suitable bridegroom for the bride is the theme, these inspire the (bride to be), girl to be mentally prepared for the occasion. Suhāg songs have their religious and psychological importance. Few Suhāg Geets are sung as ‘Badhowe’.

The state of mind of the girl is also reflected in these songs, mother is closest to the daughter, the conversation of the daughter with her mother is so emotionally embedded in the songs that tears roll out of the eyes while listening to these. The reason being that the women folk are the composers of 'Suhāgs and who else can express such intense feelings except the woman who recalls her time also through these. The girl, (the bride to be) says that (Puṇeeś i.e. threads) of the spinning wheel have been left with the spinning wheel, so is the earthen pot full of curd; she is leaving that place and going away. Mother says that she will give her food grains, money and land too; and requests her not to leave the house. The girl asks her to give all the food grains and money to her daughters- in- law and lands to her sons, and that she is going.¹

Charakhe diyān poṇiyān māye charakhe ne rahiyan ān bi dinge dhiye dhann bi dinge Dahiye di bhariye chullaīn māye chaliyā jānā
Hor tā dinge jageer dheeye naiyo jānā Ann tā dhann teriyā noohān ne laiṇā
Puttarān ne laiṇ jageer māye chaliyā jānā

¹ चरखे दियाँ पूणः माये चरखे ने रहियाँ बड़हिए दी भरिए धूलं नायो चलिया जाना
In another song, the mother says that she will get her daughter married in a rich and prosperous family, so that her daughter may reign supreme, sitting on the bed. There is a tamarind tree with the stems bent down; on it there is a bird sitting and creating a pathetic sound. The song is prolonged further by adding other relations and replacing ‘Ammā bole’ with ‘Fāi Bole’, ‘Chāchī bole’ and so on.¹

Imali dā bootā nimme nimme dālu
Baith panchhi bhāiyā rudan kare
Bhāi bole bhaen baddeyan jo ḍeni
Palang par baithi beti rāāj kare

¹ इमली वा बूटा निम्मे–निम्मे जायँ
लिस बैठिया पंडी चलन करे
अम्मा बोले बेटी बच्चें जो ओंग
पलंग पर बैठी बेटी राज करे
Ammā bole beti baddeyan jo deni
Palang par baithi beti rāāj kare
Tāi bole beti baddeyan jo deni
Palang par baithi beti rāāj kare
Chāchi beti baddeyan jo deni
Palang par baithi beti rāāj kare

Another very interesting Suhāg is in a conversational form, where the mother wants to know the reason why her daughter is washing her heels so nicely. Daughter in reply tells the mother to ask someone to tell her father that his daughter has grown young now, and it’s time to find a suitable bridegroom for her.

Mother requests her to stay with them (unmarried) for few more days, when she has spent twelve years already.
Daughter replies that those twelve years were just like the time that a fish spends without water (i.e. she cannot wait any more).  

Another suhāg song goes like this.

Tootā ve tootā teriyan thandiyān chhāwān
Chhāwān de heth main pardessān hoi
Doorā nā deyā Bāwā ne de deyān
Doorā de lok bāde pāpī hunde
Ne de hundi tān main sāre mīldi
Doorā de lok bāde pāppī hunde

In another Suhāg song, a woman asks the girl, ‘Oh girl! Playing with dolls, which house is your Bābā’s (of the father)?’ The girl replies ‘don’t ask me but ask my mother, my father’s palaces are high with marble flooring in the courtyard.’ In the same way, the conversation continues by adding the names of the relatives in the question. E.g. Kauṅ ghar aa tere ‘bhāiye dā’, ‘Tāue dā’. In the answer the girl mentions ‘Bhābo’, ‘Fāi’ etc.

Guddiyan khalāndiyā kanneyā
Kauṅ ghar tere bāwe dā
Minjo mat puchchālī āndiyā
Jāi puchcheyān mātā meriyyā
Uchche uchche māehl mere Bāwe de

---

1  खुआ पर बैठिए धीए नी तू अद्वीयां मल्ल धीए
अम्मा नी गुण मेरिे कोई बाबे जो समबाए
अम्मा नी गुण मेरिे
धिया होइंग जवानहियां कोई हंसा दे तह लाए
धीए नी गुण मेरिए तू आले बोल न बोल
बात ता बसां ज्वों कटियां हुण चार ध्याणे होर थो
अम्मा नी गुण मेरिए मे बात बसां कटियां
ज्यों जला बिन मच्छली होए वे कोई बाबे जो समबाए

2  गुर्जरियां सवालिया कन्नेह (कन्न) कौन घर तेरे बाबे दा
मिजो मत पुच्छाती जाडिया जाई पुच्छाए माला मेहिया
अंगान सांग-ममर मार्देयाँ
गुद्दियाँ खलंदियाँ कण्णेयाँ
काँउ गहर तेरे भाईये दाँ
मिन्जो मत पुछड़ी जांदियाँ
जाई पुछेयाँ भाभो मेरियाँ
उच्चे उच्चे मैहल मेरे भाईये दे
अंगान सांग-ममर मार्देयाँ
गुद्दियाँ खलंदियाँ कण्णेयाँ
काँउ गहर तेरे ताउे दाँ
मिन्जो मत पुछड़ी जांदियाँ
जाई पुछेयाँ ताईये मेरियाँ
उच्चे उच्चे मैहल मेरे ताउे दे
अंगान सांग-ममर मार्देयाँ

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In another 'Suhāg', the maiden recalls her parents and parental house.¹

Ugmeyān kāli bādalīye barasyān būwā ji de dēse
Ammā merī yāād kari dheeyān gaiyān pārdēse
Ugmeyān kāli bādalīye barasyān būwā ji de dēse
Bhabho merī yāād karī nandān gaiyān pārdēse
Ugmeyān kāli bādalīye barasyān būwā ji de dēse
Tāi merī yāād karī dheeyān gaiyān pārdēse
Ugmeyān kāli bādalīye Barasyān chāchā ji de dēse
Chāchī merī yāād karī dheeyān gaiyān pārdēse

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¹ Ugmeyān kāli bādalīye barasyān būwā ji de dēse, Ammā merī yāād kari dheeyān gaiyān pārdēse.
Simple minds of women folk gave birth to these Suhāgs, having simplicity of theme and tunes. Relations mean so much to them. They are not modern, like the new generation for whom relations have no importance; the
life of these women folk revolves around relations, home, crops, children, ceremonies etc.1

Bāwe diyā phulwāriyā ve main dhaniyā beejan challiyān
Hauli hauli jayo Rādhke ve main kanneyā kuāri hān
Kanneyā kuwāri Rādhke main bi Kishan murāri hān
Chāche diyā phulwāriyā ve main dhaniyā beejan challiyān
Tāi diyā phulwāriyā ve main dhaniyā beejan challiyān
Māmme diyā phulwāriyā ve main dhaniyā beejan challiyān

---

1 Bāwe diyā phulwāriyā ve main dhaniyā beejan challiyān hōli hōli āyeyā rādhē kā ve main bi Kṛṣṇa muṅgā hān.
There are few melodious ‘Suhāgs’ which are definitely heard in all the marriage ceremonies.1,2,3,4

Gad O gadere di gujjari heere bechdi aai
Ik lakh mangadi gujjari do lakh dewe dei dā bāwā

Gad O gadere di tellan tele bechadi aai
Ik lakh mangadi gujjari do lakh dewe dei dā bāwā

Gad O gadere di gujjari dahiye bechadi āi
Ik lakh mangadi gujjari do lakh dewe dei dā bāwā

Gad O gadere di tellan tele bechadi aai
Ik lakh mangadi gujjari do lakh dewe dei dā bāwā

Gad O gadere di gujjari rāi bechadi aai
Ik lakh mangadi gujjari do lakh dewe dei dā bāwā

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1 Gad O so gāhe dī gujāri hīr ē bechāī āi
   ik lakh mangādī gujāri do lakh ḍēve ḍēvē dā bābā
gad O so gāhe dī gujāri dāhi ē bechāī āi
   ik lakh mangādī gujāri do lakh ḍēve ḍēvē dā bābā
gad O so gāhe dī gujāri rāi ē bechāī āi

2 bēdhī ē mārā dē kōlo

3 rājē jī kī bechī amē ḍam kāloī

4 sūn ni ḍēve pārāhī āi tērā ḍūlā bāhā nātā hā.

149
Beti khadi ae mandaran de kol gulabi rang sadiya de
Beti bawe ne lei hai pachhan mandaro mein kahe ko khadi
Beti rāt ko āye āgi barāt chal beti mehelon mein

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Rāje ji ki beti damae dam katdi
Damae dam katdi chamme cham rondi
Rāje ji kā betā pale chhin aundā
Pale chhin aundā tambe toḍi aundi
In this ‘suhag’, there is a description of the material required for the girl’s marriage such as green coloured bamboos for ‘Ved’ ceremony and red coloured Doris of ‘Sagan’ as well as green raisins.

In the following song it is depicted that when the bridegroom arrives to her place, she keeps everything ready.

Jad saijjan gharā te challe goriye angan lapāye
Jad saijjan angaṇe pohnche goriye dippak jagāye

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151
‘Mehndi’ Songs are also included in Suhags:-

Mehndi application on hands and feet is believed to be auspicious. In Mehndi songs, the good wish for the girl’s well being is expressed.\(^1\)\(^2\)\(^3\) Mehndi is a symbol of Suhāg. The girl is considered guest for only one day at parents’ place and she will leave the next day.

Ik le āyo hareyān bānsān diyān poriyān
Koi sagganā diyān dorīyān
Ik le āyo hari-hari dākh ve
Kait lāni hareyān bānsān diyān poriyān
Sagganā diyān dorīyān
Kait lāni hari- hari dākh ve
Vedi cha lāni hareyān bānsān diyān poriyān
Sagganā diyān dorīyān
Sajjaṇā jo denī hari- hari dākh ve

---

1. रंगी लेवा हल्दी नी धीए
   रंगी लेवा पैंस वे ना
   अज दी पतियाँ नी बापु
   कल असाँ चली जाणो वे ना

2. एक तेरहो हेरेया बांसा दीया पोरिया
   समना दीया जौरिया
   इक तेरहो हेरी हरी दाख वे
   जैट लामी हेरेया, बांसा दीया पोरिया
   समना दीया जौरिया
   जैट लामी जो हरी- हरी दाख वे
   बैठी च लामी हेरेया बांसा दीया पोरिया
   समना दीया जौरिया
   सजना जो देणी हरी- हरी दाख वे

3. विन्दरबने में दाखा पवित्रताया
   दाखा तोहन में घरी
   किन्ने ओ बेटी से लेव लिये
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153
Another Suhāg song prevails in the form of question and answer.

Bindrāban mein dākhān pakkiyān dākhān toḍan main chali
Kinne o beti tere lekh likhe kinne arjān kitiyān
Bidhh mātā ne mere lekh likhe bāwe ne arjān kitiyān

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154
3.2f (ii) Ghodiān

The women folk of bridegroom’s (to be) side sing Ghodiān long ahead the actual marriage ceremony. However, after Samuhat, the series of Ghodiān starts. All preparations for the marriage ceremony are made; the bridegroom rides the Ghodi (mare) while going to bring the bride home, Ghodi is very well decorated. Parents are very happy, all relatives feel extremely happy to see him going to bring bride home. Māmmā (maternal uncle) brings the Sehra for the bridegroom; the Kaḷgi of the Sehra is shinning bright. The auspicious occasion, that day and that hour has come. The song depicts that the mare wants to eat green grass. It is said to the mare that, Oh! Mare you go to the courtyard [of Byāhteīyān] where the marriage is being solemnized. All relatives are so excited on the ceremonies of marriage.¹ This ‘Ghodi’ folk song has an influence of Punjabi folk.

Subhā diyān ghaḍiyān lāddale banne jo
Mahere diyān lādiyān lāddale banne jo
Gund lái māllaṇ, sehra fullān dā
Bich gund lái, mahere diyān lādiyān
Lāddale banne no
Gund lái māllaṇ, dolli fullān di
Bich gund lái, mahere diyān lādiyān
Lāddale banne no
Gund lái māllaṇ, kangaṇā fullān dā
Bich gund lái, seesse diyān lādiyān
Lāddale banne no

¹ सुभा दीयां घड़ियां लाड़ले बनने जो
महेरे दीयां लाड़ियां लाड़ले बनने जो
नि सा म रे नि - नि प
भा ५ ५ ५ दी ५ यां ५
नि - सा - रे ग सा रे
घ ५ छि ५ यां ५ ५ ५
प म - मरे रे मरे - सानि
५ ५ ५ लास ह लेस ५ बन्द
सा - सा -
ने ५ जो ५

ति ति ति - सा -
गुं द ल्या ५ ई ५
रे म - - प - प -
शा ५ ५ ५ ल ५ श ५
- - - रे मे मे प ध
से ५ ह रा फु
पर्व पर्व धप म रे म रे [सा]
लास ५ ५ ५ वा ५ ५ ५ [५]
नि नि - म म प ध
In olden times, the Bärât used to move with Mashâls for light. In this Ghôdi song, best wishes for the bridegroom are sung.¹

Bannarâ ji kiyân neende âyâ
Ayâ massâllân de nâl
Bannarâ tâ bannari nivei
Châr jug jeeve thievei
Bannarâ Bhâïyân säugi âyâ
Ayâ massâllân de nâl

¹ बन्नात्र जी कियां नींदे आया आया मसाला दे नाल बन्ना ता बनरी नीवे चार जुम जीवे नीवे बन्ना भाईयः सौमी आया आया मसाला दे नाल
Bannarā tā bannari nivei
Channe di chāndani nivei
Bannarā Tāyān sāugi āyā
Āyā massāllān de nāl
Ghodiye basheriye tu byāhteyān behde jā
gandi mangadi harā- harā ghā
kissi de ghar shādiyān, bar kissi de mann chāā
gandi mangadi harā- harā ghā
Bāwe de ghar shādiyān, bar mātā de mann chāa
Ghodi mangadi harā- harā ghā
Ghodiye bāsheriye tu byāhteyān behde jā
Ghodi mangadi harā- harā ghā
Kissi de ghar shādiyān, bar kissi de mann chāa
Ghodi mangadi harā- harā ghā
Māmme de ghar shādiyān, bar Māmmi de mann chāa
Ghodi mangadi harā- harā ghā
Ghodiye bāsheriye tu byāhteyān behde jā
Ghodi mangadi harā- harā ghā
Kissi de ghar shādiyān, bar kissi de mann chāa
Ghodi mangadi harā- harā ghā
Jeeje de ghar shādiyān, bar Bāhni de mann chāa
Ghodi mangadi harā- harā ghā

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गुरे & रे & सा & सा & रे & गरे & सा & सा & - & - & - & - & - \\
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गड़ & ग & झि & ह & सा & ह & सा & चा & 5 & 5 & 5 & 5 & 5 & 5 \\
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\]
The Ghodi has arrived from Mathurā. Bābā (father) has arranged, sister has brought clothes and Māmmā (maternal uncle) has brought Sehra.¹

Ghodi teri bettā ji, Mathurā ji te āai ve
Deyi bheji, Bāwe ne ji mayā di chaturāi ve
Kapde tere, veerā ji Mathurā ji te āae ve
Deyi bheji, Bhanoiye ne ji bhāehnā di chaturāi ve
Sehra terā Bhānjā ji, Mathurā ji te āayā ve
Deyi bhejyā, Māmme ne ji māmmiyā di chaturāi ve

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¹ चोड़ी तेही बेटा जी मथुरा जी ने आई वे
देई मेजी बाबे ने जी मेया दी चतुराई वे
This ‘Ghodi’ folk song has an influence of Punjabi tune. Ghodi (mare) is brought for the son. Flowers are showered on the Kathi. On the Ghodi, the son goes to his in-laws. There his ‘Sālis’ (bride’s sisters) surrounding him, who ask him puzzles. He answers all the puzzles correctly. Now, he is returning with the bride.¹

Ghodi tā terī betā ghar se mangāndiyān
Kāthi te bal-bal phull barsāndiyān
Ghodi tā chad ke betā såuhre ghar jāmwādā
Sālliyān ne gherā payā dil ghabārānwādā
Sālliyān nu jawāb deke chhoḍ ghar ānwādā
Sēhra tā terā betā ghar se mangāndiyān
Mukkat te bal-bal phull barsāndiyān
Sauhreyn ā de jāke betā chhoḍ ghar ānwādā
Sālliyān ne gherā payā dil ghabārānwādā

¹  ‘Ghodi’ is a term that is used to refer to a horse, and in this context, it refers to a horse that is being brought for the son. The term ‘Ghodi’ is also used in the context of a folk song that is popular in Punjabi culture. The lyrics of the song describe the scenario of the son going to his in-laws' house, where he is surrounded by the bride's sisters (Sālliyān). He answers all the puzzles correctly and is then returned home with the bride.
The melodic structure of the following song is similar to Punjabi folk.

Bannā ji teri ajab rangili akhiyān

Mātā rangeel teri pītā rangeel ve

Aur rangeeli rangatān

Māmmā rangeel teri Māmmā rangeel ve

Aur rangeeli rangatān

Chāchā rangeel teri Chāchā rangeel ve

Aur rangeeli rangatān

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& b \ 5 \ 7 \ 5 \ 7 \\
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In the following song, the dress, bracelet and beauty of Bannā i.e. the bridegroom is appreciated

Bannā ji tainu shauk shādī dā banni te ho banni te ho
Bannā ji tere ang dī bardi teri rangati dī main vāri
Bannā ji tainu shauk shādī dā banni te ho banni te ho
Bannā ji tere hāth dā kangañā teri rangati dī main vāri
Bannā ji tainu shauk shādī dā banni te ho banni te ho
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The following is another colorful Banrā, which talks about Sehra, Mukut, Tie and Ghodi of Banna.

Chhoti mirchi se hundi bādi tez ve
Meri banni dā nām angrez ve
Sehrā veere nu main leyī dindīyan
Mukat tu lai leyān bajār ve meri banni dā nām angrej ve
Ajj ve veere nu vardi jē lāi
Tie tu lai leyān bajār ve meri banni dā nām angrej ve
Ajj ve veere nu ghōdi virāje
Kāthī tu lai leyān bajār ve meri banni dā nām angrej ve
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Ghodi āai bikdi lādyā beenūa de bhāiyā ve
Kapde aac bikde lādyā beenūa de bhāiyā ve
Sehrā āyā bikdā lādyā beenūa de bhāiyā ve

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घो स ह आ स ई स बीस स क बीस ज्ञ लाड़े या
नि - पु निसा सारे रेग गसा सारे गरे सानि सा - - -
बी स नू मस सस देस सस भा सस ईया बे स स स
These Ghodis are simple in text, being the compositions of the simple folk minds.¹

Ghodi aithi bani kathi bani pateyalle
Jhooth galande bann bhoote dei jande laare
Main ni galandâ banni, jhoote phirde kuware
Kapde aithi bahe tie bahe pateyalle
Jhooth galande bannâ jhoote dei jande làre
Main ni galândâ banni, jhoote phirde kuware
Sehrâ aithi baññâ mukkat baññâ pateyalle
Jhooth galande bannâ jhoote dei jande làre
Main ni galândâ banni, jhoote phirde kuware

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The bridegroom says Ghoḍi’s Kāthī is made in Patiala. The bride replies that it cannot be true. The bridegroom again says that he is not lying and the liars are roaming bachelors. Clothes are locally made but the tie has come from Patiala. Bride again does not believe him. He tells her that the Sehra is locally made but the head gear on it, has been made in Patiala.

In another ‘Ghoḍi’, conversation between the mother and the son is depicted. The song is prolonged further, by adding sister, aunt (māmī) and sister- in- law, to it (bhābhi).¹

Lhauri ghodi mangāndiyān ve betā āke lē
Main kiyān āwān māye meriye no,
Mere judge khaḍote bagge no,
Mere afasār ghummade galliye no,
Main kiyān āwān
Lhauri varadi mangāndiyān ve bhaiyā āke lē
Main kiyān āwān bhaiñe meriye no,
Mere judge khaḍote bagge no,
Mere afasār ghummade galliye no,
Main kiyān āwān
Lhauri ghadiyā mangāndiyān ve bhānjeyā āke lē
Main kiyān āwān māmī meriye no,
Mere judge khaḍote bagge no,
Mere afasār ghummade galliye no,
Main kiyān āwān
Lhauri sehṛā mangāndiyān ve dyorā āke lē
Main kiyān āwān bhābhho meriye no,
Mere judge khaḍote bagge no,
Mere afasār ghummade galliye no,
Main kiyān āwān

¹ लहौरी गोड़ी मंगान्दियाँ वे बेटा आके लें
    में किया आंवा माये में किया या के जात खेलतें
    बांगे नो, मेरे अफसार पुंडे में नो में किया आंवा
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Ghoḍiān or Ghoḍi Geets are sung from Bridegroom’s side, when he is dressed to sit on the Ghoḍi. Everyone is full of joy and the boy’s father in joy of son’s marriage has filled up a bag with money. Blue Ghoḍi is decorated with pearls. This refers to the beauty of the mare. The Suhāgan mother is performing all ceremonies. Your sisters are fanning you (पत्नी झोल रही है) Chāchi, Tāi, Māmi are added to the song for further improvisation.

1 मांले — माले घोड़ी हरी दुबू चुरे
कोण सुहागम तेरे शरण करे
Neeli neeli ghodi hari drub chuge
Kaun suhaggan tere shagan kare
Ammā suhaggan tere shagan kare
Dāmmā diyan boriyān terā bāwā bhare
Bhāenān suhaggan tere shagan kare
Dāmmā diyan boriyān terā jeejā bhare
Bhābo suhaggan tere shagan kare
Dāmmā diyan boriyān terā bhāiyā bhare
Ammā suhaggan tere shagan kare
Bhehn sarikhiyā teri pakkhi jhole

The following song depicts the mischievous nature of the bride groom.
He keeps roaming around the bride’s house.
Ghođi teri karadi laḍāiyān
Banñara hai ve baḍā hi satannā
d Banna phirdā banniya de makānā
d Ve bannārā hai ve baḍā hi satannā
Kappade tere rangadi suhānā
d Veerā hai ve baḍā hi sattanā
d Banna phirdā banniya de makānā
d Ve bannārā hai ve baḍā hi satannā
Sehrā terā mukkat suhānā
Bannara hai ve baḍā hi satannā
Ghođi teri karadi laḍāiyān
Bannara hai ve baḍā hi satannā
The song says that the news of brother's marriage has spread all over.

Chhapp gaiyân, chhapp gaiyân akhabârân
Beerâ ve teri shadi diyân
Kaun veere dâ shaggan manâve
Kaun paâdh akhabârân, beerâ ve teri shádi diyân
Mátâ veere de shaggan manâve,
Bâwâ paâdh akhabârân, beerâ ve teri shádi diyân
Châchî veere de shaggan manâve,
Châchâ paâdh akhabârân, beerâ ve teri shádi diyân
Tâi veere de shaggan manâve,
Tâyâ paâdh akhabârân, beerâ ve teri shádi diyân
Mámmi veere de shaggan manâve,
Mámmâ paâdh akhabârân, beerâ ve teri shádi diyân
There is another Ghodi song, which is very melodious. The change of rhythm in the ‘antara’ is a unique feature.¹

¹ राह बिच मिली भे बावे दी जाई
    दे जा दे दे जा बीरा वाल हुलाई
    झलेया ना जाया ससकारा को
    बीर मेरा चोपोँदी चढेया
    चोपोँदी चढेया ती सईये चोपोँदी चढेया
Rāh bich milli mere bāwe di jāi
De jā ve de jā veerā waat jhullāi
Jhalleyā nā jāndā lashakārā
K veer merā ghodi chaḍeyā
Ghodi chaḍeyā ni saiyyon ghodi chaḍeyā
रे  ग  -  ग  भग  -  गरे  -  
बो  5  5  र  मे  5  रात  5  
रे  -  रे  ग  भग  -  ग  रे  
घो  5  घं  5  च  5  हे  5  
रे  ग  म  ग  रे  -  -  -  
या  5  5  5  5  5  5  5  
सा  ध्रु  ध  रे  रे  -  रे  -  
घो  5  घं  5  च  5  हे  5  
गरे  सा  -  सा  रे  ग  भग  -  
या  5  5  नी  स  ई  घो  5  
रे  -  रे  ग  रे  -  रे  सा  
घो  5  घं  5  च  5  हे  5  
सा  -  -  -  -  रेसा  ध्रु  -  
या  5  5  5  5  5  5  5  

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Similarly, there is another Ghodi song.

Faujan teri Jalandhare te aaiyan ve beta ve main to challiyän

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The following song refers to the decoration of the mare and dressing up of bridegroom in a charming way before he leaves for the bride’s place.

Hāl ve banne de kapde je baṇḍe
Tāiyā nā lagāein hum dono milke,
Ājā meri bannari tu dor banke
Hāl ve banne dā sehraje (mukat) je baṇḍā
Seesyān nā sajayenhum dono milke
Ājā meri bannari tu dor banke
Hāl ve banne dā hār je baṇḍā
Ājā meri bannari tu dor banke
Kaudi nā sajayenhum dono milke
Ājā meri bannari tu dor banke
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3.2AF (III) BADHOĂ GEET

Badhoa songs are sung during all auspicious occasions and marriage ceremony is one of those. In Jammu and Punjab, these are called 'Bannada', in Kangra- Hamirpur region also the term 'Bannada' or 'Banra' has been used in marriage songs. Badhoa is derived from 'Badhai' i.e. felicitating the family members. Few Badhoa geets are extremely popular in Hamirpur region.¹

Bijjāle ho māye ni meri bijjāle
Kaṇṭ tere rājjo-bāre
Nā rājjo-bāre, bijjāle
Kehḍeyān dessā te āi meri bijjāle
Kehḍeyān dessān no jāṇā
Nā O main jāṇā nāhi
Dakkhanā dessā te āi meri bijjāle
Pacchham dessān no jāṇā
Nā O main jāṇā nāhi
Kinni rāje tu nī bari meri bijjāle
Kinni rāje hān beyāhī	nā vo beyāhī bijjāle

¹ Bijjāle ho māye ni meri bijjāle
Kaṇṭ tere rājjo-bāre
Nā rājjo-bāre, bijjāle
Kehḍeyān dessā te āi meri bijjāle
Kehḍeyān dessān no jāṇā
Nā O main jāṇā nāhi
Dakkhanā dessā te āi meri bijjāle
Pacchham dessān no jāṇā
Nā O main jāṇā nāhi
Kinni rāje tu nī bari meri bijjāle
Kinni rāje hān beyāhī	nā vo beyāhī bijjāle
Another ‘Badhoa’ song very popular in Hamirpur region is as:
Happiness and bliss prevails all over, houses & courtyards have been cleaned and decorated in the hour of auspicious ceremony. The auspicious Badhoa has reached our way, our 'Angan' (courtyard) and up to 'Dehre' (the Threshold of the house). I keep the path and the courtyard clean and decorate it with designs coated with cow dung and colour; all friends are singing auspicious songs. Lord Krishna is playing the flute i.e. Lord Krishna has showered his blessings on this occasion.1, 2, 3

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1 किर्दार देसा ते आया जी बधोआ किर्दार देसा जो जाणा (ओ आए)
2 ओँदा बधोआ गोहरे जो आया जे जो रक्षी सजाईः
3 एह बधोआ रंग रसिया अरज सड़े गोहरे पेय
Kidhar desā te aayā ji badhoā kiddhar desā jo jānā ji
Dakhan desā te āyā ji bhadhoā pachhim desā jo jānā ji
Kidhar desā te aayā ji badhoā kiddhar desā jo jānā ji
Dakhan desā te āyā ji badhoā byāhteyān desā jo jānā ji
Kidhar desā te aayā ji badhoā kiddhar desā jo jānā ji
Dakhan desā te āyā ji badhoā bheṇā desā jo jānā ji

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असां गोहर सजाई सुटेया सजाई छहया अजज रहसे शुभ छही
असां सुभ विन मनाई छहया अजज रहसे शुभ छही
एह बहोआ रंग रसिया अजज रहसे परोसी आया
असां परोस सजाई छही अजज रहसे शुभ छही
एह बहोआ रंग रसिया अजज रहसे अपणे आया
असां अपण लपाई छोड़ेया अजज रहसे शुभ छही
(रसिया : full of colour and essence)
The auspicious badhoa has reached here. Its too close to the blessed venue, which has been beautifully decorated.¹

Åundā badhowā gohre jo āyā
Gohre jo rekhdī sajāī
Rāl mīl sakhiyān ne māng rachāyā
Kissānā ne banasi bajāī
Åundā badhowā angāne jo āyā
Angāne jo rekhdī lapāī
Rāl mīl sakhiyān ne māng rachāyā
Kissānā ne banasi bajāī
Åundā badhowā dehre jo āyā
Dippake jo rekhdī jagāī
Rāl- mīl sakhiyān ne māng rachāyā
Kissānā ne banasi bajāī

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¹ ओँ। बधो। गोहरे जो आया
गोहरे जो रखवे सजाई
रत तिल सकिया ने मांग रचाया
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3.2 A (f)

(IV) Sagai Geet:-

The occasion of marriage commences with 'Sagai' ceremony, which sometimes is solemnized long before the occasion of marriage or just nearby the marriage. Few Sagai geets are popular\textsuperscript{1,2,3} all of these having different emotions embibed in them. The central idea of the first song is that father had been sleepless, as till date his daughter was unmarried. The song further unfolds that Seeta's (the daughter) bridegroom is like Lord Rama. Father & mother-in-law like Dashrath and Kaushalyā. The second song states that the girl's father is sleeping at peace today, as he has found an able bridegroom for her. The 3\textsuperscript{rd} relates that the daughter is seated on a sandal stool, (चैकी) studded with pearls she has found such a home, that she will rule like queen.

(V) Neundar geets (invitation songs):-

Before the auspicious occasion of marriage, neundars (i.e. invitations) are sent and neundar geets are also sung. First 'neundar' is given to the Almighty.\textsuperscript{4} The song is further prolonged by adding names of various relations.

(VI) 'Māmā’s arrival':-

Māmā’s arrival in the marriage ceremony, may be of the boy or the girl, gears up the enthusiasm of all auspicious ceremonies of marriage.

(VII) Māmā Dwārā Pāṇi Bharne Kā Geet (Song related to the sacrament of filling water by maternal Uncle) :-

---

\textsuperscript{1} मित्रे भेो नेह नई घेरे धेया चक्रिया मांग राणी शीता जो वर मांगण यर चांदीया रामचन्द्र, सौहरा वरण जी देवर चांदीया भरत- श्री, सत्सू कौशल्या जी।

\textsuperscript{2} चुहीया दा दिता दुर्योधन अम्मा निमंत्रण आया तिथे चंगा यर टोले।

\textsuperscript{3} इक जनग चैकी जी मलिंग जहन बार मिल्या दिया बैठी राज कर

\textsuperscript{4} पैहली नूआर इसे घेरा गोरेजा समेत घेरा और, भेर घर काज होवे होरे नूआर नरेन घेरा तालसिया समेत घेरा और, भेर घर काज होवे होरे नूआर चन्दरमे घेरा तोलिया समेत घेरा और, भेर घर काज होवे होरे नूआर बिवारी घेरा पातिया समेत घेरा और, भेर घर काज होवे होरे नूआर इत्दे घेरा इटनिया समेत घेरा और, भेर घर काज होवे होरे नूआर घामे घेरा मामिया समेत घेरा और, भेर घर काज होवे
On the day of maine (ceremony) Māmā goes to ‘Bauḍi’ (Bāvaḍi), well or tap and gives neundar for filling water early next morning (as per 'Muhurat') and when in Brahm Muhurat Māmā goes for filling water, the women folk sing:

Jāgā bo mere chhūan pakheruān Māmā pāṇi āyā ho
Dhann sarā is Māmme jo jini nawā naun duāyā ho

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In between satires and pranks to Māmā are also added and the women of Mama’s side reply. Then sing the women on the other side and when Māmā enters the house of his sister with water then this song is sung which is very popular.

5 जाना जो मेरे चिड्डों पत्तेहों मामा पाणियाए आया ऐ मामा ऐ राजे वा बेटा, मामी राजे वी राणी ऐ।
6 जाना ऐ डोम वा बेटा मामी तेस्रे तली ऐ।
7 भली कितनी इतनी कुड़ियां दे मामे गोहर खूँड लुआया ऐ
8 मागे वा सिर चड़ी गुणवया मायिया दे सिर चोटी ऐ
9 मामे दे लक पापा बराज मामिया दे लक धोती ऐ।
9 कौन छान कैंठडा पाणी भर ल्याया कौन छानकैंठडा पाणी भर ल्याया?
 मामा छान कैंठडा पाणी भर ल्याया हिरण छानकैंठडा पाणी भर ल्याया?
In another song the sister is eagerly waiting for her brother to come; she
climbs on the roof of the house to see why her mother's son i.e., her brother has
not arrived.10

Another very popular song sung on the arrival of Māmās (maternal
uncle), by the women folk to the bridegroom, in which they ask him to stand on
a high place and see, his Māmās have come; the women folk sing for the sister
and ask her to see her brothers have arrived, seated on horses and sister-in-
laws are arriving in Dolis (palanquins) brothers are arriving in cars and sisters
in law are arriving by vehicles. The satires are also added to make the
environment full of joy. 11

In another song, the sister asks her brother the reason why is he coming
late12. Similar other songs are found13

The women folk of Māmā's side, in reply to these songs, sing the song.14
Main tān āyā O bāhpe baḍēyān samānē
Gaddi ādi tere gohre
Kit āyā O bhāiyā baḍe samānē
Kitt rehya O ghare apaṇē

(VIII) 'Neundruān': Neundaruān (i.e. invitees) start gathering which is known as 'Māine' in Hamirpur. 'Neundruān' (i.e. the invitees) are welcomed by singing sacrament songs on the 'Āṅgan Duār' (i.e. the gate) and on this happy occasion, there is a touch of fun and jest. The satires of the ladies fill colour and essence in the environment of Joy.

During marriage ceremonies in Hamirpur, the songs are mostly sung for maternal relatives, especially for Māmā as the role of Māmā (Maternal uncle) is very important, infact all maternal relatives are eagerly waited for the ceremonies to start. Most of the songs are found in question –answer sort of musical conversation.
In a very popular song the sister invites her brothers and mother referring to the medium which is 'crow'. The simplicity and originality of simple village dwellers lies in these songs.  

Uddeyān vo kāgā tu badače bhyaōā  
Jāi bolyān o mereyā pyokyā o  
Kyā e nāwān o tere pyokyān de pinde dā  
Kyā c nāwān o tere sakke veere dā  
Kyā e nāwān o tere veere dā nāān  
Badaād nāwān o mere pyokyān de  
Bhōḷā nāwān o mere veere dā  

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(IX) Samuhat (Batna)

The word 'Sumuhat' is derived from 'Sumuhurat'. In this ceremony the bridegroom and the bride (at their own respective homes) are applied 'Butnā', (paste made of turmeric, flour, curd, oil, wheat-flour, gram-flour and many fragrance giving ingredients such as camphor, big cardamoms, Gandh Kokilā, Nagar Mothā, Mulhathī, Khas, Rakta Chandan, Sammunder Phen, Jatāmāsi, Sugandha Bala, Batnā Masālā etc. diluted with water, which is applied to the whole body of the bride/bridegroom by all relatives one by one on the forehead, face, hands, arms, neck, legs and feet. Songs are sung by the womenfolk and the fragrance of Butnā fills in the atmosphere and creates the pious environment of marriage to be solemnized.

The exact time of Samuhat, Padsāi, Lagan, Andrerā is already, fixed up by the puroh as per 'Lakhnotri'. The 'Proht' of girl's side takes 'Sāhā' (letter) to the boy's parents in which exact muhurat (auspicious suitable time) of all ceremonies is mentioned. Along with this Sāhā clothes for the boy, silver bowl, 'Drubh' (the sacred grass) 'Kumkum', 'Kesar', (Saffron) and 'Chandan' (Sandal) and sweets, fruits, 'golā' (dried up coconut) and dry fruits are given to the bridegroom (to be).

In the same way the Butnā is sent to the bride (to be), through 'prohat'.

Samuhat songs refer to the brightness of turmeric and the fairness and glow that appears after applying it.

Even before applying Butnā, when it is being prepared, the songs continue. It is in a way made pious with these folk chants.\(^\text{16}\)

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\(^{16}\) सीलिंग तिरी हरी हरी दुंग कि पंज घापरिए
पूर्वां देवी लोई हंसा मंदर पाइए
कोण में में हिंदी सैंहर कोण में में नसे भंगे
वैरे में में हिंदी सैंहर वैरे में में नसे भंगे
किन्नी आंदा तेल फुलेलिं किन्नी अंती भेंडे भेंडी
वैरे आंदा तेल फुलेलिं किंवा अंती भेंडे भेंडी
आणि किंवा किंवा नी में हंगां कि बुटरणा चोली घटों
पदो तेल फुलेलिं कि बुटरणा चोली घटों.
On the 'Samuhat' i.e. the shubh mahurat, first of all 'Mangal-Geet' is sung. The names of all dieties (Devtās) and relatives are added one by one to this 'Mangal Geet'\textsuperscript{17}

The most popular Butnā song sung by the women folk is simple in tune; whereas, the tune popular in the singing community is totally different and has intricacies of murkis as is observed in other songs too; however, the text (lyrics) of the song is just the same.\textsuperscript{18}

Bayeba katora battane dā
Jinde ni maländiyān do janiyān
Bayeba k appu manje kyā laggīyān
Jinde ni k sakkiyān bañhādiyān
Bayeba katorā battane dā
Jinde ni maländiyān do janiyān
Bayeba k appu manje kyā laggīyān
Jinde ni k sakkiyān sahellaḍiyān
Bayeba katorā battane dā
Jinde ni maländiyān do janiyān
Bayeba k appu manje kyā laggīyān
Jinde ni buā bhatijaḍiyān

\textsuperscript{17} रामा फैलना शेहं मंगल भेजजो गणपति झारः
रामा विभिब्रिया सिहिया सोहागणी रक्ष्य लेख्य अपणे पास
रामा दुःखा शेहं मंगल भेजजो ब्रह्म दे द्वारे
रामा ब्रह्मणिया सोहागणी रक्ष्य लेख्य अपणे पास
रामा चीहा शेहं मंगल भेजजो विनियु द्वारे
रामा लशी सोहागणी रक्ष्य लेख्य अपणे पास
रामा चीया शेहं मंगल भेजजो तिब्जी द्वारे
रामा गौरीजा सोहागणी रक्ष्य लेख्य अपणे पास
रामा प्रत्या शेहं मंगल भेजजो बाजो जी रामा बाह्य गौरागणी रक्ष्य लेख्य अपणे पास।

\textsuperscript{18} वाहे दा काटीस बट्टे दा
वाहे दा मलेन्या दो जाणियां (जिन्दे नी मलेन्यां दो जाणियां)
बाए दा कि अपूर्ण झंडी क्या लगानेयां
जिन्दे नी कि सक्कीया बहैनेहया
Bāyēbā katorā battane dā
Jinde ni malendiyān do jañīyān
Bāyēbā k appu manje kyā laggīyān
Jinde ni adda padossadiyān
Bāyēbā katorā battane dā
Jinde ni malendiyān do jañīyān
Bāyēbā k appu manje kyā laggīyān
Jinde ni k lāde diyān bhābhiyān

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The same song is sung in a different tune in the ‘Manglāmukhi tradition’
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| लैं  | 5  | 5  | 5  | 5  | 5  | 5  | 5  | दीं  | या  |
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| बा  | 5  | 5  | 5  | 5  | 5  | 5  |
The following song called 'Drubh' (the pious grass) is sung during 'Samuhat.

The song is sung simultaneously while the rituals are being performed.  

(Drubbā kehdiye bootadiye ni bhaene
Ho kine guñe hari hoi æ
Lāde di mātā sä poojjañ laggi
Pooje Brahmā te Bissañue
Drubbā kehdiye bootadiye ni bhaene
Ho kine guñe hari hoi æ
Lāde di bhāen sä poojjañ laggi
Pooje Brahmā te Bissañue
Drubbā kehdiye bootadiye ni bhaene
Ho kine guñe hari hoi æ
Lāde di bhabhi sä poojjañ laggi
Pooje Brahmā te Bissañue
Drubbā kehdiye bootadiye ni bhaene
Ho kine guñe hari hoi æ
Lāde di chāchi sä poojjañ laggi
Pooje Brahmā te Bissañue
Drubbā kehdiye bootadiye ni bhaene
Ho kine guñe hari hoi æ
Lāde di Tāi sä poojjañ laggi
Pooje Brahmā te Bissañue
Drubbā kehdiye bootadiye ni bhaene
Ho kine guñe hari hoi æ
Lāde di māmī sä poojjañ laggi
Pooje Brahmā te Bissañue
Drubbā kehdiye bootadiye ni bhaene

19
The text of the ‘Butna songs’ includes references of various relations, who are applying Butnā. The Butnā songs on girl’s place refer to ‘Sakhiyān’, ‘Sahelaḍiān’; whereas the boy’s side songs refer to ‘Sāthiān’ ‘Mittrān’ (friends). Applying ‘Butnā’ is considered ‘Shubh Karma’. There is another very melodius ‘Butnā geet’ the bride (to be) asks her maternal uncle about the place where her ‘Sarohn Batnā’ (the paste) has come from. The Māmā replies that from far away place, the ‘Batnā’ has come, the bride (to be) asks the same question to her parents, brother, sister and the song is thus improvised.20

Merā saron battāṇā,
Saron battāṇā Māmā jī kehde dessā te āyā jī
Terā saron battāṇā,

20 भेषा सरो बट्टाणा, सरो बट्टाण गामा जी, भेषे देसा ते आया जी।
In another, 'Batna song the bridegroom makes a request to the women folk who are applying Butna to apply Butna and curd on his friends also; on seeing that Butna is not enough, he says further that he sent two shopkeeper to bring Butna, two Gujjars (who have a number of buffaloes and have ample of milk and curd) but they have not returned as yet.\textsuperscript{21}

The tune of the song is like ‘Näiyä mereyä dharma déyä bháiyä’

\textsuperscript{21} दो वणजाक में बटने जो भेजे स्यो वणजाक नी आए भोज़ 2 तेल मेरे साथियों जो देयो होरे मलयो अंग मेरे
Do banjaru main battane jo bheje Syo banjaru ni aye
Thođā thođā battapā mere bhāiyān jo deyo
Hor maleyo ang mere
Do khattarette main tail jo bheje Syo khattarette ni aye
Thođā thođā tail mere sāthiyān jo deyo
Hor maleyo ang mere
Do gujjarette main dahiya jo bheje syo gujjarette ni aye
Thođā thođā dahi meri saheliyān jo deyo
Hor maleyo ang mere
Do jhiyur main pāniyā jo bheje Syo jhiyur ni aye
Thođā thođā neer mere bhāiyān jo deyo
Hor dāleyo ang mere

At bride's place the same song is sung with slight variation i.e. instead of Sāthian, 'Sakhian' is used.22

A share from bridegroom's Butnā is sent for the bride through Purohat. When Purohat reaches the bride's house, the women folk sing Gāliān (Satires) to him.23

X Sand and Samuhat: The songs related to these ceremonies:-

'Sānd' has special importance in marriage of both the girl and the boy and 'Sānd' ceremony is associated with Māmās, In the entire North India, 'Sānd' is always performed by Māmā, a day before the actual marriage ceremony (or the marriage eve). The word, 'Sānd' is derived from 'Shānti Karma' or 'Shānti Hawan'. All relatives arrive. The attachment of mother with
parental family is but natural. She ('Nyahldi-nyaldi Ni Thakdi') keeps on waiting for each relative from her parental side.

On the occasion of 'Saand' from girl's side all relatives of maternal side are treated with great reverence during ‘Hawan’ by singing the first line of the song time and again and adding names of all the relatives.24

There is another version of the song; however, the tune is the same.25

Swarage te uttare o devate o, Paramessar o Sāndi āai baho
Āyā seh īde dā Māmā sayyo Sāndi āai baho
Swarage te uttare o devate o Paramessar o Sāndi āai baho

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24 सुरैं ते उंते न धुन्टलों, परमेसर ओ सादी आई बहो। सादा ता अमाण ना होसेब धुन्य विश्व बहो।
25 सुरैं ते उंते न धुन्टलों सादी आई बहो।
(a) सादी या कोठा जी पंडन रक्षी कोठे भर्यां कसकर कसके जी पंढत सरग नाकोरया।
(b) साद सत्तुंहसब बाहुव्या, चम्पो साद सत्त्राया।

198
There are various other very sweet ‘Sand geets’, referred to the Purohat (Pandit) who performs the ‘Shanti Hawan’ or ‘Sand’ with mantras (Chants). The song tells the Pandit not to be miser, as ample of sugar, ghee and rice are there a & b.

Sāndī dā kothā ji pandatā rāji kothe bhareyān
Shakkar batheri ji pandatā sarfā nā kareyān
Chawl bathere ji pandatā sarfā nā kareyān
Ghyo batherā ji pandatā sarfā nā kareyān
Dāl batheri ji pandatā sarfā nā kareyān

There are various other very sweet ‘Sand geets’, referred to the Purohat (Pandit) who performs the ‘Shanti Hawan’ or ‘Sand’ with mantras (Chants). The song tells the Pandit not to be miser, as ample of sugar, ghee and rice are there a & b.
When the brother gives clothes etc. to sister, she guides him to give first of all to her family- Puroht and Purohtani (his wife), then to barbar and his wife, then to mother-in-law and father-in-law, then to Jeth-Jethani (elder brother-in-law and his wife), then to her.

The tune is just the same as ‘Do banjaru main batne jo bheje’

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26 फँहले पहण्यां वीरा कुले दे परोह से
There are numerous ‘Saand’ songs. ‘Dei’ (Devi or Goddess i.e. the girl) is a playful child and would remain so for the family members. In this song, the Purohit is requested not to tie 'Kangan', Dei has to go out to play, she is just a kid yet.27

Kanganā nā bannyaṁ ji pandatā Dei khellan jānā
Ajj khelle kall o khelle Mātā kehdiyā goddiyā
Kanganā nā bannyaṁ ji pandatā Dei khellan jānā
Ajj khelle kall o khelle Bhābbo ji diyā goddiyā
Kanganā nā bannyaṁ ji pandatā Dei khellan jānā
Ajj khelle kall o khelle Tāi ji diyā goddiyā
Kanganā nā bannyaṁ ji pandatā Dei khellan jānā
Ajj khelle kall o khelle Chāchi ji diyā goddiyā
On Māmā's arrival 'Saand' is solemnized. The entire expenses of Saand are carried out by Māmmās, hence the women folk, welcoming him on the one hand and on the other, ask him to open the bag full of money as it is an hour of Saand.²⁸ Sithāniyan' or 'Gāliyan' on this occasion are full of humour and entertainment and are taken lightly by Māmās.²⁹

The procedure of performing the ceremony is perfectly described in the lyrics of the songs. In another Saand- Song, the women folk refer to Māmā to take a silver coin and in return give his wife to them. Count Rupees three hundred and sixty and deposit in the bank.³⁰

²⁸ दुआ दे चली ने लाहे दा ममा आया, सांद सांद पुकारदा आई जा ममा, बैठ पटकी, खेल पटकी सादी दी बेला ममा हो रही है, तेन्ह धर्म दीवेला आई जी -

²⁹ गुयली दा मुंड भीज वे अड्डा भीज भीज ममा पैसे कहता धीता वे अड्डा धीता धीता पैसा लगा युक्ता मामे दा मुंड लगा सुक्ता जलिया पैसेया वे अम्मा बेची खटिया तू जलिया पैसेया वे भाभो बेची खटिया तू .

³⁰ सादी बैठेया ममा तई ले चांदी दा रैया नगरो नगार गाणई ले वे लईले चांदी दा रैया ममा जोह सांहो देंई जा वे लई ले चांदी दा रैया तिन ली संघ गाणई ले वे लई ले चांदी दा रैया बैंके जर्मा कराई ते वे लई ले चांदी दा रैया
The women folk sing satires even on the outfit that Māmmā wears.  

Māmmā āyā bān than ke suit leyāyā mang shung ke  
Suite tere āb nahi, kyā māmmme tijjo lāj nahi  
Māmmā āyā bān than ke topi leyāyā mang shung ke  
Topiye tere āb nahi, kyā māmmme tijjo lāj nahi  
Jūdā dā koi hisāb nahi

These satires fill the environment with joy. Nobody minds these satires. All these songs are sung during the sacraments performed by Māmmā’s.

During 'Saand', Samdhān (piions wood for Hawan Yajna) are also given full reverence, as the lyrics of the songs show. Name of wood from Mango tree, Palāsh, Peepal, Āmlā and so on are added along with the names of relatives of the bride and the song is prolonged.

Reverence to Deepak (the earthen lamp) is also paid. The names of all deities (Devās) and relatives are added and the song is thus prolonged.

31 (a) Māmmā Aaya baṇaṇe, yātā śīḷāya māmā yām shūm ko  
Suṭṭi dūre ābū ṃahi, kyā Māmmā their jī jī jāj nahi. Māmmā Aaya baṇaṇe  
Tōpīya leyāyā ābū ṃahi, kyā Māmmā their jī jī jāj nahi.  
Joō dā koi āsāb nahi. Māmmā Aaya baṇaṇe

(b) Māmē pāka tēlė mūdā vē mē tērē tō dūm 2  
Hōtēnē pēyā pēlā pāiē Māmē pāiē Māiē  
Naiē prōtē tēiē ni nōtē, Ajeō ādāgh bōkāiē  
Nēnē pōtēnē śuṣṭās mānān, ōrē jē goōlē āiē

32 Āmbō kōrīyē lākāhīyē tuō kōtel kāmē āiē  
Śuṣṭās dē ādē hāvān rābāhā hōmē kārāh āiē  
Bērī kōrīyē lākāhīyē tuō kōtel kāmē āiē  
Śuṣṭās dē ādē hāvān rābāhā hōmē kārāh āiē  
Pōlāh kōrīyē lākāhīyē

33 Bāl śīmekā vāl lēremā bādhā  
Tērīyē tōiē kūn kūn bēdtē?  
Bāl śīmekā vāl lēremā bādhā  
Tērīyē tōiē bāhā bādā kāmān sūpā bēdtē
The women folk are in naughty mood. They don't spare even the Pandit, who performs the Shanti Pāth.³⁴ They tease him in the song while he performs the Sānd Yajna. The song goes like this: He steals Attā (flour) 'Kungu' (kumkum) etc and on reaching home his wife 'Panditāyan' curses him for stealing, for which, nobody respects them.

The women folk sing for bride groom's mother that they have seen her brother, he is just a beggar. They have seen him with Chimtā (tongs) in his hand and for the father they sing that the have seen his brothers with garlands of gold around his neck, they really are rich.³⁵

XI Torāp Birliyān

After putting oil and bathing, the bride groom/bride is seated on a low wooden stool (chowki) and four married women bring sacred water (brought by Māmā early in the morning) from Māmā and pour on the feet of

³⁴ सांद कराई लो पाथ जी सान्त कराई लो कोठा भराई लो पाथ जी कोठा भराई लो आटा पुराई लो पाथ जी आटा पुराई लो लब बिच पाई लो पाथ जी लब बिच पाई लो घों जानें जोपायाणी पुनरिद्र पाथ ए क्या? पाथाणिए आटा। पाथा, इसें गल पत्त जानी; प्रतीत जानी, जजमाना रें घं जानी ऑमु स्वाहा।

सान्त कराई लो पाथ जी बंगु पुराई लो पाथ जी बंगु पुराई लो पुमिया च पाई लो पाथ जी जेबा च पाई लो घरे जाई ने पाथाणी पुनरिद्र, पाथा ए क्या? पाथाणिए बंगु। पाथा इसें गल पत्त जानी प्रतीत जानी, जजमाना रें घं जानी, ऑमु स्वाहा।

³⁵ देख्या नी व्यास्तिये तेह चीर हत्या बिच चिमटा असत फाकिये देख्या जी व्यास्त्ये तेसे चीर स्नूने दे कणते असत अभीर
bridegroom/bride. For a sister none else is more trustworthy than her brother; therefore Māmā pours water. This is known as 'Birdiyān Bhārnā'. After this, the mother of the bride groom /bride puts Tilak on the forehead of Māmā and Māmā gives clothes to Sister, Brother in- law and family. In the song of 'Birdiyān' married women tell Māmā to fill their pitchers.36

Then the sister tells her brother to bring ample things for marriage ceremony and the brother- sister's conversation in the song goes on.

XII Tail Geets

Tail Geets are sung when the bridegroom/ bride (clad in a blanket) is put oil by all the relatives one by one. In a bowl of oil, green sacred grass 'Drubh', tied with a 'mauli' (red coloured pious 'Soot' {cotton} thread) is put. All relatives, one by one, take the oil by dipping Drubh in it and put on the head and give some coins, encircled around their head, to Nāi/Nain (Barber) (totem to save them from the evil eye) sitting nearby and pray for their prosperity.

However, in another version the text varies as- O Golden bowl, full of oil, while putting oil in bridegroom/ bride's head, make a sound, for this occasion, for money. The names of relatives are replaced further to improvise.37

Rūṇkiyā syune katorādiye bhar taile jo
Pehlā tail sanjoyā lāddo tere bāwe ne
Rūṇkiyā syune katorādiye bhar taile jo
Doojā tail sanjoyā kuḍiye teriyā ammā ne
Rūṇkiyā syune katorādiye bhar taile jo
teejā tail sanjoyā lāddo tere veere ne
Rūṇkiyā syune katorādiye bhar taile jo

36 भर भर मामा घड़ेलुए
बैदङ फाणी जो आई

37 रुण्यां सोन कटोरालिए भर तेले जो इस बेले जो
पहला तेल संजोया कुआरिए कन्ना ने
Another song relates that all others put one paisa each whereas bride's father put one rupee. \(^{38}\)

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\(^{38}\) ठणक ने कठोलिए किन्नी पार्या तेल
होनी पार्या पैसा भेला
बाबे पार्या रुपईया
Another song of the tail ceremony goes like this.
Dekhyān ni kuḍiye māmmi teri tailā pāwaṅ aai ve
Dekhyān ni kuḍiye māmma terā tailā pāwaṅ aayā ve
Jiyān je āyā ho jiyān gaḷiyā ch ruḍdā tailā pāwaṅ āyā ve
Dekhyān ni kuḍiye bhai terā tailā pāwaṅ aayā ve
Jiyān je āyā o jiyān bailā diyā swāriyā tailā pāwaṅ āyā ve
Dekhyān ni kuḍiye daddy tera taila pawaṅ aayā ve
Jiyān je āyā o jiyān gaddiyan ch baithi ne tailā pawaṅ aayā ve

Another song of the tail ceremony goes like this.
Dekhyan ni kudiye mammi teri taila pawan aai ve
Dekhyan ni kudiye mamma tera taila pawan aaya ve
Jiyan je aya ho jiyan galiya ch ruelda taila pawan aya ve
Dekhyan ni kudiye bhai tera taila pawan aaya ve
Jiyan je aya o jiyan baila diya swariya taila pawan aya ve
Dekhyan ni kudiye daddy tera taila pawan aaya ve
Jiyan je aya o jiyan gaddiyan ch baithi ne taila pawan aaya ve

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| ते 5 लास | पा 5 | वा | णव
| सा ग रे | सा | - | - ध्धसा |
| आ सस ई | पे 5 | 5 | 55

XIII Snān Geet

After Batna and Tel, bride/bridegroom are bathed. The text of the songs of both sides is the same. The description of Patrā (low stool) water, curd, oil etc. is found in the songs.39

Sevaḷ dendiye māye Betā nhaun sanjoyā
Dantu dā pattaḍā dhālāyo Betā nhaun sanjoyā
Nagger te nēiñ mangāyo Betā nhaun sanjoyā
Gangā te neer mangāyo Betā nhaun sanjoyā

39 सेवल देंदीए भी माए, हो बेटा न्हॉन संजोया
Taillāṇ te tail le āayo Betā nhaun sanjoyā

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Angane ch chikkaḍ kinni kityā ji Kinni doleyā pāṇi
Bāwe dā betā sē lādalā ji Unni doleyā pāṇi
Angane ch chikkaḍ kinni kityā ji Kinni doleyā pāṇi
Māmme dā bhānjā sē lādalā ji Unni doleyā pāṇi

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XIV Treeda Geet

After Baṭṇā and Snān, 'Treeda' is performed to save the bride from evil eye. The bride/bridegroom are seated on a Chowki (low stool made of wood) and five 'Suhāgaṇān' (married women) one by one with the 'Ḍrubh' (the pious grass) tied to 'Māuli' (red pious thread) put ‘Sarson’ mustard seeds after touching from feet knees, face, forehead and head and put those in fire placed in front of the ‘Chawkki’, the Sarson (mustard) seeds crackle and jump out which is called (Tidakāṇā) and the song goes on along with this totem.

Sarue ni man marue ni sarue dālaṇ āyī
Setiye sarue sahe tiṭ tiṭ lāi ji lāde di māṭā sahe buḍ buḍ lāi

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XV Tilak Geet

After taking bath, the Tilak is put on bride's (to be) forehead. Tilak is made of turmeric, Suhāgā and lemon, which becomes red and it adds to the beauty of the bride (to be).

40 तिह तिह सोलिए समएँ, रच्छा फरेया
41 सेलिआँ सरहआँ तिह तिह लाई
लाडे दीया अभ्यां गै सैह बुढ़ बुढ़ लाई
42 कुदुए कोहड़ी मोईए ए भेईँ
रंगीली किल्ले गुणों होईँ
हल्दी चुट्टी सुहागा मलाया
निम्नुए रंगीली होईँ
XVI  *Ganesh Poojan*

After Tilak Sacrament the bride (to be) is again taken inside the house for ‘Ganesh poojan’. Through the song, the girl is asked to come inside the house after Ganesh poojan. This Sanskār is considered to be over only after she has taken Ghee, Jaggery and drinking water. The women folk sing blessing songs, praying for the long life and prosperity of the bride (to be).\(^{43,44}\) Ganesh Poojan is performed at the bridegroom’s place as well.

XVII  *Āshirwād*

After Poojan, Shakkar (powdered Jaggery/ Sugar/ sweets) is distributed amongst ladies and they bless the bridegroom. In the song, women are told to cover their heads, they take Shakkar and bless, crores of times.\(^{45}\) When the bridegroom leaves for bride's place, again he seeks blessings of elders, especially his mother.\(^{46}\)

XVIII  *Paṃśāi*

Before the departure of Barāt, 'Paṃśāi' ceremony is performed in which ‘Kshor Karma’ and 'Suhāg Pitāri Bharnā' and dressing up of bridegroom are

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\(^{43}\) तू सां अन्दर आओ खुलिए तेही अम्मा सां बुलाए 
क्या ते पुजा गणपति पूजा 
क्या ते खाद्य नाही धोई ते गुड़ धोइ खाद्य क्या ते लिख्य अन्दर आई ते 
अममत लिख्य था

\(^{44}\) नौही धोई गुड धिंड खाद्य 
गणपत दुधेम लम्मीम बाही 
सुरज धुळे लहे नौहन कीता 
नौही धोई गुड धिंड खाद्य 
गणपत दुधेम लम्मीम बाही

\(^{45}\) जोड़ा सुहागाणो सालुका, लाला शक्कर बढे 
लेख्य तत ततुहागौं देख्य बीमा 
तू जुग जिया लड़ेया बरिया लक्ष्य बरियाँ 
लक्ष्य बरिया बाैडे बारिया लक्ष्य बरियाँ करोह।

\(^{46}\) फोड़लिए ओ बच्चे हिलिए ओ 
अपणयो अम्मा ते सीम लेई आये 
अम्मा तेही तत बीमा देवे 
अपणी बनो बाही घरे ओणा
performed. In 'Kshor Karma' the hair of the bride groom are cut but caught before falling on the ground by sister, Chāchi, Tai Aunt, maternal aunt etc. 47

Suhāg patāraḍīye tainu bāwe ne bhariye
Suhāg patāraḍīye tainu gehne ne bhariye
Suhāg patāraḍīye tainu bariyān ne bhariye

Everybody is in a hurry at this hour. So, in a song, the dressing up of the bridegroom is depicted. Nāi (Barbar) is referred to as 'Dharmā deyā bhāiā' (that there is religious endowment with him). Hence, according to the bridegroom, he (barbar) is not to be blamed as he has dressed him up in a nice way. 48

Nāiyā mereyā dharmā deyā bhāiā Tāin meri baṇat baṇāī
Moḍi moḍi lāḍā paggaḍiāyā bannhdā Nāiye jo doss ni deṇā
Nāiyā mereyā dharmā deyā bhāiā Tāin meri baṇat baṇāī

47 अम्मा लाहलय पुनः किनी कठोलए से बाल, 
नाईए कटी लए भे बाल भे गरे थम लए गालो गाल
अम्मा लाहलय पुनः किनी कठोलए से बाल,
नाईए कटी लए भे बाल, चावलए थम लए गालो गाल

48 नाईया भे धर्मी देआ भाईया
भे धर्मी देआ भाईया
मोही भे मोही लाह पगडिया जो कनवदा
नाईए जो दोष नी देणा
नाईया भे धर्मी दे भाईया
The following song is different in tune but is sung on the same occasion.

Bheedi bheedi o lāḍā pagaḍiyā pāndā ji nāiye jo doss nā deṇā ji

Nāiıyā nāiyyā o mereyyā dharmā deyyā bhāiyā tain meri baṇat baṇāī

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XIX  Sehra Tijak (Tamil) Kajjal

Before the bridegroom departes, he wears clothes and Sehra given by Māmā. Mother, father, sisters, brothers and all other relatives are extremely happy that the bridegroom is wearing Sehra. ⁴⁹ ⁵⁰

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⁴⁹ सिर बनने दे सेहरा सोहवे मुकुट्य ही अजज बहार नी पोही रेमली श्यामा मामे ते रे इया वर्णदे मानिया दे मने चा नी पोही रेमली श्यामा

⁵⁰ अजज विल्ली दा नवाब सातो सेहरा मंगदा विनिया जया जी जहर मंगदा हल्थ सोने दिया अंगूडिया रुमल सजदा पैंर चैल बुट नी जुख मंगदा वन्म सूने दिया बीड़िया मुख पन चबवा
Before the departure of Barat, the bridegroom stands on a Chowki in the courtyard, the mother puts Tilak on his forehead, along with his 'Arī'. After that all others ladies, put Tilak (Tamol) and the bridegroom's sister-in-law puts kajal (kajjal) in his eyes.

Māmmis bring Sehra for the bridegroom and this song is sung on the occasion.

"Āgge se Māmmiyē rok leyā k de ja meri sehra bunāi
Sehra bunāi nā dewā k tu meri dharmā di Māmmi
Sehra bunāi nā dewā k tu meri sakkadi je Māmmi"

In Sehra Geets, the brightness of Sehra is described. In another song, the beauty of Shagun clothes and Sehra is described. (Himachal was a part of Punjab previously; hence, this song is as popular in Himachal as in Punjab.

The women folk sing about writing to bridgroom's father to bring beautiful Ghodi; to his Māmā, to bring beautiful Sehra from faraway place and to his sister, to bring beautiful clothes for him.

Numerous ‘ghoḍiyān’ are sung at the time of Sehra, which have been discussed under relevant topic.
XX Var Yātrā Geet

The bridegroom, in the following song watches the Bārātis accompanying his Bārāt.

Ambue de heth lāḍā ghiri ghiri dekhda kitni k āai barāt ve
Nāi paroht lādyā tudh kane chālde
Bhai bhatije lādeYA tudh kanne chālde
Seated on a decorated Ghodi (mare), when the bridegroom starts for bride's place, the rest of Baratis follow him.

The women folk sing† regarding the clothes of the bride groom becoming soiled with dust particles. The sister of the bridegroom says that she would clean those with handkerchief; he has to go far away to bring the bride.

Bājeyān de nāl betā merā sauhre challeyā
Loud speaker bājā odhe nāl challeyā
Ghodhiyā tā chaḍi betā merā sauhre challeyā
Loud speaker bājā ohde nāl challeyā

1 पढ़िे पदाना लाङ्गो खोड़िया दक्षिण
कपड़े जो घाट जा डूर ओं घुंटिजो घाट डी रहाणे लाले बँड़ी
कपड़े घुंटिजो दूसरे लाले बनना जाणे देष बगाने ओं
The women folk in the songs ask the bridegroom riding on the Ghodi, to go to in-laws' place and bring bride home.¹

**XXI  Giddhā, Swāng Jhamākḍā Geet**

Before the arrival of Barāt and after Teil Shānti, the women folk of girl's side make 'Nannu Vināyak' dance and Jhamākḍā Songs are sung.²,³

Jhamākḍā song is a hilarious Dance song by women, the dance is performed at the time of marriage.

The women folk dance Giddhā. The song is about jewelry, lāwng, gajjaru, jhāṅjharān, kānte etc. all her ornaments.

Jhammākkaḍā ve jhammākkaḍā bollāḍā
Nacchāṇe jo nacchāṇe jo
Lei jāṇe jo, nai bassāṇe jo, uthi jāṇe jo
Kuḍliyā di māmmi boldi
Nacchāṇe jo nacchāṇe jo
Lei jāṇe jo, nai bassāṇe jo, uthi jāṇe jo

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¹ योद्धी तिजो लाड़ेया
सौरेर जाहै के आया
बननी लई के आया

² ज्ञातकः वे ज्ञातकः बोलना नच्चनें जो नच्चनें जो
लेई जाने जो नई बसनें जो उठो जाने जो ज्ञातकः वे
कुड़िया दी मामी बोलना नच्चनें जो, नच्चनें जो
लेई जाने जो नई बसनें जो

³ नानू नंगा आया को ज्ञातकः ज्ञातकः
धीथ लक्ष बोलें बो (ज्ञातकः ज्ञातकः)
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Nānnu nangā āyā vo
Jhamākkaḍeyā- jhamākkaḍeyā
Dheeyān saram baihōi bo
Jhamākkaḍeyā jhamākkaḍeyā
Tinhā khindān heith lukkāyā bo
Jhamākkaḍeyā jhamākkaḍeyā
Nānnu gohre āyā bo
Jhamākkaḍeyā- jhamākkaḍeyā
Innā kudiyān jo saram nā āyi bo
Jhamākkaḍeyā- jhamākkaḍeyā
Tinnhā ghaghari heith lukkāyā bo
Jhamākkaḍeyā- jhamākkaḍeyā

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Kinnī laī o mere laungā ch bulbul
Kinnī ve sunyāre ghaḍe mere gajru
Kinnī laī o mere laungā ch bulbul
Kinnī ve sunyāre ghaḍi meri jhanjharān
Kinnī laī o mere laungā ch bulbul
Kinnī ve sunyāre ghaḍyā merē hār
Kinnī laī o mere laungā ch bulbul
Kinnī ve sunyāre ghaḍe mere kānte
XXII Arrival of Barât

Before the Barât reaches the bride's place, Jañēth Jo Derā i.e. their arrangement for the partial stay is made in an inn or a place in the same village and after their welcome, tea and snacks etc. are served. The Barât reaches the
bride's home. Band party leads the Baratis. The joyous songs are sung at this time. The tunes and notes of Band are being heard and ‘Barät’ has arrived.

In another song, it is said that ‘Chhu’ (i.e. Cactus) has been used in garlands and with such garlands they are being welcomed; only cactus garlands are suitable to them according to their get up. Flower garlands are for our ‘Chhabeele’ i.e. good looking (bridegroom) only.

These are known as Gāliyān (but just for fun-sake) the women folk further sing while comparing themselves to those of sister) doesn't like the joke that the Jeejā is not good to look at. The song goes like this.
There is another Suhāg sung on the occasion of the arrival of Bārāt. The mother tells her daughter to hide, as her in-laws have arrived and the daughter tells them that she cannot hide herself, as the ‘Bāwā’ i.e. her father has himself invited them. Further, Bhābhi (Brother's wife) and Māmi also tell her to hide herself and the girl replies again tells them that she is helpless as the brother and Māmā (maternal uncle) have invited them.¹

Lukki chhuppi lukki chhuppi já dheeye
Tere sāuhre āye
Main kiyān lükān main kiyān chhuppān māye
Bāwe saddi bullāye
Lukki chhuppi lukki chhuppi jā bhaeñe
Tere sāuhre āye
Main kiyān lükān main kiyān chhuppān bhābbo
Bhāiye saddi bullāye
Lukki chhuppi lukki chhuppi jā bhaŋjiye
Tere sāuhre āye
Main kiyān lükān main kiyān chhuppān māmni ji
Māmme saddi bullāye

¹ लुककी लुक्की लुक्की जा धीए तेरे सोहरे आए में कियां लुकली गाए बावे सहही बुलाए
XXIII Milni Geet

At the time of Milni, introduction and meeting (greeting of relatives of both (bridegroom and bride) sides is solemnised and the women folk sing songs.¹ The names of relatives are added one by one. Besides these songs few serious songs are also sung in which (dv̄m+e) (kudams i.e. spouse’s parents) are compared to deities and praised²

XXIV Lagan Geet (or Mandap Geet)

In this very popular Lagan Geet, the bride is referred to as Rādhā and the bridegroom as Krīṣṇa (Kānhā). The women folk invite the bride on the behalf of the bridegroom to Mandap (veikidikā), as the time for Lagan is coming closer. The bride shows hesitation to come out in front of the father, uncle, brother and so on. The bridegroom convinces her not to feel shy as they are his father-in-law, brother-in-law and so on, and requests her to come out to the Lagan Mandap.³ There are various versions in text as well as in tune, but the theme and central idea is the same.

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3
The bridegroom is bathed and put on clothes and ring given by in-laws, and with a shawl over those, the bridegroom comes to Mandap for 'Pānigrahan' with mantras (chants) being pronounced, the bride's father holds the thumb of the bridegroom's right hand, takes him to Mandap and after Navgraha Poojan, the bride (without make up) clad in Reēdhā sent by in-laws is brought to mandap.

Bāhar āā O meri shyām sundari
Kishan lagganā jo āyā
Main kiyān āwān mere krishann pyāre
Bāwe te sharamāndiyān
Sāuhre main saddeyā vacchan je ditti ve
Sāuhreyān bulāyā aij āyā ve
Main tān kiyān āwān mere kānhā ji
Bāwe te sharamāndiyān
Bāwā tā terā sāuhrā merā
Bāwe te kāhe sharamāndiyān

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In the following song, the bride asks her father to tell her about the demands of the bridegroom. To her query, the father convinces her that neither does the bridegroom demand for grains nor money, he just wants the bride.

Gal suni lo meri bāwāji bahr āike
Gal suni lo meri dheeye main kiyān aawān
Bārh sājan aaye dheeye main kiyān aawān
Kishan baitheyā vedī main kiyān aawān
Kyā tussi denā bāwāji kyā e mangādā
Ann bi ni mangādā dhann bi ni mangadā dheeye kanneyā mangdā
Kanneyā dā dāān dheeye eh tā mangde

In the following song, the bride asks her father to tell her about the demands of the bridegroom. To her query, the father convinces her that neither does the bridegroom demand for grains nor money, he just wants the bride.

Gal suni lo meri bāwāji bahr āike
Gal suni lo meri dheeye main kiyān aawān
Bārh sājan aaye dheeye main kiyān aawān
Kishan baitheyā vedī main kiyān aawān
Kyā tussi denā bāwāji kyā e mangādā
Ann bi ni mangādā dhann bi ni mangadā dheeye kanneyā mangdā
Kanneyā dā dāān dheeye eh tā mangde
XXV Moonh Ghadāïā Da Geet:-

When the bridegroom sits for lagan, he sees the face of the bride, then the women- folk sing the song known in Hamirpur as 'Moonh Ghadāïyā Dā Geet' the meaning of the text is as follows-

Two mango stems, in their full youth are swinging. Two stems of Chambā flower are becoming one, two buds of Chambā are opening, the bride and bridegroom are looking into each others’ eyes, even the sun rays are feeling shy, watching the boundless beauty of the bride, the bridegroom has become completely his wife's, even the moon feels shy in front of the bride, both have united forever.¹

Do ambe diyān do chambe diyān dāliyā nap raiyān do ambe diyān
Do ambe diyān do chambe diyān dāliyā mil raiyān do ambe diyān
Dagebājīa diyān beimānā diyān akhiyān lag raiyān dagebājjān diyān
Mahārājā diyān akhiyān mil raiyān Mahārājā diyān
Surje diyān kirāṇān chhap raiyān surje diyān
Do chambe diyān dāliyān saj raiyān do chambe diyān
Dikhi chande diyān rassmān chhap raiyān dikhi chande diyān

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¹ दो अम्बे दीआ दालिया हुल रहिया दो अम्बे दीआ
महाराजा दिआ आलिया मिल रहिया, महाराजा दीआ

225
It is believed that the smile of the bridegroom and bride is a sign of happiness and prosperity throughout life. The song sung at this time refers to the daughter (bride) (on the behalf of the father) to see him properly, failing which they wouldn't remain happy.\(^1\)

**XXVI Kanyādān:**

Kanyādān is a very auspicious and religious ceremony. At the time of Sankalpa the bride's father takes a pot filled with 'Gangajal (the sacred water of River Ganges) in his trembling hands. The women folk sing.\(^2\) Another song on the occasion reflects marriage of Lord Shiva.\(^3\)

At bridegroom's side, after the bridegroom has taken bath and in the presence of Māmā Māmmi and other relatives, Brāsuhi is put in a box, Māmā and others are sitting. The women folk sing the following satire.\(^4\)

The dyer is addressed here, to dye the Dupatta in beautiful red colour. The bridegroom’s Māmās don't know how to sit. They are sitting like a frog and Bear and the Māmmis (maternal aunts) reply that bridegrooms Māmmās are sitting like ‘Rose buds’ and as ‘Judge sits in the Court’.

---

1. 
2. 
3. 
4. 

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1. पहली श्लोक तुड़ा मेरी बेटी नजर भरी कहती देखेंगा ए
   नजरं दे मनो मेरी बेटी उमर भर नहीं करेंगे

2. हम्मा पर तैवा बापू जल भर गंगा
   हुए कीया कर्न्या भर पर देई के
   अज तैरे धर्में दी बेला

3. हम्मा च गंगा रंगा चल गायी विच्व कुंजा री नाती
   महाम दे यान ब्राह्मण लैंडे धीवा दे यान जलाई
   में ता पुंछती मेरी अग्नि मिनों कोड़ा घर आया
   हम्मा चिन्मटा गला सरपी दी माला मिनी जटरा देखी घर आया
   में ता पुंछती मेरी चारी मिनों कोड़ा घर आया
   हम्मा चिन्मटा लैंडा मुगलाला मिनों जोगिए विखी घर आया
   हम्मा च गंगा

4. रंग दे ललिता रंग चीता वालेया ओहनी दा सुङ्गा तुङ्गा रंग दे
   लाढे दे माने काणी-काणी किती दीवा दे मैं देहक दे रंग दे
   लाढे दे माने किता-किता किंदी जीवा घाता दे रिछ दे रंग दे
   लाड़े दे माने हुवा काणी बॉडी जीवा गुजारे दे गठ दे
   रंग दे ललिता रंग चीता वालेया ओहनी दा सुङ्गा तुङ्गा रंग दे
   लाढ़े दे माने हुवा काणी बॉडी जिया काचहारी दे जज दे
   रंग दे ललिता रंग चीता वालेया ओहनी दा सुङ्गा तुङ्गा रंग दे
Barasuki:- After Kanyadân ceremony, clothes, ornaments gifts, make up kit and Suhag Patari given to the bride from bride groom’s side is known as ‘Barasuki’. The Purohit of bride's side utters the mantra¹ and puts kumkum etc on Varasuhi and it is then shown to the women folk and they sing song, in which the description of Barasuki given to the bride is found and satires on the miser mentality of bridgroom's side are also mentioned.²

XXVII Veidi Geet

The Veidikâ-construction is also sacramented with folk songs. Mamaa (the maternal uncle) brings the Veidi. The women folk, on behalf of the bride, sing.³ Oh Mamaa (uncle)! Veidikâ with seven kalash (pitchers) be fixed for her. Further her emotions come out in the form of recalling her dolls. She was fond of playing with those, are being left as she is going away to another place. The Mamaa replies- O my daughter, I have brought Veidikâ. It is my religious endowment.

Satkalasi ved gadâyo ji minjo
Satkalasi ved gadâyo
Suñ mâmâ Dharami
Dharmâ diyâ vellâ jo âyo ji
Guddiyân tâ rahiyân mâmâ châwlliyan
Khellaâ dá badâ châu
Suñ mâmâ Dharami
Dharmâ diyâ vellâ jo âyo ji
Galliyan tân hoiyân mâmâ bheediyan

1 'ओ भूमी: तस: करसुही नारसिम्हा वरदा भव’
2 करसुही देसे करसुही
   करसुही विच दागा, देसे करसुही
   लागे दा बाईू जराणा, देसे करसुही
3 (1) सत करसुही वेद गड़खो जी मिजो सतकरसुही वेद गड़खो जी
      सुन मामा धरसी, धरसी दीवा वेला जो आयो जी
      सुन मामा धरसी, काहे को दीवा बनने देस जी
   (2) सतकरसुही वेद गड़खो मिजो सतकरसुही वेद गड़खो जी
      सुन मामा धरसी, लाहती हुण, चोळी लोई
Minjo āngaḥ hoyā parades
Suṇ māmā Dharami
Dharmā diya vellā jo āyo ji
Satkalasi ved le āyā ji
Main tā satkalasi ved le āyā
Suṇ dheeye meriye
Dharam kamānda main āyā

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| । | गड़ा | योस | जोस | । | रिस | जोस |
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228
The song is available in two different tunes and the also the lyrics.

Satkalasi ved gadāyo ji minjo

Satkalasi ved gadāyo

Suñ māmā Dharami

Lādallī hūn prauṇī hoi
XXVIII Khāriān Baddālnān

At the time of 'Veid' on 'Veidi', the place of Bridegroom and the bride is exchanged. The bridegroom sits on the right side and the bride on the left, and she becomes 'Vāmāngi'. The women folk sing a piercing and poignant song.¹

‘The places have been changed, ‘Phere’ have been taken, O my dear daughter. You are alien now.’

XXIX Lāj Hom/Khillān Dā Hawan

After Veidi and Khāriān Baddālnā the bride's brother and other relatives perform khillān/phulliān Dā Hawan and the women folk sing² songs.

XXX Māng Bharāi Dā Geet

The songs sung at this time are mostly about make up cosmetics etc; or about Rādhā and Krishṇa in the conversational form³ ⁴.
On the day of 'Doli' or departure of bride from parents' house, the bride and the bridegroom are seated on separate Asans (cloth stretched for sitting) in the Poojan-Kaksh and a curtain is drawn in between. Then the bridegroom fills Sindur (Kumkum) in bride's parting of hair and ties a knot in the Dori (thread). The women folk sing referring to the 'Dori' (the sacred thread) (with it, the bride's hair are tied), who has dyed the Dori and on whose hair it has been tied. I bow myself on them.

Then the names of Deities as Ganesh, Brahma Vishnu and Shiva are added and in the end the bride's father's name is included.  

Another Gāli song of the occasion is referred to the barar's wife, Oh hair doer, tie small plaits of bride's hair in such a way that these may not loosen till six months. There is a bowl in the hand and Nine metres of Dori (Gaja) is slightly less than metre (the term was used in good old days) and she is going to get her stomach rubbed. Oh Dai (midwife), massage the stomach in such a way, so that the baby in the womb may not be hurt. It is a Gāli (funny satire) Geet.

---

1 
2
In Hamirpur a 'Sir Gundāīā Dā Geet (Sir Gundii Song) is very popular. After making plaits of hair and doing full make up (after bride/bride groom's bath) all women folk sing this song, which is in conversational style amongst bride groom and bride.\footnote{रीति गुन्दाई गोरी बढ़ी बांकी लम्बी लिंजो व्या पेई दोला धी हे बगानी धी हे बगानी कोरिए, नार तू मेरी तेरिया स्माईया दोला, अगे-अगे रचियां अगे अगे रचियां गोरिए, गुरुङ घोरे मिठियां चकण ता लाई गोरी नार तू मेरी लिंजो व्या पेई दोला धी हे बगानी धी हे बगानी तेरिया स्माईया दोला, अगे-अगे रचियां अगे-अगे रचिया गुरुङ घोरे मिठिया बाल-ए-बलाके पाई गोरी बढ़ी बांकी लम्बी लिंजो व्या पेई दोला धी हे बगानी तेरिया स्माईया दोला, अगे-अगे रचिया अगे-अगे रचिया गुरुङ घोरे मिठिया लीणे, टिकणे लाई गोरी बढ़ी बांकी लम्बी लिंजो व्या पेई दोला धी हे बगानी हारे गुरुङ पाई गोरी बढ़ी बांकी लम्बी लिंजो व्या पेई दोला धी हे बगानी गुरुङ पाई गोरी बढ़ी बांकी लम्बी लिंजो व्या पेई दोला धी हे बगानी घारिया पाई गोरी बढ़ी बांकी लम्बी... लिंजो व्या पेई दोला धी हे बगानी।}

The bridegroom tells his newly wed bride that after Sir Gundii, you are looking beautiful. The bride says- I'm some one's daughter. Why do you say so? The bridegroom says you may be somebody's daughter, but you are my wife. The bride says- whatever you are saying has settled down in every part of my body and the bride groom says, whatever I'm saying is sweeter than Jaggery and Ghee. The song is further prolonged by adding, the conversation started initially by the bridegroom that you look beautiful with various ornaments like Chakk (which adorns head), Nath (the nose ring), Tikkā (which adorns the forehead), Hár (the necklace), Choodā (the red bangles worn by newly wed brides) and Ghaghra (long skirt) etc and the bride repeats the same answer.
Sir Gundi Gāli songs are also sung to bridegroom. One song goes on like this- the bridegroom was sent for bringing comb but he brought ordinary wood. Who can make a fool understand anything.1

XXXII Gāliān in Folk Songs

'Gāliān' have special importance in Folk songs and folk literature 'Gāli' (abuse) no doubt is considered a very bad practice in society and every body looks down upon such person who abuses, or is being abused; it is a characteristic weakness, anti social practice and is a great insult.

But it is a common practice, convention, a popular and essential custom in Hamirpur, to sing 'Gāliān' during marriage ceremonies in the form of satires to various relatives, at various occasions such as Gāliān on Sānd Gāliān for Brāhmaṇ, for Barātis, for Māmā, Māmmi and Jeejā, Gāliān on Dhām and so on.

From Hindi literature also, the convention of singing Gālis can be confirmed.2 In ‘Tulsi Rāmcharitmānas’, the women on Sītā's side, sang Gāliān to the Bārāt, while the Bārātis were taking food.3

In Uttar Pradesh, these are known as 'Seethnē' and in Punjab 'Sitthanīn' Gāliyān are sharp. Witted jesters & sarcastic jokes that add flavour, taste, joy, amusement and pleasure to the some how boring Mantra- Pāth or ceremonies of marriage; however, excess of everything is bad. Gāliān, of light character and in descent way, add to the joy of marriage. Simple women folk express the emotions of their heart through these melodious Gāliān.

Sānd's Gāliān:- Purohit performs Sānd or Shānti Pāth and the presence of Māmmās is essential (at girl’s or at boy's wedding) Māmā brings the clothes,
which the bride/bridegroom have to wear. Māmmā comes with full pomp and show. The women folk sing Gāliān to Māmmā sarcastically.¹ Māmā has come fully dressed up but has borrowed the suit, cap etc. which he is wearing and so on. (The notation has been given under relevant heading).

**Sānd- Tail:** During Sānd tail, all relatives put oil on boy's/ girls' head. Whosoever comes to put oil, her/his name is added to the Gāliān. Māmā, however, remains the object of mockery. To him, the Gāliān are sung that Māmā is so miser that instead of betting money like others, he bet his mother, Barbar and Purohit ran with the mother, Nāin and Purohit are happy that a maid servant has come to their house.²

In the following song, the women folk sing for the Māmā that he has dressed up so well but the suit he is wearing has been borrowed from someone.

Māmā āyā baṅ thanke, Suit leāyā mang chhung ke

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Suit tere aab nahi, kyā Māmme tijjo lāj nahi
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¹ Māmā āya baṅ thanke, Suit leāyā mang chhung ke

² Māmā āya baṅ thanke, Kitābni yāsa Sang śūnhke, खुट तेरे आब नहीं, क्या मामा, तिजो लाज नहीं।

In the following song, the women folk sing for the Māmā that he has dressed up so well but the suit he is wearing has been borrowed from someone.

Māmā āya baṅ thanke, Suit leāyā mang chhung ke

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Suit tere aab nahi, kyā Māmme tijjo lāj nahi
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In the following song, the women folk sing for the Māmā that he has dressed up so well but the suit he is wearing has been borrowed from someone.

Māmā āya baṅ thanke, Suit leāyā mang chhung ke

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Suit tere aab nahi, kyā Māmme tijjo lāj nahi
```
Sāh Báhmā Diān Gāliān:- When the Pandit goes to bridegroom's place to inform about final acceptance of marriage from girls' side, the women folk there (at bridegroom's house) sing Gāliān in conversational form- Who has sent you? Where do you want to go? The answer is kuḍmān de behde (to the courtyard of bridegroom's parents). Then the women sing- we will give you buffalo in Dachhṇā (Dakshinā). To the Pandit’s question as to who would milk the buffalo as he is not married, the women sing further that Kudam's wife, (i.e. the bridegroom’s mother), they would give in Dachhṇā and so on.¹

Jaṇeti Diyān Gāliān:- When Jaṇėit (or Barat) reaches gohr (go + Rāḥa = the path from where cows go) the women folk sing = the theme is as follows- however, it is believed that who so ever gives their daughter gives everything and bows in front of girl’s in laws, but here the women folk sing Gāliān and sarcastically point out even their dressing up and other decoration. They don’t consider themselves inferior to boy's family in any matter.²

¹ कुढमण गैलिन तू वामणण ऑया कूदें बेडें जाणण ऐ?
कुढमण या गैलिन मै वामणण ऑया
कुढमण ये बेडें जाणण ऐ
आ साये दिअ वामणण तू ले दच्छणा
कृषिय मैह या दान करतनऱ्णा तू ले दच्छणा
नी मै छड़ा नी जामाणणीए में चोका सुना
में कृषिय मैह जो हरमें?
कुढमण दीया जोरो दान करतनऱ्णा
तू ले ले वामणण दच्छणा

² बजज वे शानतनया, बजज चीरे वालेया बाबल बेडेहे बज वे
जे तुसी आए बजजेये बाज़े। अमें ता स्तहे उच्छे वरवाजे
जे तुसी लाधियां लींगऱ्ण श्रीया पुड़ियां
अमें ता स्तहे सेहरा दीया वुडियां
जे तुसी लाधियां जोरी दीया घरियां
अमें ता स्तहे उच्छेया अटरिया।
जे तुसी लाधिया पिकरल पतली
अमें ता स्तहिया उधिया जाती।
जे तुसी ल्याए बजजे नमाहे
अमें ता स्तहे मूरे कुआरे।
Dham Diyan Gāliān:- The women folk sing Gāliān to Barātis finding some or the other fault in their personality but even if they are being called buddhe (old), kāne (one eyed), Bole (hard of hearing) etc. Well, they do not mind the Gāliān.¹

While the Barat takes food in Dhām, the women folk sing Gāliān. In this Gāli, it is said that against Jeejā (the bridegroom) the suit is filed, for breaking the serving spoon.² The women folk of bride's side keep on singing Gāliān that Barātis and especially Jeejā are starving and glutton.³ They advise them to eat less.⁴ ⁵ ⁶

Jeeje Diyan Gāliān:- These Gāliān are sung for Jeejā (the bridegroom) in bulk, and one of the interesting facts is that right from young to elderly and
Jabbriyān (old ladies) become Sālis of Jeejā. There are numerous Gālān, which have been described briefly.1,2

6. Sir Gundi Dīyān Gālān:— After lagan (Lāwān) when the bridegroom has to sit amongst the large group of women and Sāliyān, as convention, then the mischievous Sāliyān tease him a lot.3

Before vidai, during Sir- Gundi, his ragging is on its peak, when Jeejā does not speak, they keep on torturing him by various sarcastic Chhands'.4

In one such Gālī, the bride's sister 'Sāli' says that she saw Jeejā (the bridegroom) on pasture with lambs, and the lambs went into gram field and Jeejā was beaten with stick and he started crying. The bridegroom says that it was not him. She must have seen his brother, mother and sister and so on.5

Main tān dekheyā jeejā bhedān chārdā thā
Main ni chārdā sāliye bhāi chārdā thā
Main tān dekheyā jeejā bhedān chārdā thā
Main ni chārdā sāliye ammā chārdi thi

---

1 मेरे हल्द आ गई ना कौल कौल है हबी
जीजे जीजा अम्मा स्वस्तम कीते इक दो सिंह चार...हबी

2 मकोड़ेया बो तेरी जाँत बुरी स्वस्तम स्वाच्छः बो तेरी जाँत बुरी
जीजे जीजा अम्मा स्वस्तम स्वाच्छः स्वस्तम, मकोड़ेया बो तेरी जाँत बुरी

3 छम्ब पतः आईए छन्दे आमो तोला
जीजे जीजा भाग स्वस्तम कीता साहे पिँह दा स्वोता।।

4 छम्ब पतः आईए जाईए छन्दे आमो कूड़ा
जीजे जीजा भेला स्वस्तम कीता साहे पिँह दा चूहा।।

5 में ता देख्या जीजा भेला चाररा था
भेला पईवां जोल्वा दे खेलें।
पक्की घटिया थी मार तु ता रोंदा था
जीजा हां ता हसी थी
में नी चाररा था सालिए भाई चार थी
में ता देख्या जीजा
में नी चाररा था स्वालिए अम्मा चारी थी
Another such Gāli to Lādā (bridegroom) is a funny one. The bridegroom is inquired about his mothers that on such an auspicious occasion he has come but why his Ammān (mother) has not come? They themselves answer from bridegroom side that she could not come as she had delivered a girl child last evening. The rejoinder comes that she could have come, we would have given her dried ginger; to prolong the song Chāchi, Tāi etc are added.1

Tu tā āyā lādeyā teri ammā kain ni yi
Tissā kiyān aunā thā shāmmi jummudi kuṭi
Tissā challiyā aunā thā dīnde sundi di puḍi

---

1 Tū tā āyā lahdéyā terī ammā kēnī āi ājānjū dī pātī
līṣa kēnā yōṇā thā tāmā jāmmī kūḍī
līṣa chānīā yōṇā thā tēnē sūṛī dī pūṇī
tū tā āyā lahdéyā terī tēnē kēnī āi ājānjū dī pātī
līṣa kēnā yōṇā thā tāmā jāmmī kūḍī
līṣa chānīā yōṇā thā tēnē sūṛī dī pūṇī
tū tā āyā lahdéyā terī chānī kēnī āi ājānjū dī pātī
līṣa kēnā yōṇā thā tāmā jāmmī kūḍī
līṣa chānīā yōṇā thā tēnē sūṛī dī pūṇī
There is another Gāli sung by the women accompanied with dance.

Tamboo lage o meri jaan āshikaan de tamboo lage
Lāde di māssi kari laini tumboōā de heth āshikaan de tamboo lage
Lāde di māmmi kari lainī tumboōā de heth āshikaan de tamboo lage

**Rassoīye Jo Gāliān:-** During marriage ceremonies singing, laughing and eating are enjoyed. Even Boti (Rasoiyā) or the cook is not spared while singing Gāliān\(^1\). Why he is taking so long in preparing food? Invitations have reached far away. The women folk want to punish him.\(^2\)

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1. ऐसी दे वहुँ लाई वे रसोईया लालचिया।
   दूरे नाही न्यूनसंगः ते हेर रसोईया लालचिया।
2. असों दे रसोईया कृपाकरो वेणा
   असों हेर्षरसोईया मुंडायवा वेणा रसोईया लालचिया
   असों बाबुळे दे कप्पमः पाळवा वेणा
   असों दे रसोईया कृपाकरो वेणा रसोईया लालचिया।
**Bhadḍagge Diyaṁ Gāliṁː** These have been discussed under relevant heads when the bride is mingled in with her (in- laws) Gotra (Got) or clan.

**Lādiye Jo Gāliṁː** When the bride groom brings the bride home, the courtyard is with Apphaṇ (Alpanā Designs). The bride's 'Dola' (palanquiner) is ahead the bridegroom's Pālki (however, this tradition is now limited to villages only). Doli is put down nearby the courtyard and the welcome songs in the form of Āśirwād (blessings) are sung by the women folk. The bride is compared to Sitā and the bridegroom to Rāma\(^1\) and then Gāli (bride) is elder to our son, the bride with the tingling sound of her bangles, frightens our boy.\(^2\)

Lādi aiddi aiddi addi sāhde munde te b keddi

Sāhdā mundā bālak yāṇā lādiye appu hi samjhaṇā

Lādi bangāṭūān chhaṇkāve sāhde munde jo darāve

Lādi thāl peyā patāssā sahde munde dā kyā ḍhāssā

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\(^1\) सिया व्याही भरे आया
अमं दा पुत्र बे लालना
सिया व्याही भरे आया, भाईए दा भाई से लालना
सिया व्याही भरे आया, भारती पालकी जी ओ राणी रुक्मण ओ आई

\(^2\) लाही एकी एकी एकी
साहे बुढे ते भी केंद्री
Another Gāli (in question form) is sung to tease the bride O bride, why haven't you brought your mother along? Your mother and our father make a perfect pair. The song is prolonged by replacing mother with Chāchī, Tāi and Buā. After ‘Grih- Pravesh’ (entering into the new threshold), on the occasion of Sir Gundi Gāliyan are sung, addressed to ‘Nāein’ (the hair doer) to make such plaits in her hair, which may not open till six months.

XXXIII Vidāi songs

The parents, according to their competence and the best of their capacity give ‘Daan Dahej’ (dowry) to the daughter and get everything ready to be sent to the in-laws’ place but the whole environment becomes pathetic and emotional. The songs at this time bring tears into each eye. Unbearable is the pain of separation of daughter and parents.

After spending twenty years or so at parental house, the girl is leaving for ‘Pardes (an alien place). The streets seem to have been shrunk, courtyard has become alien. Bride’s mother is crying, so is the bride herself and other relatives too.

Galiyan tān teriyan bāwā bheediyān hoīyān
Āngān hoyā parades ji
Ammā dā rondiyā dā sālluā bhijjeyā
Bāwē dā bhijjeyā rummāl ji
Galiyan tān teriyan chāchā bheediyān hoīyān
Āngān hoyā parades ji
Chāchīyā dā rondiyā dā sālluā bhijjeyā

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1 लाहिए लड़िकहिए तू अफीया अम्मा कोंह नी लेयाई
   तेही अम्मा नेथा बाधू जॉही स्वह बगाई
2 लाड़े दी माँ हाय करेमी नी गज जोरी, सीस गुन्नावन चली है
   इसिया गुन्नेया नैनी तू दिया गुन्नेया नैनी, छे महने बाल नी हिल्ली है।
3 गलिया त तेरीया बाबे भौदिया होइया आरण होया पसेत
   अम्मा दा सोनिया दा सालामा भिजेया बाबे दा भिजेया रुग्नामाण
Chäche dā bhijjeyā rummāl ji
Galiyān tān teriyān bhāiyā bheediyan hoyān
Āngān hoyā parades ji
Bhābo dā rondiyā dā sållu bhimjeyā
Bhāiyā dā bhijjeyā rummāl ji
Galiyān tān teriyān māmā bheediyan hoyān
Āngān hoyā parades ji
Māmē dā rondiyā dā sållu bhimjeyā
Māmē dā bhijjeyā rummāl ji

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In another song, the girl requests her Bāwā (father) not to send her away for heaven’s sake; otherwise, she will be separated from parents, brother and friends.¹

¹ बाजा देहे ना देवा परेढे ना देवा तैनू कसम लो गृह देव ही
    इक दिन माता भी विछड़ये मेरे मिता भी विछड़ये
    मेरे विछड़ी सहेलियां भी होज़ी जी
    भाइया देहे ना देवा परेढे ना देवा तैनू कसम लो गृह देव ही
    इक दिन बैठणा भी विछड़ये मेरे भाई भी विछड़ये
    मेरे विछड़ी सहेलियां भी होज़ी
Bāwā desse nā deyān paradesse nā deyān
Taeinnu kassam lagge gurudev di
Ik din mātā b bichhādiyo mere pitā b bicchādeyo
Meri bicchādi saheliyān di jodi ji
Bhāiyyā desse nā deyān paradesse nā deyān
Taeinnu kassam lagge gurudev di
Ik din bhāhṇā b bichhādi O mere bhāi b bicchādeyo
Meri bicchādi saheliyān di jodi ji

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Everyone is crying but on the other hand consoling the daughter also. The girl says- Inside your palace (home) O Baba (father), my Dōlā (Palanquin) has stuck up (as if it is in my favour and does not want to leave that place). Further, she says- my dolls have been left, my mother is left crying. Father consoles her saying that he will send the dolls to her and requests her to go to her house. Subsequently, the song is prolonged by father, brother, Māmā (maternal uncle) Chāchā (paternal uncle) and their respective relations with her. Hence, in the song the girl makes various excuses for staying back at her parental house and she is consoled by all to leave happily.¹

Tere mehlan de andar ve Bāwā ji merā dōlā aḍeyā
Teri doli chhuḍāi dingā ve dheeye ghar jā apPaṇē
Tere mehlan de andar ve Bāwā ji meri yān guddiyān rahiān
Teri yān guddiyān pujjai dingā ve dheeye ghar jā apPaṇē
Tere mehlan de andar ve Bāwā ji meri mātā roe
Teri yā mātā chupāi dingā ve dheeye ghar jā apPaṇē
Tere mehlan de andar ve Māmā ji meri Māmmī rahi
Tere mehlan de andar ve māmā ji merīyān guddiyān rahiān
Teri yān guddiyān pujjai dingā ve bhānjiye ghar jā apPaṇē
Tere mehlan de andar ve Chāchā ji meri Chāchī roye
Teri yā Chāchīyā chupāi dingā ve dheeye ghar jā apPaṇē
Tere mehlan de andar ve bāwā ji meri yān sahelliān rahiān
Teri yā sahelliā chupāi dingā ve dheeye ghar jā apPaṇē

¹ तेरे मेहले दे अन्दर वे बाबा जी मेरा दोला अशेया
तेरे डोले छुड़ाई डिंगा वे धीरे घर जा अपने
In another Suhāg, the girl compares herself to the bird whose flight takes it far away. The irony of the custom that, the son gets Palaces and some alien place is in the daughter’s destiny.¹

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Pancchhi uddār uddi jānā Uddi jānā mere dharmiyā Bāwā ji
Kussi jo deṇā mæhle chabāre

Kussi jo deṇā pakhlā des, des mere dharmiyā Bāwā ji
Pancchhi uddār uddi jānā Uddi jānā mere dharmiyā Chāchā ji

Puttarān jo deṇā mæhle chabāre
Dheeyān jo deṇā pakhlā des, des mere dharmiyā bāwā ji

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¹ पंडी उद्ब उद्दी जाणा उद्दी जाणा मेरे धर्मियाँ बाबा जी कुली जो रे रे मीलम बाबेरे कुली जो रे रे पक्षला देस, देस मेरे धर्मियाँ बाबा जी पंडी उद्ब उद्दी जाणा उद्दी जाणा मेरे धर्मियाँ बाबा जी पुत्रवं जो रे रे मीलम बाबेरे क्रीया जो रे रे पक्षला देस देस मेरे धर्मियाँ बाबा जी
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There are many such Vidai songs. In a very popular song, the communication between the daughter and the mother is depicted. The daughter says, the ‘Poonis’ (virgin cotton thread) of the spinning wheel have ever remained with the wheel. She is leaving. The mother requests her not to leave their house as they will give you food grains money and property. The daughter replies that the fact is that all the grains and money is for the daughter-in-law and the property is for the son and she is going to leave everything.¹

The lyrics as well as the notation of the song are given under ‘Suhāg songs’.

¹ चलवे दीआ पृथिवियां गए चलवे ने रतियां
 रझिए दी रतिये छलेंग माए चलिआ आणा
There are many such Vidai songs. The lyrics of the most of the songs are similar.  

Another Vidai song sung on the behalf of the girl (bride) is very pathetic. In this song, she addresses her mother that she has to leave her house, courtyard and everything. She recalls her childhood days when she used to play and organize her dolls’ marriage. All is being taken away from her.  

Maye ni meriyeho Bholiye amma diye  
 Merah chhutti challeyah  
 Merah chhutti challeyah Angan duar  
 Chhotti jehi hundi tân Main khellân pândi  
 Gudde kanne guddi dâ byâh rachândi  
 Maye ni meriyeho Bholiye amma diye  
 Merah chhutti challeyah  
 Merah chhutti challeyah Angan du  

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1 बाबा जी में हुण नहीं लेती का करवा मेरी मेरी  
सल फेरी सदरया होई जगने इलख फेरी बाबा जी में हुण नहीं...  
2 दरा बिच सही ने नी रोया बेटिए लाहिए दरा बिच सही ने नी रोया  
अम्मा दा सिंजी जाना सुआ सुआ सातूआ बाबे जी दा सिंजी जादा स्माल  
दरा बिच सही ने नी रोया बेटिए लाहिए  
3 माए नी बेटीए हो भोलीए अम्मिए
This song depicts the grief of the girl who leaves her parental house after spending so many years with her family. In the following song, she requests her brothers not to put her in the palanquin as her father is left crying inside the house. She asks her brother to take care of him. Lastly, she asks her father the reason why is he crying now when he himself has accomplished this religious endowment.¹

Minjo doli nā pāo ve veerō merā bābul andar roye
Ujjo chup karāo ve veerō nā hookān mārdā hove
Huṇ kajo romvādā ve bābalā hatthi kāraj rachā ke
Huṇ jigar dā tukḍā ve bābalā romvādā gair bānā ke
Huṇ sunniyān pai gaiyyān bābalā mere grān diyān galīyān
Huṇ khāḍī ro raiyyān bābalā mere hān diyān kuḍiyān

¹ मिङ्जो बेले ना पाको बेले बेल बबल अंदर रोए
The following song is a popular ‘Vidai song’ sung in Hamirpur- Kangra region.

Kajo aaye sunehri pag bannke sunehri pagg bannke
Bāwe ne main naiyyo bhejjani
Chup karke Dojī bich baih jā pālki bich baih jā
Bāwe tere wachan dite
Chup karke gaddi bich baih jā gaddi bich baih jā
Bāwe tere bachan dite
Jara ruk jā gaddi de daraibrā gaddi de daraibrā
K Mummy nāl mīlnā deyān
Mummiyā teriyā hajār bāri mīlnā lākhon bāri mīlnā
Saiyyān nāl pā lai japhiyān
XXXIV  Bārāt bāpsī par gāye jāne āle geet (Return of Barāt at bridegroom’s place)

When the bridegroom returns back home along with the bride, then the women folk and her naughty sister-in-law (Naṇad) asks the bride calling her Jasodhe (Yashodha) how come you come across here? What have you brought for your mother-in-law? Then is the answer from the bride that I have brought spinning wheel for my mother-in-law. Questioned further- What have you brought for your Jethāniyan (elder sister-in-law) Naṇad (sister-in-law) and father–in-law?

The answers are in proceeding lines that she has brought suits (clothes) and dowry etc. 1

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1  नी जसोदे अज मारी धिया वाली आई
नी जसोदे समु जो बा लाई आई?
नी नानदे समु जो जरा लाई आई?
नी जसोदे जजानियां जो बा लाई आई?
नी जसोदे समु जजानियां जो बा लाई आई?
नी जसोदे अज मारी धिया वाली आई?
नी जसोदे नानां जो बा लाई आई?
नी जसोदे अज मारी धिया वाली आई?
नी जसोदे वा जो बा लाई आई?
नी जसोदे अज मारी धिया वाली आई?
In the following song, the happiness and excitement of bridegroom’s mother is depicted. It is depicted that the religious deeds of the mother have resulted in the pious arrival of the bride’s palanquin.\(^1\)

Hil ve doleya hil ve tu hil da dum de mul ve
Assi dhagā katteya sut da sânjo dolā āyā put da
Assi dhagā vatteya unn da sânjo dolā āyā punn da
Hil ve doleya hil ve tu hil da dum de mul ve

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XXXV     **Andrere Dā Geet-**

Andrerā is performed at fixed muhurt. (Andrere Dā Geet) Songs are sung when the bride enters into her new household for the first time, along with her husband. Mother- in -law and other relatives greet the new bride and tell her that the house is now hers and she must avail her right on it. The bridegroom, the path and the house, all look elegant and beautiful with her

\(^1\) हिल वे होलेरा हिल वे तू हिल वा द्व वे मुल वे

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graceful entrance. The Koel (nightingale) is singing on Mango tree, the Obri (the room) look beautiful with her entrance into the room and so on.1

Ei ghar terā tu ā meriye bahue Ei ghar terā
Ni tudh āaiyā te merā Faliyā suhāwā
Ni ei ghar terā tu ā meriye bahue Ei ghar terā
Ni tudh āaiyā te merā Āngan suhāwā
Ei ghar terā tu ā meriye bahue Ei ghar terā
Ni tudh āaiyā te merā Andar suhāwā
Ni ā meriye bahue Ei ghar terā
Aji ambe diyā dāliyā koyal bole
Koyal bole koi sabad sunāye
Ni tudh āiyā te meri obri suhāvi
Ni āa meriye bahue Ei ghar terā

On this ceremony of Anderā, sisters-in-law and other girls, tie a Dor (Ribbon) on the door to stop them entering until they get a handsome amount of money, enough to be distributed amongst all the girls. There is a lot of fun and joy and all these ceremonies stick into the happy memories forever.

1 w w: rhT
Another song sung by the women folk to welcome the bride is as follows.

Kajjo tu janami oh behne kajjo tu jāī
Kajjo tu sāhde behde āi ve
Ammān dā seenḍeyā mere bāwe dā khasēyā
Usnu barataṇ main āi ve

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| धसाः | सा | रे | रेगग | गग |
| कश | जो | तुृ | जन | नीो | बैह | णे
| सहे | रेग | गरे | सा | - | धु | -
| कश | जोड़ | तुृ | जा | 5 | ई | 5
| धसाः | सा | रे | ग | ग | रे | सा
| कश | जो | तू | सा | हे | बे | 5
| रे | ग | रे | स | हे | - | -
| आ | 5 | ई | ओ | ए | - | 5

XXXVI Pārān Bandāiyā Dā Geet

After Griha Pravesh, when the bride touches the feet of her husband and all his family members for blessings. At this time, the women folk of Hamirpur sing the song namely 'Pārān Bandāiyā Dā Geet, through which the bride is instructed to touch the feet of Grand father -in-law and take blessings, then of Grand- mother- in-law and to keep serving them and seek blessings from them; and then of the father- in-law, mother- in-law, elder brother- in-law, elder sister-in-law (Jaith, Jethāṇi) sister-in-law (Naṇad) and finally of her husband; even if they are harsh and cruel, the bride is advised to be obedient and respectful, with constant devotion and service, make that a heavenly place.1

1 पैर बन्दीया लज्जिये, अपने दरीरे क्षाल आई
पैर बन्दी बो जाया सीस सुनादी बो जाया
स्माया मन्दी बो जाया, सेवा करती बो जाया
सेवा करती बो जाया, स्वर्ग हस्तू बो लेआया।
XXXVII  Guñe Khelña

After Andrera of the bride, the ceremony of playing Guñe (fun games) with ‘Māmmā Māmi’ of the bridegroom is also performed.

The following song is in the form of instructions to the bride to play games with the mother-in-law and other relatives and also to obey them and respect them and also to recognize him properly.1

**Guñeyān kheleyān ni bahue apni sassu de nāl**
Guñeyān kheleyān bi kareyān charaṇān bandā bi kareyān
Charaṇān bandā bi kareyān sāreyān manyā bi kareyān
Guñeyān kheleyān bahue apne malhaure de nāl
Guñeyān kheleyān bi kareyān Māmme jānehā bi kareyān
Ehde guñeyān manneyān eidi āgyā manneyān
Guñeyān kheleyān bahue apni Māmmi de nāl
Guñeyān kheleyān bi kareyān ehde goddeyān bhanneyān

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1  Guñe खेल लाहीए अपने मालहेरे दे नाल
   गुने खेललिया वी करिया गामे जाचा वी करिया
   एहदे गुनिया मनिया एहदी आजा मनिया
   गुने खेल लाहीए अपनी मामी दे नाल
   गुने खेलता वी करिया समीया जाचा वी करिया
   एहदे गुनिया मनिया एहदे गोड़ेया मनिया
The jovial environment prevails. There are other versions also. The bride is blessed.

XXXVIII  *Got Kapal Di Dham*

After marriage ceremony, when bride is taken home and when last Dham of the marriage sacrament is organized at bridegroom's house, the bride is welcomed into the in-laws 'Gote' (or Gotra). i.e. Clan, the mother-in-law, sisters in law (Jethanis, Devraniis) put some rice from their own Pattal (the plate made of Taure leaves) into the bride's Pattal and the mother-in-law put some rice into the bride's mouth then the women- folk and relatives sing the song, in which the relatives tell the bride to sit in their courtyard and ask her to take their Pattal, to take their food and finally to become a part of their Gotra. Satires are also sung at this time. The songs are also called 'Bhadagge Di Galiyan' as in the same song, there are some satires also, like you are hungry for seven days, take bites from us, your mother has sent you hungry, you are hungry since your birth and even before that since you were in your mother's womb. Sometimes, the bride starts crying also; although, these are joyful Galiyan of marriage.¹

XXXIX  *Grih Pravesh*

The bride enters the new threshold and the women folk welcome her with numerous folk songs. The occasion is of happiness and excitement for all.

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¹ अंगाणे साडे (साडे बेड) बेहा चुऱ्या गीए बेटिए।
  साडी पत्तल ले ते चुऱ्या गीए बेटिए
  चहा खाणा खा ले चुऱ्या गीए बेटिए
  साडे रो रु जा चुऱ्या गीए बेटिए
  तू सता रि दी भुख्मी गराइया ले लेई
  तू गाडेने घरी भुख्मी चुऱ्या गीए बेटिए
  अजै दी दी भुख्मी कल्नी दी नी भुख्मी
  गाडेने दी ई भुख्मी गराइया ले ने नी।
Sadde behde aa jã kuðmã diye betiye
Sãddi sãfã læ læ kuðmã diye betiye
Sãddi pattal læ læ kuðmã diye betiye
Sãddã khãna khã læ kuðmã diye betiye
Sãdde gotte rã jã kuðmã diye betiye
Sãddi cheenjañ læ læ kuðmã diye betiye
Sãddi sakkar læ læ kuðmã diye betiye
Sãddã ghyoã læ læ kuðmã diye betiye
Sãddã khãna khã læ kuðmã diye betiye

XXX X  Satatre Dã Geet

After the ‘Griha- Pravesh’ of bridegroom and bride, the song is sung
known in Hamirpur as 'Satatre Dã Geet' while they bathed. The meaning of the
text is that the bride asks her grandmother- in- law and grand- father- in- law,
where should she sit for taking bath, they say that when it is dark, at that time,
she must take bath in the back side of the house in moonlight. The song is
prolonged further asking, mother- in- law, father- in- law, Jethâni (elder- sister-
in-law), Jaith (elder brother-in-law), Nanad (sister-in-law) and Nanadoi (her husband).  

**XXXI Peepal Poojan Geet**

Next day, after the Barat returns back, the bridegroom along with his bride, brother, mother, father other relatives and Purohat goes for worshipping the ‘Peepal tree’. Purohits performs ‘hawan’ there. The ‘Sehra’ from the bridegroom head is put off and is put in the lap of the bride. They are blessed to stay well in their coming future. The women-folk sing the song asking who has come for worshipping the Peepal tree. The obvious answer is given in the proceeding lines that the new bride has come for Peepal Poojan. She has come along with her mother-in-law and sister-in-law. The song is carried further by naming neighbors, Pandit- Purohits, sister-in-law (Braniyan, Jathaniyan) and Dhol Daphaliyan (i.e. with Dhol and other instrument players).

Another melodious folk song of Peepal poojan ritual is very popular. Newly wed is encircling around with the sacred thread in her hand, seeking blessings from Brahmā/ the Peepal Tree.

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1. सोने जोहाँहट पटहट, सर्वथा तेरे पीए ना
   देवी पुजावर, ददी पुजावर, कूतू बैठी नौहाण ना
   जन्म चढ़े दिवा चाँचियाँ, पछवहै बैठी नौहाण ना
   सोने जोहाँहट पटहट, सर्वथा तेरे पीए ना
   सरु पुजावर, सोहरे पुजावर, कूतू बैठी नौहाण ना
   जोहाँहट जातानवर पुजावर कूतू बैठी नौहाण ना
   सोने जोहाँहट पटहट, सर्वथा तेरे पीए ना
   नणवा पुजावर नणवहाएँ पुजावर कूतू बैठी नौहाण ना

2. नीलवल पूजण एक कुण आइ?
   नीलवल पूजण नोई लाक सीढ़ आई?
   सरु स्नानां जो कर नई आई?
   नीलवल पूजण एक कुण आई?
   अहर फोलाणी जो सीढ़ लाई आई?
   पंक्त फोहूसल जो सीढिया लाई आई?
   नीलवल पूजण एक कुण आई?
   नीलवल पूजण नोई लाक सीढ़ आई?
   प्राणिवर जातानवर जो सीढि लाई आई?
   डोल रसालिया जो कर नई आई?
   नीलवल पूजण एक कुण आई?
XXXII Pāni Bharte Samay Kā Geet

When all marriage ceremonies are over, then the bride with a small pitcher (Gāgar), along with some ladies, has to go to the village Bāudi (Bāwri or the well), the ladies keep on singing; the well or the Bāudi is adorned with Sindur and Butna, with the hands joined, prayer is performed.

The text of the song means that the bride wants to fetch water but the frog does not let her do so and says bring bride's mother first. In the next line,
conversation with the frog goes on like this— we will give bride’s mother, keep bride’s Bhābhi (sister-in-law), Tai (paternal elder aunt), Chāchi (paternal younger aunt) and so on. This is also a satire to the bride.¹

The following song is sung on the occasion

Māmmē kuḍī duā Māmmē kuḍī duāī
Gori pāṇi bharne āī gori pāṇi bharne āī
Assān hassi bharṇā assān dāuḍī dauḍī bharṇā

¹ एह मीक पाणी भरणे न वेदा ये हों जी ए मंगद लाझः दिया अम्मा जी हों असा देणी लाझः दी अम्मा ऐ हों एह मीकनक पाणी भरणे न वेदा ये हों असा देणी लाझः दी एह हों एह मीकनक पाणी भरणे न वेदा ये हों जी ये मंगद लाझः दिया पापिया ए हों असा देणी लाझः दी चाही ए हों एह मीकनक पाणी भरणे न वेदा ये हों
XXXIII Vidai of Relatives

After all the Sanskārs of marriage are over, the relatives return back home, the woman of the house gives them clothes, Suhāgi, Sugar, dry coconut, etc. and songs are sung.

Hence, numerous rituals and ceremonies of marriage are performed with folk songs as a compulsory ingredient.

XXXIV Death sacrament

Before death, (in case of very old/ ailing persons nearing death), Godān or the cow- charity is believed to be very important.

The deceased person before being taken for cremation is bathed and the female is fully ornamented, and then is placed on arthi, three parikramās (revolutions) are taken by ladies of the family and the head is bowed in the deceased person’s feet, Shankh is blown as a mark of death, four people carry the dead body uttering ‘Rām Nām Satya Hai’. On the midway, a house is made from three four stones, the belief of the people is that if the soul of the deceased comes, it may live there. There is hardly any song sung as in Hamirpur region, it is thought to be an act of virtue. Relatives are crying, however, death songs are sung on the death of a very old person of the family, that too, by old women or by Dom-caste lady and the rest of the ladies follow her.¹

The death sacraments have been described in the song that the deceased left all relations behind and went away forever. The carpenter was informed. The Sandal tree was cut and the box was made out of that, the deceased was kept in that, daughters-in-law walk around the corpse, the clouds of Dhoop and sounds of Shankh (the Conch Shell) spread everywhere.

¹ छः धे गोह लाल स्वर नामेवा गोलेवा
न्यारे रिती तस्कानै जो
चनन कटाया लिङ्ग चन्द्रौक ब्याया
धमी ओहो विच पाया
पूछा भजिया फेरिया
फिरी जुला दी भक्षणे होई
धूपा दी भक्षणे होई
The head of the deceased is kept in North direction and the elder son gives mukhāgni and performs Kapāl Kriyā, after that all the people put Āmlā woods in Chitā and bow their head to pay homage.

Upto 10 days after death a lamp is lighted day and night which in local dialect is known as 'Diyā-Dhīyā'. On tenth day 'Kapde' are washed (only after ten days) men get themselves shaved and kid of the deceased gets the hair off his head 'Garuḍ Purāṇ' is read out in Pāth till ten days.

On Eleventh day 'Karam' is performed. In the courtyard a mandap is formed and all things (new) used by the deceased are put in that including bed, utensils, clothes, umbrella etc 'Chāraj' performs all ceremonies. Very few death songs can be heard.1

Other songs related to the last stage of life i.e. death, are there.2 3

The deceased person's death is mourned by striking hands on chest which is called 'Pitnā. The word 'Bābal' is screamed while the chest is beaten with hands.

1 हाय हाय बाबल महरिया
धियां करतिया चौहर बाबला/बाहर बंगा दे टेर अन्तर बंगा दे टेर
संख बजे पंजमुखिया/जल बत गया सीर/सुरावास सुखवास
हुण ता मिलने सीर या हरहर

2 मौल नमानी आई गई जिन्द्री तलमल होई गई
छातीया जातरा चढी गेया कन्ना नीं दिया गल

3 सुमेरे ते आईया चिंडिया, हर होले, बाभाल, हर होले
धर्म रजे लिखिया, मुगिया, बांधिया, हर होले