CHAPTER 4

FOLK SONGS ASSOCIATED WITH SEASONS AND CROPS, RELIGIOUS ASPECTS, LOVE AND PASSION AND MISCELLANEOUS SONGS: FOLK LORE, FOLK TALES, FOLK DRAMAS, FOLK INSTRUMENTS AND FOLK DANCES OF HAMIRPUR REGION
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4.1 FOLK SONGS ASSOCIATED WITH SEASONS AND CROPS

The subject matter of the sacrament songs, particularly the marriage ceremony songs, is so widespread and extensive that the first category of folk songs of Hamirpur, i.e. the songs associated with various social sacraments and rituals, consumed the whole chapter for its vast study. Therefore, the other categories of folk songs such as the songs associated with seasons and crops, religious aspects, love & passion and other miscellaneous folk songs as well as Folk lore, Folk Tales and Folk Dramas of Hamirpur Region, Folk musical instruments and Folk Dances have been dealt in detail in this chapter.

Whatsoever, the minute study unfolds the importance of Folk Music in Socio-cultural life of Hamirpur Region step by step exploring the repertoire of the known few to many unknown, rare melodies. Live recordings of Folk Songs, Folk Instruments and Folk Dances in the form of CDs make the work fully authentic and original one.

4.1 (a) Chaitra Singing Tradition of the singing communities

The entire social system of Hamirpur is based on Caste system as mentioned earlier under relevant heading. All religious ceremonies and social rituals are performed by Brahmans; however, the role of others, such as Kshatriyas (Khatri) and even Lohār, Nāī, Tarkhan, Ghumar, Dumpe, Ghirath, Harijan, is in no way less than any other in socio-cultural life of Hamirpur. Previously, they used to get food grains in exchange of their services to the society. However, the times have changed now. The lower castes, which used to be considered as ‘untouchables’, are not treated like that any more.
There are particular castes and communities, which are associated with folk music as their profession. 'Mangalmukhi', 'Dumne' and 'Sanhāi' castes of Hamirpur region are such communities. The people of these communities wait eagerly for the month of 'Chait', the first month of the ‘Samvatsar’ of Hindu Calendar, when they go from door to door singing 'Pehlā Nāun' along with Dholak and Shehnāi. Only the singing community has the right to sing 'Pehlā Nāun' and none other is entitled to sing it. In various other parts of Himachal Pradesh, this tradition of singing on the auspicious new Samvatsar is age old and is continued till date. Lord Brahmā created the world on this day i.e. 'Pratipada'. In Kullu region, it is known as 'Nawān Sāzā' or 'Fehrvān Sāzā'.

On the eve of the new Samvat, Sweet ‘Babroos’ are prepared in Kullu, which are taken early in the morning before sunrise. 'Guḍ' (jaggery) or 'Sugar' is essentially used; hence, it is also called 'Guḍlā Sāzā' 'Jau' (barley) are sown after fifteen days. These Jau leaves are offered to Gods and given to elders and 'Āshirvād' (blessing) is sought. In this region ‘Birshu’ songs are sung by girls, In Kangrā region also, ‘Mangalmukhi’ or ‘Doomna’ Caste couples eagerly wait for ‘Navsamvat’ and starting from ‘Chaitra- Sakrānti’ up to the end of the month i.e. till the eve of Baisākhi 'Dholru Gayan Parampara' goes on. In Solan region, people believe it to be auspicious, if the 'Pehlā Nāun' is heard by ‘Manglāmukhi’, ‘Dom’, ‘Mangte’ or ‘Furi’ community people. Other Samskār songs besides Pehlā Nāun, are also sung by Mangalmukhis. Previously, these communities used to go to the palaces of Rajās and Rānas, then to the ministers and courtiers and thereafter visited the houses of respectable families and afterwards to every door and sang Chaiti songs. However, the tradition of covering the Dhol with new cloth and giving donations is continued till date, when Mangalmukhi come for singing the name of the month of Nav-Samvatsar.

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1 'Somsi' Navsamvatsar Visheshank year 28th Number-2, April-June 2002 article 'Roopi Kshetra Ka Maya Samvat' by Surat Thakur p. 27-29
2 'Somsi' Nav Samvatsar Visheshank 2002 article
3 'Chaitra Mas Ka Sanskritic Mahatva' by Prof. Narender Arun, p. 50-51
4 Ibid
In Una region, in Bangana, Tahliwal, Santoshgarh and Dangoli, there are Dom families, who sing melodious Chitra songs. Balla Dom along with his two wives Rali and Bhakhri went door to door singing Chaittar songs.4

In Kunihar region, particular families of Yâyavār Pandits visited people door to door in 'Brahma muhurt' i.e. early in the morning and sang Chaitra songs and after the Navrātrās were over, the mentioned families were offered charity.5

In this series Bārahmāsā songs are also sung by Mangalmukhis.6

In Kangrā region, traditional Dholarus of 24 types are sung such as Pehlā Nāun, Drubaďi, Bijli, Doom Damāče, Gaddaṅ, Dḥobbaṅ, Rājā Bainsar Maruhā, Rullāḥ Di Kulh, Rāṇī Kandi, Rāṇī Suhi, Kalohē Di Bāṅ, Chharmari, Naḍhullā, Naiñjā Dei, Billiā- Tote Dā Byyāh etc.7

‘In Paragpur region, Kalohē Di Bāṅ and in Hamirpur region, 'Khoohi Dā Dholru' are famous’- writes Dr. Gautam Vyathit. However, it could not be found even in the remotest areas.8

Playing Shehnāi or Nagārā, on auspicious occasions, was their main profession of the singing communities; however, they were also engaged in making Bamboo- baskets, Chhakku, Patāru, Chikhān, flower- pots, chairs, tables, toys, etc., which indicates towards their interest in Folk arts. They lived in ‘Chhappars’ made of grass and bamboo and even their ‘Pānehānd’ (the places from where water is drawn). They were also separate and used to go bare- feet to the respectable people and sat at the end of their courtyard and accepted 'Pallā Pasāri Ne' whatever they received, praised the donor many a times and this practice of flattering and praising is the main characteristic of their character. They were uneducated in the past but now with the changed times they are getting education, working and have shifted to Band Parties, Clarinet etc. They enjoy almost equal place in the society.

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4 Somsi’-April-June 2002 articleby Om Prakash Shant ‘Lok Jeevan Main Chaitra Mas’ p. 48-49
5 ‘Somsi’ Nav Samvat 2002 article 'Chaitra Mas Ka Sanskritik Mahatva' by Prof. Narender Arm, p. 50-51
6 Ibid p. 53-54
7 Dholru, Dr. Gautam Vyathit, p. 17
8 Somsi’-2002, article ‘Navsamvat Gayan Parampara’ by Dr. Gautam Vyathit, p. 37
In Bilāspur region, these Chaitar Mās Geets are sung by a particular caste 'Hessi'.

In Chambā region also, this tradition of Dom Community singing Dholru songs on Dholak at every door from 1st Chaitra to eighth Chaitra, begging maize grain and old clothes goes on; Maruā song Kulh Ki Gāthā is also sung. The last night of Chaitra is called 'Sukrāt' (Sukh Rāt) and the Sukrāt folk song is also sung.

In Garhwal, Bājagi (the instrument players) or Onji people go door to door to the high caste people, dancing in the Chaitra Mās and ask for 'Chaiti Patārā or 'Chaitolī'.

In upper Himachal folk instrumentalists are known as ‘Furi’ or ‘Dhaki’, who are expert and masters of their respective instruments such as Narsinhā, Karnāl etc. and are attached to Grām Devtās, they sing and play instruments and earn through this profession.

Hence, they may be known by different names in various parts of Himachal Pradesh, but their contribution in carrying on the folk tradition of music has been great. The folk traditions were developed to such an extent that some of folk traditions found their place in Classical tradition and hence Classical and Folk- traditions seem to be very close to each other at times.

‘Pehlā Nām’ is also called Pehlā Phull.

It starts with the Narāyaṇ (God's) Vandanā, who created this world, and also of parents, who made us see this world and of Guru (the preceptor), who conferred upon us the knowledge and has made our body sinless. Winter season is gone, the pleasant spring (Basant Bahar) has arrived. O Rāma, all

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9 'Lok Sahitya ka samajik Sanskritik Adhyan', 200 Dr. Shree ram Sharam p. 87
10 'Kullai Lok sahitya 1972, Dr. Padma Chandra Kashyas, P. 44
11 'Kullai Lok sahitya 1972, Dr. Padma Chandra Kashyas, P. 44
12 'Kullai Lok sahitya 1972, Dr. Padma Chandra Kashyas, P. 44

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seasons return as per their time-period but a person once gone never returns back. Man always considers everything to be his own (saying 'meri-meri'), he is so attached to his possessions and one day becomes a heap of ashes. Only charity would go along with man, rest of the things is alien. With the changed seasons, it has become pleasant. We are going to Kashmir now. Kāntī and Kachnār (called Karāli in local dialect) have flowered; the moon rising opposite the door is looking very alluring. The bowls are filled with Kumkum and Kesar and the Sānaṇ tree is swinging freely. Send for an educated 'Kul Purohīt' (the family Pandit Gorjān's (Parvati's) marriage is to be fixed. Send for the family 'Dom' (one who makes articles out of bamboo), Khāre (the bamboo wares) are to be made for Gorjān. Send for the family jeweler jewelry for Gorjān is to be made. Send for the family tailor for stitching clothes for Gorjān. Send for the family carpenter, Vedi for Gorjān is to be built. Invite Māmās (the maternal uncles) Vedi is to be brought for Gorjān. Khāre of Gold and Silver, Vedi filled with silver-Kalash; with Nagārās, some king is riding for marrying Gorjān in the month of Chaitra. The married queen is going to fetch water with pitchers in hand and on head.

Hence, this Chaittar Mās song sung by simple people imbibes in itself the truth of life and message full of knowledge which helps in connecting human beings with the reality of life.

The abstruse and hidden knowledge of Vedas, is expressed in simple natural folk dialects, interwoven with melody of folk music when sung in duet form in male-female voices, accompanied by Dholak and Pipī (the Shehnāi), the whole environment is filled in their colours, the melody and the lyrics touch hearts. These songs are the creations of uneducated 'untouchable' folk, but have a great impact on minds and emotions.

The melody is primarily nasal with Nā̃n, Ā̃n, Hā̃n, Jee, Nā̃n Aji Ā̃n, Aĩn Jĩn, Nā̃n, are used naturally in 'Tek' of the song.
The strokes of 'Beniyan' (sticks) on 'Dholku' (the rhythm instrument) play perfect rhythm. Even tough forms of rhythms are used. This version of the song is knitted in the Swars of and Tal Deepchandi:-

A ji pehlā nān laiṇā narāyaṇe dā nā
Jinni sāri duniyā basāi ae nā
A ji doojā nān laiṇā māi bāp dā nā
Jinhān dasseyā sansār dooā jān nā
A ji triyā jān nān laiṇā guru apne dā nā
Chadhde kāyān kehḍe pāpān triyā jān nā
A ji hiyund jān giyā ae gharen apaṇe nā
Aai rit soī di bahār ae nā
Sabbo jān ritin rāmā phirī rihān nā
Māṇas gyā ghare ni aundā nān, sabbo jān
A ji bandā jān bhole rām meri- meri nā
Ek din bhasmā di dheri nā, bandā jān
A ji hatthān dā bandeyā kanne jāṇā nā
Hor rihā tān bagānā hatthe dā nā
A ji dhārān tān hoiyān na narayoliyā nā
Assā chale nā Kashmirā dhārā jān
A ji Kānti jān Karāli Rāmā phullī rehā nā
Chandr chadhreyā darvāje āan Kānti jān
A ji kungue tān kesare bharīyān katoriyan nā
Sānnān laindaḍā jhulāre nā kungue jān
A ji saddī jān mangāyo paḍheyo bāhmaṇā nā
Gorjā dā byāh tān jaḍāṇā nā saddī jān
A ji saddī jān mangāyo jis doomanetue nā
Gorjān jo khāre baṇuānē nā saddī jān
A ji saddī jān mangāyo jinhā supyārue nā
Gorjān jo gehē baṇuānē nā saddī jān
A ji saddī jā mangāyo jinhā soiyān nā
Gorjān jo kappade siyāne nā saddi jān
A ji saddi jān mangāyo jinhā tsrkhānā nā
Gorjān jo bed bānuānī nā saddi jān
A ji saddi jān mangāyo jinhā Māmmeyā nā
Gorjān jo bed je laīnī nā saddi jān
A ji sunne jān rupe ae mahāhāj khāre bāpe jān
Bed bāni ae nakālsiyā khāre bāpe jān
A ji lai ae nāgāre rājā byāhṇ chādheya nā
It koi Chait maheene nā lai ae
A ji lai ae nāgāre rājā byāhṇ chādheya nā
Gorjān lai ae huṇ byāhī leyī ae
A ji byāhe jā kariyo rāṇī chali pāṇiyē nā
Hatthe sees ghaḍolu nā byāhī jān
A ji pehlā nā

X 2 0 3

प् — — नि — — सा सा — रे — सा नि
ए झ झ जी झ झ झ झ पै झ झ झ ला झ झ झ
सा — — — — — — — — — — नि रेसा पू
ना झ झ झ झ झ झ झ झ झ झ झ झ झ झ झ झ
प् — — नि — — सा सा — रे — सा नि
ए झ झ जी झ झ झ झ पै ह झ झ झ ला झ झ झ
सा — — — — — — — — — — रे ग म —
ना झ झ झ झ झ झ झ झ झ झ झ झ झ झ झ झ
म — — — म रे म — — प म थ प
ना झ झ झ झ झ लई ए झ झ झ झ झ झ झ
म रे — म रे सा नि सा — — रे न्ग म —
रे झ झ झ झ झ झ झ झ झ झ झ झ झ झ झ झ 269
In Hamirpur Region, the most popular song through which the Almighty is worshiped is ‘Appe tu Brahmā āppe tu Vishnu, Shiv ji di khel nyāri Brahmā’. The names of various deities such as Brahmā, Vishnu and Shiva are sung melodiously. Lord Shiva is described in the ‘Pehlā Nāun’, who spent twelve years in the woods, who started singing of ‘Manglāchār’ and the ‘Vedas’. Lord Brahmā created the world. River Ganga from the Shiv’s Jatā is also described.13

13 Āppe Brahmā āppe tu Vishnu Shivji di khel nyāri Brahmā
Bārāh tān bariyān ban bich katiyān
Shivji ne dhoonā ramāyā Brāhmā
Sāji bhalā ho jinā mangalāchāriyān
Vedeyā vachan batāyo Brāhmā
Sājī bulālo jinān satān ve suhāgani
Rāl mil mangal gāyo Brahmā
Nhaute te dhote sadā Shiv swāmi
Jaṭlu baraulle Ganga bagāi
Asse tān gaunde chait mahinā
Suṭi lākhān baresā Brahmā
Asse tān gaunde chait mahinā
Shivji ḍā byāḥ rachāyā Brahmā
Chatki Folk singing tradition of Hamirpur:- Five to seven singers sing ‘Chatki’ in a group for the whole night till early morning for five days, after Diwāli festival. The song correlates with Pānch Bhishm Puraṇmāshi; which is associated with the ‘Mahābhārata’; when after disastrous war, Bheeshm wished his death to take place after ‘Devotthān Ekādāshi’ and before Poorāṇmāshi. He told the ‘Pandavas’ to perform a Yajna. However, the folk tradition ‘Chatki’ on the one hand repeats ‘Panj Bheekham Punyā’ in Tek and on the other hand relates ‘Chatki’ with a local incident of a Brāhmin girl who married a Rājput boy and the Rājputs started singing ‘Chātkadī’.

Whatsoever, may be that local incident occurred during the five days of Pānch Bheesham Punyā (Poorāṇmāshi).

During these days, Tulsi- Vivāh with Shāligrām is also performed. The song also refers to this custom. The name ‘Niranjana’ has been used for Nārāyaṇ, the God.
Some Dholrus are brief; whereas, some are very lengthy. These are sung for happiness and prosperity in the society.

An interesting story related by Nerti (a place) based Doompā Dhannu has been quoted by Dr. Gautam Vyathit in his article in 'Somsi', the magazine of language and Culture Deptt H.P. 2002 on page 35-36 which indicates the origin of Dholru tradition.

Hence, the tradition of singing ‘Mangal Gān’ on the auspicious occasion of Nav- Samvatsar has a special importance in the socio-cultural life of Hamirpur. Navrātrā- fasts are observed and Navrātrā- Poojan, Kanyā- Poojan is performed on the one hand and on the other, the folk tradition of Chaita singing is observed. These traditions bind ‘Loka’ and ‘Veda’ at the same surface. The 1st Chait may be the first month of the new samvatsar, but the social system life starts with Chaitra sakrānti. This month is known as 'Prathāni Mās' in Himachal folk life. Hence, marriage ceremonies etc. do not take place in Prathāni Mās. But folk traditions of worshipping Maa Durgā, Navrātrā poojan, Rāli Poojan, Jātrās to Devi temples, Bhajans Bhetās on the beats of Dholak-Chimtās make the entire environment devotional. Chhinjs are organized, Tamaks can be heard, whatsoever, the welcome song of Nav Samvatsar is the folk tradition and the most important one.

Songs of Chaitra Mās sung by singing communities are also known as 'Chhinj Geet', these are mostly songs of separation; the text of the song means-
Chaitra month is about to commence, the bananas have also ripened, when would you come back home?  

The songs of this month are also referred to father, mother, brother, sister; in such song the sister addresses the black crow to fly away and deliver the message to her brother, she will mount/fix its beak with gold and the wings with silver for doing the favour. She puts the letter around its neck. She remembers her brother, mother too much.

Angaṇā bi gori tere chambe då bootā
Tīdī par baithyā kāḷā kāgā Ḥān ji mhāre
Uddī jāyān uddī jāyān kāleyā kāgā
Ik bo sanēhā lai jāyān
Kis jo sunāṇā terā sukh bo sanēhā
Kis jo sunāṇī meethī chithiyān
Ammān jo sunāṇā merā sukh bo sanēhā
Bāpue jo deṇī meethī chithiyān
Kidhiye madhāun terī kāliyā chunjān
Kidhiye madhāun kāle phangān
Syune madhāun terī kāliyān chunjān
Chāndiye madhāun kāle phangān

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14  हुँ मुनकी जो आया चैत्र  
   तमी जो जाप बोसोआ  
   ओ सदा रेणा माहिया  
   बागे तेरे कोटे जे पफको  
   तू कहीं भरे प्रोणा?

15  उड़ि जायां उड़ि जायां कलेखा काणा  
   इक जो सनेहा लई जायां (भाईं जो देणा सनेहा)  
   रूपे मद्वां तेलेखा कलेखा चुजा  
   वस्ते मद्वां बाके पेवो  
   लिख-लिख चिठियां मे पढो गल लेरे  
   भाभे दे यह मिनों औझी  
   शोडी-शोडी बाद मिनों अम्मा दे लगड़ी भाईं जो देणा सनेहा
In another song the sister says that in Chaitra Mās, flowers have bloomed. She urges her brother to take her. The brother say flowers have bloomed around but he would not be able to come to take her and requests her to stay back home.16

‘Kandi’ is a very pathetic and tragic story of a daughter- in- law (Kandi) sung by the Folk Singing Communities of Hamirpur, in which her (Kandi’s) mother- in- law puts allegations on ‘Kandi’ being characterless. To begin with the mother- in- law wakes up ‘Kandi’ to go to fetch water, after cleaning the house, she goes to fetch water and washes her hands and feet at the well. There she happens to meet boys (her brothers) who were thirsty, hungry, bare-feet and in pathetic condition. ‘Kandi’ takes off her necklace and ties round her brother’s neck; for selling it off to make their lives prosperous. When she returns home, her father- in- law and mother- in law inquire about the necklace.

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16 चैत्र महीने सख फूल पुलटे
    फूल चुराया सहरेया बैला, सहीले ठोळसी
    फूल तो भेने ते गुजारे पुच्चुहारे
    सहर औणा नी होणा भेने/ नू घरे रहाने हो 55
Frightened Kandi makes one or the other excuse. In the end, she tells them that she gave away the necklace to her brother. In the month of ‘Chaitra’, her in-laws threw Kandi in a well for being characterless and she drowned.

*Utheyān utheyān nuhe ni Kandiye*
Paragađā huṇ hoyā nā
Tuhān kiyan bujheyā sāssu
Paragađā huṇ hoyā nā
Par chiđuān pakheruān nuhe meeeye
Churpurā huṇ lāyo nā
Par jāgtā, vituān nuhe meeeye
Paragdā huṇ lāyo nā
Chukkeyā gaḍolue noohe meeeye
Pāniye jo jāyān nā
Par khoḍdi piḷu Kandāli
Dindī sot buhāri nā
Kutue binnuā sāssu kutue merā binnuā nā
Par chuḳdi gaḍolue Kandāli
Pāniye jo jāndi nā
Khue par jāi ke Kandāli haṭṭhān pairān dhoye nā
Hedlā khlde āye pā jale pajarāṇe nā
Pāṇi par raindiye nār ghut pāṇi tān piayān nā
Pāṇi tān piyāngi o bhāiyo jāṭi de kuṇ hunde nā
Asse tān hunde o bheṇe pānjāle pajarāṇe nā
Pānjāle rāṇe ho bhāiyo mere sakke bhāi nā
Tussān kajo āye o bhāiyo pairān te ho putāṇe nā
Pairān te putāṇe ni bhaiṇe rotiyān te bhukkhe nā
Kholeyān jān hār ji Kandāliyān bhāiyā de gāle pāyā nā
Hāre jā bechi ne bhāiyo rotiyā o batheriyā nā
Hāre jā bechi ne bhāiyo kapaḍe o bathere nā
Chukeyā gaḍolī ji Kandli muḍi gharā jo aai jāndi nā
Sauhrā tā puchhdā nuhe meeye kain toon toon bhatooni nā
tuteya jān hār ji sauhreyā khueđe de manje gireyā nā
deshān tā deshān de jālı bi mangāe nā
vađe tā jalā ho bhāiyo hār mijāda bi nāi ae nā
sach bi galāyān ni noohe meeye hār kujjo dītā nā
merā tā hār tā sāsu magarmacchhe bi nigleyā nā
magarmacchh de saure pete chāk karaĩ nā
sach bi galāyān ni noohe meeye hār kujjo dītā nā
Kholyā jān hār ji sauhreyā bhāiye de gal pāyā nā
Chait mahine ji kandiyā kiti khue bich pāi nā

Folk singing Communities of Hamirpur sing the ever-popular ‘Gaddān’,
whom Mahārājā Sansār Chand forcibly brought to his palace. Nokhu Gaddān
was a married woman who had come along with her children and husband
Dhannā. Mahārājā kept her as his other queens but she could not forget her
husband and children and remained loyal to her ‘Gaddi’ (Shepherd). The tragic
story of Gaddān is sung by the singing communities in the form of
conversation between Mahārājā and Gaddān.

Gaddān lead the flock of goats and sheep, grazing by the hillside. The
king told her to leave the forest and come to his palaces at Nadaun. He would
give her expensive clothes to wear, Bāsmati rice to eat and Cheenjan too; but
she refused his palaces, expensive clothes and eatables. She told him that

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forests, woolen Chōḷa and maize was all she needed. She also asked the King to open the door and let her leave. She had to go to her Gaḍḍi, her children and her goats and sheep. In the month of Chaitra, the King forcibly took the Gaḍḍan.

Laungā de tān bāgge ji gaddan meri
Bakariyān chāre nā
Bakariyān chāre ji gaddan bheḷliyān chāre nā
Chhadi chaddi deṇā ji gaddāṇī jangalān dā reṃhā ae
Huṇ bi reṃhā ji gaddāṇī nadaunē de mele ae
Mehle leyi deṇē ji gaddāṇī jo moriyān leyi deṇiyan ae
Mehl tere jaḷe o rājā tere moriyān nai reṃhā nā
Gaddiyān dā reṃhā o tā rājā sādā janglān dā derā ae
Latthā leyi deṇā ji gaddāṇī jo māḷmāḷ leyi deṇā ae
Latthā tā terā jaḷeyo rājā terā māḷmāḷ nai laṁnā ae
Gaḍḍiyān dā lāṇā tān rājā sādā oon dā ae cholā hān
Oon dā cholā tān rājā sādē lakkē kāḷā dorā ae
Chinjān leyi deṇī ji gaddāṇī jo bāṃmati lei deṇī ae
Chinjān teri jaḷe o rājā teri bāṃmati nai khāṇī nā
Gaḍḍiyān dā khāṇā tān rājā sādī chhiliyān di roti ae
Challiyān di roti tān rājā balā lungaḍue dā sāg ae
Nadiyā de kande o gaḍḍiyā bakkariyān mat chāre nā
Bakariyā chāre ji gaddi merā chham chham dei roye hān
Bhiṭṭuān khoḷeyān rājā main gaddiye saugi jāṇā ae
Thoḍī thoḍī buri tān rājā sāṇjo cheluān bhedduān di lagādi
Thoḍī thoḍī buri tān rājā sāṇjo gaddiye di lagādi
Huṇ bi tān reṃhā ji gaddāṇī nadaunē de mehle hān
Huṇ bi tān reṃhā ji gaddāṇī nadaunē de chugānē hān
Chaitar maheene tān rājā sādī gaddāṇ veḍeṭān pāi ae

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‘Shiv Vivah’ (the marriage ceremony of Lord Shiva) is also sung traditionally by folk singing communities of Hamirpur. In the song, there is description of Neundars/ Invitations sent for the marriage ceremony of Lord Shiva, the first invitation is sent to the Mother-Earth, the second one to the Elixir of Life i.e. Water, the third one to real maternal uncles (Māmās), similarly, thirteen invitations are sent to Brahmā, Viṣṇu, Vāsuki Nāga, Pāndavas, Sun and the Stars etc.

Nainī so pāpal Shivji ne byāhṇā huṇ jānā nā
Pehli neundar dharti māṭa jo deni nā
Duji neundar peene pāṇiye jo deni nā
Teeji neundar sakkeyān māmmeyān jo deni nā
Chauthi neundar valādharā jo deni nā
Panjvin neundar panjān bhalā pāndavān jo deni nā
Chhevin neundar chitue narājaṇe jo deni nā
Satvin neundar satān valān nārān jo deni nā
Athvin neundar athān valān vārān jo deni nā
Nauvin neundar nau lākh tāreyān jo deni nā
Dasvin neundar dasven datāsre jo deni nā
Gyārvin neundar chandā vallā surjā jo deni nā
Bārvin neundar vaskiyā nāgān jo deni nā
Tehrvi neundar brāmā viṣṇu jo deni nā
Vaski nāg Shivji de gāle o paroredā
Chait mahine Shivji ne gorjā o beyāhi nā
The relation of human life with seasons is inseparable. From the times immemorial, there has been a special significance of Mother Nature in the folk life, because Mother Nature has been fulfilling all the desires of all the people. Hence, references to various seasons are found in the folk songs also. The description of six seasons is found in Vedas and the spring season has been given prominence; however, Kalidāsa starts the seasons with summers. According to ‘Amarkosh’, the cycle of seasons starts with Hemant uptil Sharad (winters).

There are numerous folk songs of Hamirpur, which are related to months (of Hindu calendar Chaitra, Jyeshtha, Āśādh, Shraavaṇ known as ‘Chaita’, ‘Jeth’, ‘Hāḍ’, ‘Saun’, respectively. Then, there are folk songs according to seasons. The excessive heat and warmth of ‘Jeth’ and ‘Hāṛ’ burns the earth, which turns green in ‘Saun’ with the drizzles and showers of rain.

Seasonal description is the tradition of Indian- literature, Bārāhamāsā tradition is found in folk music literature and art.
Barahmāsā Tradition in paintings

In folk culture of Hamirpur Bārāhamāssā has a respectable place. During the reign of Maharaja Sansar Chand, folk artists like Mānak, Purkhu and others got patronage and paintings on various subjects such as Mahābhārata, Nal-Dāmāyanti Bhagwat Purāṇa, Geet Gobind, Rāga māḷā and Bārāhamāssā were painted in Sujānpur, Ālampur, Kāṅgrā and Nadaun. Pahāḍi miniatures are matchless in their presentation, minute details beauty and colour combination.

It was only due to Mahārājā Sansār Chand's inspiration that Bārāhamāssā Paintings continued to be produced; which were published in various books on art by the great writers and Connoisseurs of art later. The tradition of Bārāhamāsā paintings is being continued till date.

There is a set of six paintings of Bārāhamāssā of Lambāgāon in Bhuri Singh museum.¹⁷

Modern painters of Himachal Pradesh such as O.P. Taak, Om Sujānpuri, Anil Rāinā and Vijay Chambyāl have also painted Bārāhmāssā Series of Painting.

Barahmāsā Tradition in poems

Mahākāvi Kālidās in 'Ritu Sanhār' has given excellent description of six seasons. The description of Summer season in first Sarga, Rainy season in second, Winter season in the third, Hemant in the fourth, Winter in fifth and Basant (spring) in the sixth. Hindi and Sanskrit poets have Bārāhamāssā from the folk.

Barahmāsā Tradition in Folk music

While listening to 'Bārāhmāsās every emotion of the woman, separated from her lover is successfully depicted and the Swaras (notes) also match the feelings and the spirit of the songs.

Krishan Dev Upādhyāy also expresses similar views. In folk music of Punjab also, Bārāhmāhā songs are sung. There would be no exaggeration if these be called the ‘Vedamantras’ of women-society.

¹⁷ ‘Himprasth’ 1981, P.40
Folk composers express the effect of changing nature of every month on grief-stricken woman’s body and mind in simple but effective words. Every month has its natural attraction, tradition, convention, popular customs and geographical effects. The wife or the beloved requests her husband or the lover, not to go to Pardes. She gives various excuses and pretexts to stay at home or return soon. ‘Chait’ or ‘Baisakh’ leave her crying. The heat of Jeth, Hāḍ leaves her to smolder all alone in the unbearable heat due to separation and then comes ‘Saun’, the rainy season, which teases the beloved. The clouds and the lightening scare her, the festivals of Diwali and Holi leave her apathetic, everything is tasteless, and all colours seem to be faded.18

There’s a famous Bārāhamāṣā of Hamirpur relating the conversation between the father-in-law and the daughter-in-law. The father-in-law asks her the reason of being clad in an abnormal way, of looking dislocated and the daughter-in-law replies that his son (i.e. her husband) is going to depart for ‘pardes’ (an alien place) which is the reason of her unsound and distorted mind.

Continuing the conversation the father-in-law requests his daughter-in-law that he would appreciate her cleverness and intelligence, if she would stop him (his son) from going to the distant place.

The daughter-in-law requests her husband not to leave her in the month of ‘Chait’ when flowers have bloomed allover; not in ‘Baisakh’ even, the raisins have ripened and are ready to be eaten; not in the torturous heat of ‘Jeth’, mangoes have ripened to be gathered and the water-level of the rivers has risen in the month of ‘Saun’; the nights are pitch dark in ‘Bhadon’; in ‘Assu’ the quilts have to be filled and the festival of Diwali falls in ‘Katak’.

She requests him not to leave in ‘Maghar’ in severe chill and then Lohri has to be celebrated in ‘Pauh’, the chill continues in nights; in ‘Māgh’ dew and fog

18 बारह मास लोकगीतों का वह प्रकार है, जिसमें किसी विदेशी रीति के वर्ष के अनुभूत दृष्टियों में अनुभूत दृष्टियों साथ हार्दिक मनोविकारों की विशेषता पाई जाती है। चूँकि इन गीतों में वर्ष के बारह महीनों में अनुभूत दृष्टियों का भर्तर होता है। अतः इन्हें बारह मास का संज्ञा प्राप्त है। - डॉ कृष्ण देव उपाध्याय - ‘हिंदी साहित्य का वृहद इतिहास’.
remains all over and in the month of ‘Phogan’ (Phagun), Holi is to be celebrated.

Summing up, it can be said that these Bārāmahāsās reflect women’s inner feelings in a very simple, melodious and effective manner. The use of idioms and proverbs such as ‘Bhādon Maheene Rātin Nheraḍiyān’, depicts the feelings of a woman. 19

Uccheyān tān melhān nooh je khaḍī ae
Sauhre diyā najari pai gai ae
Kyā bo nooe terā mehlaḍā bes
Kyun ho rahi ae lat bānvari ae
Puttar tān terā challa pardes
In guṇ ho rahi bānvari ae
Jāpā tān noohe tijjo chattar sajān
Jānde masāfere jo roki leyān ae
Chait nā jāeyo piyā phull je phulldē
Basākh mahine dākhān pakki bo gaiyān
Jeth nā jāyo piyā dhoopañ de jor
Hāḍ maheene amb pakki bo gac
Saun nā jayō piyā nadiyān je chadhīyān
Bhādo mahine rātin nherādiyā ae
Assu nā jāyo piyā lheph bharaān
Kattake diyaḷaḍi bālāni ae
Magghar nā jāyo piyā pāle je paunde
Pauh maheene loḍhi hompi ae
Māgh nā jāyo piyā seetān de jor
Phoggaṇ maheene holi khelāni ae
Jāyān tān jāyān piyā takaṭ Lahore
Jānde e naukriyā laggi jāyō ji
Pehle maṇāyān apane amān bāpue jo
Jānde hi paisēyā bheji deyo ji
Phiri maṇāyā piyā bhenā bhāūān
Tinhā dā b mān badhāyō ji
Phiri maṇāyā piyā ammān tu apaniyyā
Teerāṭ barat karāyān ae
Phiri maṇāyā piyā nārā tu appaniyyā
Ussā dā b mān bhādhāyō ji
Hence, the Bārāhamāssā on the one hand depicts the peculiarities and beauty of seasons, the local customs and traditions and on the other hand, the emotions of the woman are aptly described. Another very melodious Bārāhmāssā is found.

It is due to this reason that the effect of Bārāhamāsā is immense because the combination of touchy notes, words and emotions directly appeal the mind and senses. There are one or two expert women in a village; others just join hands in combining and giving strength to the notes. The listeners rejoice & enjoy listening to these.

However, modern generation has neither time were interest in learning these melodious folk styles. They feel somewhat degraded in learning age-old traditions, but our women folk keep the tradition alive. In the changed circumstances of socio-economics life, no more such are being composed. The effect of media (TV and cable) in villages has been immense over the old forms of folk entertainments. There definitely is an urgent need to collect, record, notate and publish these Bārāhamāssās before these become extinct.
Listening to the phrases like 'Mailda Ves' 'Bhadoon Maheene Rāteen Nheradīyan', Jeeudā Udās' 'Machhli Taḍpānvādi' 'Piya bin hundi Sunni Sej Dasné Jo Āmdī' and so on; every situation, experience, emotion appears before eyes in concrete form. The listeners become one with the emotion as the themes of Bārahmāsās are simple and straight forward. Lyrics have sauvity, sweetness and depth of emotions in them; which is the main reason of continuity of Bārahmāsās; and these melodious songs, keep on resounding in the mind.

The life of hills has always been tough as compared to the life in plains. In Himachal Pradesh, young men used to go out for earning. The old parents, as well as the newly wed wife had to stay back, waiting for him to come back. The isolation and separation of two hearts, the adverse situations and circumstances must have given birth to Bārahmāsā songs. These songs are expressions of sufferings of folk women whose 'Kant' (husbands) are away from them and no season is pleasant for them.

The following song is based on seasonal cycle during the twelve months. The description of vegetation, natural characteristics and life style during different seasons is found.

The song depicts the feeling of a woman when the husband has gone to an alien place. In 'Chait' she says that she is worried about him as he has not returned yet. In 'Basakh', the raisins have ripened in the courtyard, but she still is sad but does not tell anyone about her worries. In 'Jeth' the scorching heat is irritating and she is burning as a fish without water. In the month of 'Hād', she is in her youthful stage as if she will kill someone with her youth and beauty. In the month of 'Saun', she she puts swings. All her friends are with their husbands in this month of unison but she is alone. In 'Bhādon', the sounds of lightening is so terrifying and without her husband her loneliness is threatening her. In the month of 'Assu', she addresses her mother-in-law, that her son (i.e. her husband) is not home, with whom she could enjoy her life. In the month of 'Katak' (Kārtik), she has lighted the 'Geethrā' (the grate) so that
‘Shyām’ (her husband) may warm himself in ‘Maghair’, for protecting him from biting cold ‘Leph’ (quilts) have been renewed and filled with cotton-wool. In excessive cold month of ‘Poh’, Piya is not returning in ‘Magh’ and ‘Phaugun’ also and she is waiting for him. 20

Āyo mahinā Chait, ammā meri Chait, chintā mere man basi
Piyā gaye pardes, ajahu nā āmwade
Āyo maheenā basākh, āngan pakki dākh
Juḍā udās, jyuḍe jo doḷdi
Ghaḍi pal kardi vichār, mukh te nā boḷdi
Āyo mahinā jeth, ambuā de heth pakhuā main jhoḷdi
Nadiyā dā sukki jāndā necr, machhali taḍpāmwadi
Āyo mahinā hāḍ, hatthā lai talwar
Āngan khaḍi nār, dekhyān kissi jo mārdī
dhaṇ bhareyā shareer, dekhyān kissi jo mārdī
Āyo maheenā sauṇ meethi meethi pauṇ
Peenghān main pānwadi
Sab sakhiyān de sang Kant main nā piyā pāwṇādi
Āyo maheenā bhādo, ghatā ghanghor, bijli dā jor laske darāvaṇī
Piyā bin hundi sunni sej, dassaṇe jo āmwadi
Āyo mahinā assu, sun meri sassu, putt terā ghar nahi
Jis sang kardi singār, o hi piyā ghar nahi
Āyo mahinā kattak, ammān meri kattak, geethādā main bāldī
deṣe saṅna jehā Shyām, ghaḍi pal nihārdī
Āyo maheenā maghair, seetā kanne bair laiphān bharāmwadi
Soyegā soṅna jehā Shyām, hawā te bachāmwadi
Āyo maheenā pauṇ, ammān meri pauḥ, pāle paunde chaugaṇe
Piyā gaye pardes, ajahun nā āmwade
Āyo maheenā māgh, seetā kanne bhāg, mukh te nā boḷdi

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Ghāḍi pal kardi vichār, piyā huṇ āmwade
Āyo maheenā phauggan, piyā bich magan, phagguā main kheldi
Uddi jānde abir gulāl, panjo rang ghōldi

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There is another version of the same Bārāhmāśa song. Only there is slight variation in lyrics.\textsuperscript{21}

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\textsuperscript{21} आयो महीना चैत अम्बा मेरी चैत
चिंता मेरे मन बसी
पिया गए परदेस अज्जु ह न अंबाई
आयो महीना बसहल अंगण पक्की दाल
जिज्जा उदाया जिकड़े जो बोलदी
मन विच करदी विचार मुल ते न बोलदी
(पढ़ी पल करदी विचार मुल ते न बोलदी)
आयो महीना जोठ अंबुआ दे रेठ
पवृणा मे बोलदी
नविंया दा सुक्की जांदा नौर मछली तहुबांदी
आयो महीना हास नविंया पाहड़ योहे ते सवा
हस्य लई तलवार देव्या किषो मारदी
जोकण भरेह सौर देव्या चोदी जो मारदी
आयो महीना सोणा, मेरा पर नहीं ओण
बुरा देश्या मारदी, पाणिबे भरेया तलब जलब हों वदी
आयो महीना असु सुणेया मेरी सरसु तेसु पुन घर नहीं
जिस दा मे करम बिंगार जो ही पिया घर नहीं
पिया गए परदेस छाम छाम रोबदी
आयो महीना कतक घर जो देवाली आई
सलिया दे घर - घर कते मे ना पिया पावदी
(मुख पिया रोया परदेस मे ना पिया पावदी)

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Another Bârâhmâsâ of Hamirpur- Kangra is as follows\textsuperscript{22}. This song is also sung in Bilaspur region with slight variation because of oral tradition, some text is lost and some more is added.

Taking Seasons one by one, describing crops and fruit of the respective month and aversion from everything in absence of 'Kant' depicts the pain and grief of the woman picturesquely.

4.1 C Satmâsse, Chhamâdle, Chaumâsse, Traimâsse, Ikmâsse Singing Tradition; Loohkâdiyân and Holi Songs:-
In folk singing tradition Satmässë, Chaumässë, Chamässë, Traimässë and Ikmässë are also found, but very hardly. The emotional content and style of these are like Bārāhmässäs. The simplicity of text and catchy tunes have a heart feel effect.

The songs of Baisākh express the hardships of the month, of the hot temperature, of ripening of raisins. In this month Baisākhī or ‘Basoā’ is also celebrated. The description of going to pilgrimage and bathing in the holy river is also found. The month of Jeth is also known for its bright and scorching sunlight. Ponds get dried up; birds and animals get restless with thirst.

In different songs, different shades of emotions and description are found. The pangs of separation are aptly expressed in the songs. The month of Saũn is very important in the lives of the folk as well as in folk songs. The depiction of family circumstances, the sufferings of women, whose ‘Kants’ (husbands/ beloved) are in Pardes (far away place), of contemporary social and economic conditions is found. Rarely the songs of conjugation are found, when the ‘Kant’ is back home.

The study of the text of the songs reveals that the folk composer must have kept all these bounds of limits and bars in mind while composing these. The rich emotional content is surprising.

Kahe di meri peenghaladi kāhe de jhulāre, Saiyyo
Resham di meri peenghaladi channañ de jhulāre
Kauñ deve jhulāre Saiyyo Kauñ deve jhulāre
Saũn mahine di peenghalādi Channañ de jhulāre
Bhaen jhulle isā penghalādi bhai de jhulāre

23 काहे दी मेरी पींग लड़ी
काहे दे झूलारे सैयो काहे दे
रेशम दी मेरी पींगलढ़ी
चांदण दे झूलारे सैयो
कौण देवे झूलारे सैयो
बैछण झूले इसा पींगलढ़ी
भाई देवे झूलारे
‘Gori’ (woman) puts on make up, ornaments and new clothes and goes to swings. In other songs the married girl remembers her parents and brother, but when brother gets married, his circumstances change and sometimes evades her and avoids her coming to parents’ house so that her sister-in-law (i.e. his wife) may not say anything to her.

**Loohkadiyan/ Ghurmundo/ Māghi/ Lohdi:-** These are seasonal folk songs sung in groups of young boys or girls. Folk men and women believe in charity during Lohdi. They even give ‘Rođ’ (roasted corns), groundnuts or money to the children. ‘Chhakkuā’ is very popular ‘Loohkadi’.

Bhatthiya de dāne bhunāne o mereyā chhakkuā

Dāne bhunāne gharā jo jāṇā, agge mileyā saührā siyānā o mereyā chhakkuā

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Holi Songs:- In the month of Phagun, the festival of colours- ‘Holi’ is celebrated in Hamirpur region as elsewhere. The Holi of Sujanpur Tihra of District Hamirpur is very famous. The State Level Holi Fair is organized. Maharaja Sansar Chand (whose palace and fort is situated at Sujanpur) used to
play Holi with the common folk. In the memory of his Holi celebration, Holi festival is celebrated with full pomp and show. There are numerous popular Holi Songs.

Holi songs of various moods are there. Religious songs (Bhajans) are also sung on the occasion.

4.2 Folk Songs associated with the Religious Aspects of Rural life/ Folk Bhajans/ Tumbā Bhajans of Hamirpur region

Religious songs form distinguished/special part of Folk songs of Hamirpur. In these songs, the faith and reverence in God and deities is expressed and observed. Folk Bhajans are a source of tranquility and peace to mankind entrapped in the perishable world and worldly pleasures. The society of Hamirpur region is God fearing and religion exuberant one. Their devotion to Almighty as well as towards deities such as Lord Rāma, Shiva, Krishna, Goddess- Durgā is exorbitant. Temples, Mārhis and daily Sun- worship, Tree-worship and other religious worships. Hawans, Pāṭh, Vrat (fasting) etc. are in vogue in Hamirpur region. Religion in fact has mingled in Folk life of Hamirpur in such a way that religious ceremonies have become inseparable part of people's life. People, with great devotion, go to Pooja Jātrā in groups, on the way they sing folk Bhajans with Dholak and Chimtā. Folk beliefs and deep devotion is found at every step. Folk singers and the women folk have a rich repertoire of religious songs related to various months, fair, festivals of deities as well as of abrogative Almighty power, which is liberator, which leads towards salvation.

Siddha Bābā Bālak Nāth Temple is situated in Deot- Siddha in district Hamirpur. Lakhs of people come for ‘Darshans’ from faraway place with great devotion. The folk Bhajans of Bābā Bālak Nāth are very popular.24

24 स्वरूपेर रंगीण जटावं वाता आया
नी भाग जाने संगतां दे
कोई जोले स्वादी भेषा कोई कहे दाता ए
कोई जोले विष जोरी, कोई कहे विधाता ए
इन्हे दुःखियां जो गले ने लगाया नी भाग जाने संगतां दे
During Navrātras, fair is also organized devotees with sheep and goats and red Flags, walk bare feet and take 'Rot' made of wheat flour, Ghee and Gud (jaggery) and Makhānās coated with sugar for prashād on Sundays. Ladies are not allowed to go up to Bābā cave. They can have Darshans by standing on room's roof. 'Nauin Lādi' (the newly wed lady) sings the songs.25 Devotees sing with Dhol and Nagara.26 People have great devotion for Bābā Bālak Nāth.27 It is believed that Bābā was blessed with miraculous powers.28 Folk bhajans related to Lord Shiva are very popular.29

Dhooḍu nacchā vā jāttā ho khalāri ho
Nacche dhooḍuā bajje dhol tāshe ho

25 गोरी अज़ज़ कहे गोरे पाश त्वमसे
साजो तई दे सोहेरा डोल नगाड़या दी जोड़ी
असा जातत जो जाणा - अज़ज जाणा भला जी
गोरी अज़ज़ कहे जेटे पाश खोड़े
साजो तई देनी जी माहे बकरिया दी जोड़ी
असा जातत जो जाणा, अज़ज जाणा भला जी

26 बाबा तेरिया बाटिया जातक दूरे ते आए
टोल मागे जोहिया तई ने आए बाबा तेरिया
असा में तें छेलु दी जोहिया तई कले आए
हुण दिसा दिया सुखाणा पूठिया पाई आए
बाबा तेरिया बाटिया जातक अजज दूरा ते आए

27 उच्चेंवा मन्नर सुन्दरी ग़रे हुलने नी जिल्लूँ बाबा बालक बसरे
हाथ म गुहुआ ढाड़ा जलपाणी तनान कतारण चलिया जिल्लूँ बाबा
हाथ में किरणी पुफला ने भरणी, हार पहुँचाण चलिया जिल्लूँ बाबा
हाथ कटोरी कैसर गोली तिलक लम्बाण चलिया जिल्लूँ बाबा
हाथ में बाली भोग मरिया, भोग लगाणा चलिया जिल्लूँ बाबा
हाथ में गोली दागने बहरिया बड़ोट चढाणा चलिया
हाथ में गहूँ तुड़े भरिये धार चढाणा

28 बाबा बालकनाथ उड़ गए मोर बण के
उस नो उड़ने द बल था
चुण पुछा कलिया हार फोरे
हार पनाणे हल्ला जोड़ जोड़े के

29 धूं हटेंवा जदुटा हो खलारी हो
करवे धूंहुआ बरे डोल ताजे हो
गणा मोरा पाणीए जो गढ़ा तो
गणा मोरा सोरेस लहिया हो
गोरा पुच्छी नू कुण लापी में हो
गणा चोलटी में लोकण लें हो
Ganga gaurān pāniye jo gaiyān ho
Ganga gaurān saro sar laṭiyān ho
Gaurā pucchhi tu kuṇ lagdi meri ho
Ganga boldi main saukkaṇ teri ho

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Another melodious folk bhajan is related to Lord Shiva. 

Shiv Kailāshon ke vāssī Dholidhāron ke rājā
Shankar sankat harnaṁ
Appu tā baiṭe Shiv jī uccheyān pahādaṁ
Duniyā dā dikhde nazārā Shiv bhole Shankar sankat harnaṁ

30 शिव बैला श्रेयसबी धामों के राजा शंकर संकट हरनाअपूर्ति त ग्रेदे शिवकै उच्च्येयम फलां दुनिया न विकटे नजरा शिव भोले दुनिया या विकटे नजरा शंकर संकट हरना तेरे बैलाश्रेयसबी अन्त्र नी पावा, पांत खारे तरी सरणा उच्च्येय उच्च्येय धारा पीण फुहार गज - गज बरसेया पावा नमो - नमो पेंदा तेरे जलाक आए भरे जैसैकै अंग भूरू मृत सुवैर दरसन किया करी करना
Tere Kailashon kā antni pāyā  
Sat khand ae teri rachnā  
Ucchi ucchi dhārā paun phuhārān  
Gaj gaj barseyā pānī  
Nange nange pairān tere jātru āye  
Bharde jai-jaikārā  
Ang bhabhoot dhaul suwāri  
Darsan kiyān kari karnā
There are songs of religious beliefs describing the importance of memorizing the name of God, of giving charity & so on. Another folk-bhajan 'Peelai Rādhke' is very often heard in Hamirpur region. Simple words composed by simple rural folk can be observed.
Only those achieve God, who are gentle hearted and whose minds and motives are selfless.33

Pee lai Rādhke pee kai Rādhke
O Gauān utar pahādon se āiyān
Kacchā dudh pee lai Rādhke
Naiyō peenā naiyō peenā
O mere russi jānde Kishan Murāri
Kacchā dudh naiyō peenā
Do bhāi do bhāi jehde ban bich phirde kuāre
Rām lacchman do bhāi
Do bheņān do bheņān
O jehdi langi jāndi duniyā sāri
Gangā jamunā do bheņān
Do panne do panne
O jehde paḏhde naseebān vāle
Geetā ji ke do panne

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33 हारि सिन्हा जो भिलाई जिन्हाँ द्वारा नीला अचिन्त्येः
ना हारि सिले गंगा में जाकर गंगा च रेतिया मचिन्त्याः
ना हारि सिले जंगल में जाकर, जंगल च फूल्ल काने पतिनाः
The following song encompasses deep philosophy of life that one must aim for salvation as nobody in the materialistic world is going to reciprocate your love; no matter what you do for the others.  

Bansariye o bhepe bađi o piyāri ae  
Chal Bindarābān jāi basiye  
Chidīyān de bacche kadi apne ni hunde  
Kitni bi chog chūgāi dassiye  
Sarpān de bache kadi apne ni hunde  
Kitnā k duddh piyāi dassiye  
Hornā de putt kade apne ni hunde  
Kitnā bi lād laḍāi dassiye

34 बंसरिए ओ बेपे बड़ी ओ पियारी ए
Other folk bhajans describing the mortal nature of human beings and the hollowness of relations are found. Neither daughters, sons, property, nor life will stay with human forever. Rām- Nām must be remembered which would lead to salvation from this worldly sea.35

Sakhi koi moṣleyāo ban mein chale dono bhāi
Āgge re āgge bāri ve hān ji Rām chalat hai
Peechhe Lakshman bhāi Main vāri saiyyo
Sakhi koi moṣleyāo ban mein chale dono bhāi

35 सस्त्री कोई मोह लेयो बन में चले दोनों भाई।
The place of Lord Rama in Hamirpur region is as high as that of Lord Krishna. People have great devotion for Lord Rama. After every name 'Rām' (e.g. Rām Lāl, Rām Chand) is added as a suffix or prefix. Also, people name their sons after Rāmāyan's characters such as Lāchhman, Purushottam, Sharvaṇ and so on and their daughters as Kaushalya, Urmila, Seeta.

Rām Kathā has become part and parcel of folk life. Folk Bhajans of Hamirpur region refer to Rām Nām.

The following folk bhajan is also about the Lord Rāma.

Karo simran din rāt Rām bin kaise jeete jāte ho
Mātā Kukai ne julam kamāyā Rām ko diyā banwās ji
Apne Bharat ko rāj de diyā Rām ko diyā banwās ji
Āgge se āge Rām chalaendā peechhe Lakshmaṇ bhāi re
 Tin ke peechhe Seetā chalaendi Rāje Janak ki jāi re
Andar mātā Kaushalyā rowe bāhar baraseyā pāṇi re
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303
These Bhajans inspire people to remember Lord Rāma. None else in the world is our own even our body is perishable, like wood and grass, the body and hair would burn in fire.

Lord Rām is considered on the one hand as an 'Avtār' and on the other, an ideal man. There's depth and expansion of thought as well. In joys and sorrows, everybody naturally utters 'Hey Rām!' Rām Nām gives salvation cuts the threads of sins and people worship as Sākār and Nīrākār, in both ways.

Lord is like a dyer who has coloured the Dupattā a popular folk bhajan in which Lord Rām, Shīva, Krishṇa, all are referred to.36

Kinne rangeyā dupattā o lalāri O Rām merā kinne rangeyā
A dupattā merā Rām ji ne rangeyā Seetā ne lāi kanāri
O Rām merā kinne rangeyā
A dupattā merā Shiv ji ne rangeyā Gaurān ne lāi kanāri
O Rām merā kinne rangeyā
A dupattā merā Kānhā ji ne rangeyā Rādhā ne lāi kanāri
O Rām merā kinne rangeyā
A dupattā merā Arjun ji ne rangeyā Draupadi ne lāi kanāri
O Rām merā kinne rangeyā

36 किन्ने रंगेया दुपट्टा चो ललारी ओ राम मेष खिलने रोगा
   ऐ दुपट्टा मेष राम जी ने रोगा सीता ने लाई कनारी
   ओ राम मेष खिलने रोगा
   ऐ दुपट्टा मेष किवजी ने रोगा गौरा ने लाई कनारी
   ओ राम मेष खिलने रोगा
   ऐ दुपट्टा मेष अरुण ने रोगा ढोपदी ने लाई कनारी
   ओ राम मेष खिलने रोगा
   ऐ दुपट्टा मेष कनारा जी रोगा राधा ने लाई कनारी
   ओ राम मेष खिलने रोगा

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There is another folk bhajan. 37

Kutu rehndi devā rāṇi kutu rehnde mor
Merā man boldā main āwān tere kōl

Baṅā ch rehndi devā rāṇi bāggān rehnde mor
Merā man boldā main āwān tere kōl

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37 Kutu rehndi devā rāṇi kutu rehnde mor
Merā man boldā main āwān tere kōl
Baṅā ch rehndi devā rāṇi bāggān rehnde mor
Merā man boldā main āwān tere kōl
In the following song, it is described that a black cock which awakes a lady from a dream is cursed by her, further she says that if she knew that Lord Rāma Seetā and Lord Shiva and Pārvati had come, she would have washed their feet and would have drunk that water.

Kāleyā kukkaḍā teri bāng buri, Tāin meri suttidī nindar gawāi ae
Je main jāndi Rām Siya aaye, Charṇā peendi dhoi dhoi ve
Je main jāndi Shiv ji Pārwati āye, Charṇā peendi dhoi dhoi ve
The following Folk Bhajan represents the conversation between Mandodri (Rawan’s wife) and Seetā after she was kidnapped by Rawan and forcefully taken to Lanka.\textsuperscript{38}

\begin{align*}
\text{Ji Lanka Rāṇī āa gayi Siyāji se milne} \\
\text{Mandodri Rāṇi āa gayi Siyā ji se milne} \\
\text{Siyāji se milne Mandodri āyi sang saheliyān lāi} \\
\text{Le main āa gai Siyāji se milne} \\
\text{Naulakh tārā oḍh chunari} \\
\text{Chhalīmal kari phir bāgān bich āa gai Siyāji tere milne} \\
\text{Siyā tu satwanti kahiye Lakhmapki bharjāi} \\
\text{Aise tu lajwanti kahiye mere pati de nāl kiyān udd āa gai} \\
\text{Siyā ji tere milne} \\
\text{Tāīn meri ek nā māni Rāwaṇ changi nār begāni}
\end{align*}

\textsuperscript{38} जी लंका राणी आ मई सिया जी से मिलने।
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Goddess Worship:

People of Hamirpur region worship Goddess ṫurgā (Mān Jwālā, Chāmundā, Kāli, Brajeswari, Chintpuṇā, Ashtabhujā, Saraswati).

There are innumerable Bhajans and Bhentān (offerings) related to Devi ṫurgā.39

Ser gajjde ucche mandare ni Mātā Ser gajjade
Kinni kinni bhagte terā mandar baṇāyā
Kinni kinni jot jagāī ni Mātā Ser gajjade
Sau satth paiḍi Mātā chaḍheyā nā jāwe
Bail di bhent chaḍhāi ni Mātā Ser gajjade

39 सेर गज्जडे
Ucche ucche bhawnā ch mandar ae terā
Nicche sehr basāyā ni Mātā Ser gajjade
Nangi nangi pairi Mātā Akbar āyā
Sonne dā chhattar chadhāyā ni Mātā Ser gajjade

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Goddess Durgā averts all pains and troubles of human beings. Goddess Durgā revealed in many forms, and Avtārs.

**Krishṇa Bhajans:**

Numerous Bhajans related to Lord Krishṇa are sung; many of these depict deep love of Rādhā and Krishṇa other describe the magic of His flute.

The following Krishṇa Bhajan is commonly sung in the Hamirpur region.⁴⁰

Addhi addhi rāt savere de taḍke
Kishan ne bansari bajāi mere Rām
Deyān ni māye mere sire deyā sāhlūā
Kishan ne bansari bajāi mere Rām
Bhanni suttān bansariyā maroḍi suttān hatthaḍuā
Tāin meri neend guāi mere Rām
Deyān ni māye mere gale kehre kanthe
Rādhā diyā gujjariā jo deṇā mere Rām
Mari tā jāye teri Rādhā dei gujjari
Jinhi meri nindar guāi mere Rām

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⁴⁰ आद्धी—आद्धी रात सवेरे द तड़का
कुषण ने बंसरी बजाई अगे भे राम
देवा नीमाई के सिरे देवा सलुआ
कुषण ने बंसरी बजाई अगे भे राम
भनी सुटटा बसरिया महोड़ी सुटटा हलप्पुआ
tे भे निन्दर गुआई भे राम
dेवा नी बाए भे गले कोहरे कटे
राधा देवा गुजरिया जो देवा भे राम
mरी ता जाए थेरे राधा देवी गुजरी
jिन्ही भे निन्दर गुआई भे राम
This song depicts the activities of Krishna Bhagwan like performing Rās (playful activities), playing and teasing the Gopis (girl-friends), grazing cattle, wrestling, etc. ⁴¹

Jaanē kinaāre mere Shām ji dā derā
Minjo b leyi chal nāl o Shyāmā
Bindrāban jāi Kānhā rās rachāyān
Sakhīyān de bānī gaye Kānhā vo Shyāmā

⁴¹
Gokul jāi Shyāmā gauān je chāriyān
Gauān de bāni gaye gwālā o Shyāmā
Mathurā tā jāi Shyāmā chhinjān je khelīyān
Bansi tā toḍi dindā mār o Shyāmā

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There are Bhajans related to Lord Krishna's Bāl Leelā (however, under relevant title 'Birth songs' many Bhajans have already been mentioned). At the time of birth, the infant is compared to (Lord) Bāl Krishṇa. Description of playing Holi with Gopis is also found (at the time of marriage ceremony 'Kānhā/ Krishṇa' words are used to refer the bridegroom).

The following Bhajan depicts love and attraction for Lord Krishṇa besides devotion.42

Bansi wāle se lāge mere nain nain nain
Yā mann geyā ab nahi āyā
Jis sang lāge mere nain nain nain
Panj rupaiyye di main ghadiyyā lagāndiyān
Duss rupaiyye di main chain chain chain
Rang de lalāriyyā ve rang de lalāriyyā
Rang de sohṇi jehi jeen jeen jeen
Ghadiyyā main gindiyyān din beeti jāndā
Tāreyān gindi main rain rain rain

42 बंसी काले से लागे मेरे नैन नैन नैन
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The following Bhajan depicts the condition of the devotee who has come to the temple. He is a lean and elderly Brāhmaṇ who has come bare feet, carrying a pot and a stick. He is telling that he is Sudāmā (Lord Krishna’s best friend).

Bhagwān ji tere dwāre te
Ik buddhā Barahman āyā hai
Hāth gadbi mālā sothi ae
Pānv nangā te langoti ae
Tinhi nām Sudāmā batāyā ae
Sīri (Shri) Kishan ke milne āyā ae
The tradition of Tumba Bhajans is very ancient, right from Nārad, Meerābāi, Surdās, Eknāth, it has continued all through ages.
The tradition of Tumbā Bhajans, particularly in Hamirpur Region of Himachal Pradesh, is very peculiar and traditional. Long back Late Sh. Bhalkhu Rām and Bholu Rām ji, resident of Chandruhi (Hamirpur- Mandi border), Late Sh. Kānshi Rām Ji Hamirpur, Late Thākur Amarnāth Ji of Village Nāghun Nārsi (Tauṇi Devī), Late Thākur Amar Singh of village Kakdiyār (Tauṇi Devī, Hamirpur) and his disciple Late Sh. Dharampuri of Village Shukkar Khadd (Salaṇi, Hamirpur), Late Sh. Kānshi Rām Ji of Balh, Late Sh. Kānshi Rām ji of Village Guldwin (Dudhānpā, Hamirpur) and many more Folk Tumbā Bhajan artists kept the flame of Tumbā Bhajans alive all through the years.

Presently, Sh. Girdhārī Lāl Vermā Ji of Hamirpur is a famous Tumbā Bhajan artist, Sh. Subhāsh Chand of Village Sohārī (near Rangas, Hamirpur) accompanies him on Khanjari, too, is a master of his art. Mostly there are two to three folk artists in the party. One plays Tumbā and sings. He is the main singer and the second one accompanies on Khanjari, while the third one accompanies either on Chintā or Kānsiyān (Manjirā).

There is another very famous Party of Tumbā Bhajans of Hamirpur i.e. Sh. Mast Rām, Tumbā player and the main singer and his accompanist Sh. Jaunki Rām plays Khanjari and Daflī.

There is another famous group headed by Kāku (Sh. Jagan Nāth) of Village Swāl (Mohin, Hamirpur) and Sh. Dharam Singh of Village Chab (Mundkhar, Bhoranj, Hamirpur).

Other famous Tumbā folk Bhajan artists of Hamirpur are Thākur Dhyān Singh from Daṇūhi village of Village Matānī (Hamirpur), Thākur Mohan Lāl ji of Village Sanghot (Awāḥdevī, Hamirpur) and Thākur Roop Lāl ji of Village Awāḥ Devī (Hamirpur).

From the above detailed study, the tradition of Tumbā Bhajans of Hamirpur region can be clearly visualized and history be traced.

The traditional Tumbā Bhajans start at 9 pm and continue till morning. Two parties are invited to perform, who sit facing each other and melodious
Tumbā Bhajans in the form of question-answer continue till 2 pm, after that, stories are also added along with Bhajans and the devotees keep listening throughout the night. While recording the Tumbā bhajans, it was observed that one gets so spellbound of the song and specially the resounding of rhythm of Tumbā, Khadtāl and Dafli.

Mostly Kehrwā Ṭāl is used and Rāgas Pahāḍi, Bhairvi, Shivranjani, Yaman are used.

The following Tumbā Bhajan has a special feature that although it is a folk melody yet it is observed that the name of the folk poet (composer) of this Bhajan is mentioned in the song which is a feature of Punjabi folk songs such as Heer, Bāhu etc.

Jungle mein mangal kāṛṇi
Har thāi simru main tainu nandrāṇiyyā
Tainu simru main mahārāṇiyyā
Gujjari rain maiyyā hoyā saverā
Khull gayā Mātā Rāṇī mandar terā
Boonjā (52) Peer nāłe Siddhon kā derā
gāṇā kar laiṇā mandar sawār ke
Tera tabalā ghamāigham bājjē
Tainu simru main Devā Rāṇiyyā
Jisne dhiyāi Maiyyā dhyān lagāke
Ik dam āā gai Sherān nu sajā ke
Hāth mein khndā tirshul birāje
Mātā chalīći ae roop ke tamāṁ se
Dushman ki bhasmākāṛṇi
Tainu simru main mahārāṇiyyā
Sher ki peeth par āāp virāje
Suhā suhā cholā sīre chunnari sāje
Chalīći ae roop nirādhār ke
Bhaktan di rakshakami
Tainu simru main maharaniya
‘Gangadas’ tera chela kahawe
Sab guniyān de agge sees jhukāve
Nit nit teriyān bhetān chaḍhāve
Bhent chaḍhāve lei bade pyār se
Jungle mein mangal kārni
Mātā bhagtān di rakshakārni
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321
Similarly, the following Tumba bhajan has the unique feature that although it is a folk bhajan, the text is in Hindi language and that too is a very fine piece of poetry. It also mentions (like the previous one) the name of the folk poet whose poetry is this.

O bandeyā vakt kare sab kām, Kuchh nā kare insān
Bulbul bāg mein soi pādi thi, Ho kar ke mastān
Kāl shikāri teer jo mārā, So gai lambī tān
Unche mehēl aur unchī ātārī Unhe mehēl makān
Ik din bande aĩsā auṃī mehēl banenge shamshān
‘Mohan’ sab din mā ik jaiye yād karo Bhagwān
Āaj hai mujh pe kal hai tujh pe

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323
The following is a folk bhajan. It is knitted in Tāl Chānchar and in Rāg Peelu. It is a very melodious song based on the birth story of Lord Rām on ‘Navmi’. 43

Naumiya de din nāubat bāje
Puttar Kaushaleyā dā jāyā, ni ho māye
Kāhe dā a pālāpā bańāyā, Kāhe de a dori, Ni ho māye
Aggar chandān dā pālāpā bańāyā,

43 नौमीया दे दिन नाबत बाजे, पुत्र कौसाल्या दा जया नी हो माए
काहे दा ये पाल्पा बनाया, काहे दी ये जीर नी हो माए
असर मृदुन्द दा ए पाल्पा बनाया रेखम दी वे जीर नी हो माए...
माई दा पेला दे पाल्पा बनाया बुला दिती सकी माई नी हो माए
मामे दा भागनजा ये बुलाया बुलेया, बुला दिती सकी मामी
Resham di a dori, ni ho māye
Māi dā potā a pāllānā baṇāyā
Jhoolā dendi sakki māyi, ni ho māye
Māmme dā bhānjā a jhoolā baṇāyā
Jhoolā dendi sakki māmmi, Ni ho māye

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The following folk bhajan is dedicated to Mātā Jwālā.

Mātā ji uccheyan pahādān mandar terā hai baḍā mashhoor ve māā
Mātā ji horṇā de jāṇā mangal twāre, sāāhde aʊnā roz ve māā
Mātā ji mandar baṇānge sewā karge, poojā karge roz ve māā
Mātā ji horṇā de hoṇe lakhā sahare, merā saharā tu ve māā
Mātā ji chunnari chaḍhānge, nāriyal lyānge, langar lagwange roz ve māā
Jwālāji jotān jagānge, tujhko bulānge, jagrāte karānge jaroor ve māā
4.3 FOLK SONGS OF LOVE AND PASSION
(Jhanjhotiyan and Pakhduls)

The basis of most of the folk songs is love and passion, a feeling sublime and noble, which covers almost all the folk songs. The emotion of love, may be for the child, for father, mother, sister brother and other relations, or amongst lover and beloved, husband and wife or love for the country, for mother- nature or for deities or Almighty, it changes many forms but remains the fundamental or the base of life. A woman in a folk song suffers pangs of separation in the absence of her husband, because of the emotion- love. Since, acquaintance with the lover/husband the woman feels as if she has been executed, hanged; she sighs and sighs, has forgotten to cook food, the entire attention is towards him. She complains, about his job of being a king’s constable, she is very sad and has forgotten to eat or wear good clothes; she sends messages through crow as her messenger that without him, her silken bed is deserted.44

Teri saun sooliyā tangoi gai jaan
Bhali hoi jaanē pachhānē
Teri saun sooliyā tangoi gai jaan
Utthadeyān baindeyān nikkalōde haukke

44 सूलीआ टमोई गई जान तेरी सॉह
भली होई जान पछां, तेरी सॉह।
उठदेआ बेहदेआ निकलवे दोंके
भुलती गए घर दे चुके चोके
बेहद नित तेरे च ध्यान तेरी सॉह सूलीआ
भली होई राजे ही नौकरी सचाविया
भली चमे फसी गई दुई दिया फाइया
भुलती गए लान ते खान तेरी सॉह
सूलीआ टमोई गई जान तेरी सॉह
काग उझावा सरेदेवे भेजा
बाबा ते मिजो सुनीया रेहमी सेजा
दोंहे दोंहे आँदोइ खान
सूलीआ टमोई गई जान तेरी सॉह
Bhulli gae gharā de chullhe chawke
Rehndā nit tere cha dhyān
Teri saun sooliyā tangoi gai jaan
Bhali hoi rājje de naukkari sappahiyā
Bhali changi fissi gai dukkhā diyā fāiıyā
Bhulli gai lānī te khānī
Teri saun sooliyā tangoi gai jaan
Kaag uddāwān sandessadi bhejjān
Bāj tere minjo sunniyān sejjān
Daudāl daudāl aundiyān khānī
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329
These love songs are known as 'Jhinjhotiyan'. In another song she is referring to the lush green palm tree. The ‘Kant’ (lover) is far away; pale are the leaves, her plight is like a king without kingdom, like a patient without any ‘Hakim’ (doctor), all in grief because of separation. No tailor stitches the torn cloth there is no one to tell about the pain of being detached. Pale yellow colour symbolizes pain and grief of a woman in separation.  

Hariye ni bhariye sabaj khajoore
Patali jinhā de pyulīke ho
Kandal jinhā de sadā musāffar
Nārān de kyā heele ho
Rāj binā koi rājā je jhoore
Vād binā koi rogi ho
O kant binā koi nār je jhoore
Tinno firan bajogi ho
Tutteyā futteyā fatā purānīā
Koi ni seendā daraji ho
Dile dā mehram koi ni milleyā
Jo mileyā alagarajī ho

45 हरीए नी भरिए सबज खाजूरी, पतलू जिंहां दे पूले हो
कंटू जिंहां दे सदा मसाफर नार दे चवा हीले हो।
राज बिना कोई राजा जे दूरी, वा दिना कोई रोगी हो
ओ कंट बिना कोई नार जे दूरी तिन्ने हिरन बजोंगी हो
टुटीया फुटीया फटा पुराण, कोई नी सीता दरजी हो
दिले दा महरस कोई नी मिलेया, जो मिलिया अत्मरजी हो
In another song the woman is referring to her husband, who has gone far away to earn money. ‘Phagun’ has passed but he hasn't returned home yet. He is burning himself in scorching heat; shivering in biting cold. She sings in great despair- Oh my dear, when would you return home? How have you forgotten 'Babrus' of Diālī (Dipāwali) and ‘Khichadāl’ of Lohri? You are spoiling your life in river lets, struggling in woods and stones, the month of Phagun has passed when would you return back home?\[46\]
Ghalūūā manjūrā oye derā terā doorā oye
Beeti geyā fauganīūā tu kadi ghare aunīūā
Mereyā paremmiyā oye dillā deyā jāniyā oye
Beeti geyā fauganīūā tu kadi ghare aunīūā
Dhoopān tu jallīādā oye pālīe tu tharadā oye
Burā hāl kardā
Mereyā paremmiyā oye dillā deyā jāniyā oye
Beeti geyā fauganīūā tu kadi ghare aunīūā
Dyāllumyā de babbaru sā
Lohdīyā di khichādū sā tijjo kiyyān bissari
Mereyā paremmiyā oye dillā deyā jāniyā oye
Beeti geyā fauganīūā tu kadi ghare aunīūā
Nālūūān ch rullīādā tu
Pattharān ne ghulīādā tu
Khoon terā dullīādā
e Beeti geyā fauganīūā tu kadi ghare aunīūā
'Raje Diye Bedhiye' is another 'Jhinjhoti'. The King's boatman's wife suffers from the pangs of separation when the boatman is not able to meet his wife for months together; mortally wounded, she calls the boat her 'Saukkan' (i.e. her husband's keep).47

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47 राजे दीये बेढीये नि सीकनी तू मेरिए
तेरे पर हुली विदा मिया जसलोंतिया
चित्रदी नी चाढी मच्छी कण्ये सीतिये तेरे पर
Rajje diye bedāiye ho saukkanta tu meriye
Tere par dulli gayā miyā jassarotiye
Chitti ni chāddarī macchhi kande seetiye
Tere par dulli gayā miyā jassarotiye
Kunni chāddar ditiye kunni chāddar seetiye
Kunli lai āyā baddadiya piyār āe
Ammā chāddar ditiye bhābho chāddar seeteye
Bhāi lai āyā baddadiya piyār āe
Poonāl naiyo mukkadi
Tand naiyo tuttati
Sass naiyo bolādi pānīye jo jānīā āe
Dubb bo ghadīoluā sirre deyā bāêiriā
Sajjanīnhāeelī de nimbe de bāggā āe
Ik mann bollādi nadiyā main dubbī marān
Ik mann bollādi bollādi bares āe
Ik bakh khāi leyā jalle diyā jāllkiye
Ik bakh fissi reyā sappadīee de heith āe
Ammā sāddi ronvādi bāppu sāddā jhoordā
Bhāi sānjo topdā nadiyā de phērā āe

कुनी चाद दिसीये कुनी चाद सीतिये
कुण लेई आया बहसा प्यार ए
अम्मा चाद दिसीए भाभो चाद सीतिये, भाई लई आया बहसा प्यार ए
पूणी नी जो मुकदी तन्न नी जो तूठी, सत्नी जो बोलनी पाणिये जो जाणा ए
हुब बो पहोखुआ सिरे रेआ बरीआ सज्जण निमालेन निमोआ रे बाग ऐ
इक गन बोलना हुबी मां इक गन बोलना बाली बरेऐ ऐ
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अम्मा सङ्गी रेओ बापू रहाए दरा भाई रहाओ लोपा ननिया रे फूटा ऐ
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The love song of ‘Kunju- Chanchalo’, although originated in Bandlā, it is very popular in Hamirpur region.\textsuperscript{48}

\textsuperscript{48} कपड़ेया धोआ नाले रोआ कुंजुआ
बिच बटण नशानी ओ
Kappadीeyān dhoān nālēē roān kunjuā
Bich battanī nashāni o
Hāye meriye jinde
Bich battanī nashāni o
Battanī dā gam nā tu karin chanchalo
Chambe chāḍi batheri ho
Hāye meriye jinde
Chambe chāḍi batheri ho
Tu tā challeyā pardes kunjuā
Mijo deyi jā nashāni ho
Hāye meriye jinde
Mijo deyi jā nashāni ho
Panj bo rupaiye tijjo nālī chanchalo
Ghoothi dingā nashāni ho
Gori gori bāhiyān terā chooodā chanchalo
Bich gajjarā nashāni ho
Hāye meriye jinde
Bich gajjarā nashāni ho
Merā bo chettā ni bhullāyān kunjuā
Minjo kari lainā chetā ho
Hāye meriye jinde
Minjo kari lainā chetā ho
Teri tā rahnāni nittā dī yād chanchalo
Bhāven meriyā jahānā ho
Hāye meriye jinde
Bhāven meriyā jahānā ho
Rātti bo barātti mat audā kunjuā
Bairī bharīyān bandookān ho
Haye meriye jinde
Bairi bhariyān bandookān ho
Tere picchhe hoyā badnām chanchalo
Kajo banādi bagāni ho
Haye meriye jinde
Kajo banādi bagāni ho
Chambe de chugānā terā derā kunjuā
Muho bol chugāni ho
Haye meriye jinde
Muho bol chugāni ho
Lok tā galānde kāli kāli chanchalo
Tu tā marue de dālān ho
Haye meriye jinde
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The joys as well as disparities, contrasts and sorrows of married life the bitterness of relations are depicted in 'Pakhda' folk songs, which are documents of social and family relations. The woman bears every pain with patience and does not utter a word. She wants to meet her mother, father and brother. She sends messages for her husband, who is away for earning. The song is in the form of conversation.49

Oh naukara, amb pake o ghar aa
Ke rasse bhariyan daliyyan
Ni goriye, dille da rakhni da dariya
Pardesi sadde mämale

Oh naukara, chhottad da dyor kharab
Ki dalHuan maroda da

Oh naukara, nimbu pake o ghar aa
Ke rasse bhariyan daliyyan
Ni goriye, dille da rakhni da dariya
Pardesi sadde mämale

Oh naukara, dakhân pakkiyan o ghar aa
Ke rasse bhariyan daliyyan
Ni goriye, dille da rakhni da dariya
Pardesi sadde mämale

Oh naukara, chhottad da dyor kharab
Ki dâluân maroda da

49 ओ नीकरा अभ्य रक्षक घर रह आ, कि रस भी जानी आं नी गोरीए दिले द रखणa दर्या परेद्दी चाहों मामले ओ नीकरा छोट्दा दे सरा कि जानी रोहों आ ओ नीकरा सिक्कु पक्के घर आ कि रस भी जानी आं नी गोरीए दिले द रखणa दर्या परेद्दी चाहों मामले ओ नीकरा दालखं पाकड़ घर आ कि रस नी गोरीए दिले द रखणa दर्या परेद्दी चाहों मामले ओ नीकरा छोट्दा दे सरा कि जानी रोहों
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The following song is a tragic story of a ‘Dhobban’ and her husband in which the beautiful Dhobban goes to fetch water where she is kidnapped by Rājā and taken to his palace, where the jealous queen cleaverly gives her poison and after having it, the Dhobban dies. Her dead body is thrown into a river which is identified by the Dhobbi who keeps crying taking his wife’s deadbody in his lap.

Kālā ghaghra siyāi ke ho dhobban pāniye jo gai ae main teri saun
Mat jāndi dhobbanī tu meriye ho othu rājjeyān dā derā ae main teri saun
Dhobbanī ghadā sire chukkeyā ho dhobban pāniye jo gai ae
Pehliyā pauḍiyā utari ho Rājje gittue di māri ae
Doojiyā pauḍiyā utari ho Rājje bānh faḍ lei hai
Chhaddi deyan rājeyā tu bāhin jo meri jāt kamini hai
Jāti teriyā dā main kyā karnā teri soorat baḍi sohṇi hai
Agge agge Rājā chaleyā pichhe dhobbanī dā doḷā hai
Khabar karo mehla Rāniya ho teri saukkan je āi hai
Appu Rāṇi baithi palange dhobban puiyyā bithāi hai
Rāṇiyā pinniyā baṇāiyān ho bich jachr mīḷāyā hai
Paehliyā pinniyā khāndī ho dhobban aunde muhe pei hai
Doojiyā pinniyā khāndī ho dhobban mari mukki gai hai
Dhobanī di bēl baṇāi ke Dhobban nadiyā rudhāi ae
Agge dhobbi kapade dhowndā pichhe lāsh rudti āi hai
Sohṇi surat wāliye ho kajo jaan gawai ae

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\[341\]
The pathetic songs are full of compassion and pity. A popular song of a Deer who is being killed by a hunter, is so piercing and poignant that on listening to it, tears roll down. The deer who is about to die requests the hunter to give his horns to some King who may decorate them in his palace, (or to some saint who may use them to play his musical instrument); further, the deer requests him to give his hide to some saint who may sit on it during his meditation; his eyes to some queen who may keep those safe; and lastly, his legs to some fast running horse who may win the battle. The feeling of
self-sacrifice for well-being of other people is expressed. 50

Chugdā chugaindā hirnu boldā hirnu boldā
Huṇ kajjo baithyā tak läi kanne, meyā hedehyā
Singān tān mereyā kissī Rājje jo deyān Mahārājje jo deyān
Jehdā rakhe kandā par läi kanne, meyā hedehyā
(Sādhuc jo deyān kissī jogiye jo deyān
Jehdā door door nād bajāwe, meyā hedehyā)
Khallā tān meriyā kissī Sādhuc (Pandate) jo deyān
Kissī jogiye (Pādhhe) jo deyān
Jehdā baiythe āssān läi kanne, meyā hedehyā
Ākhīn tān meriyā kissī Rāniye jo deyān Mahārāniye jo deyān
Jehdī rakhe dibbiyā ch pāi kanne, meyā hedehyā
Lattān tān meriyān kissī ghoḍe jo deyān ghoḍe bānke jo deyān
Jehdā rān bich pāye jee ho, meyā hedehyā

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50 पुण्यता पुण्यदा हिर्नु बोलेया
हुण क़ो बैठा टक लाई कमने मेया हेड़ेया
सिंगान ता मैया किसी नाहिं जो दे आ किसी किसी नाहिं जो दे आ
जेहड़ा बैठी नाव बसाए मेया हेड़ेया
खाला ता मैया किसी साधुए जो दे आ किसी जोरिए जो दे आ
जेहड़ा बैठे असान लाई कमने
अल्ला ता मैया किसी रागिए जो दे आ नैचनकिया जो दे आ
जेहड़ृ रबे हिदीया च पाई कमने मेया हेड़ेया
Another tragic love story of ‘Phulmon and Ranjhu’ of Chambā is equally popular (in Hamirpur region), who in their teens loved each other madly. But, one day when Phulmu's father with his (goats) herd went far away and there was no one at home, both lovers had physical relations before marriage, as a result, Phulmu got pregnant. Ranjhu insisted his father for marriage with Phulmu but the marriage between rich and poor was not accepted to father of the lover and he forcibly fixed his marriage in a family of equal status. Phulmu did not believe when her friends told her about it but on reaching Ranjhu's house sees Ranjhu’s aunts and sister-in-law applying Butnā to Ranjhu, she came back home and swallowed poison and committed suicide. Poor father cried a lot. On the other side, Ranjhu's Bārāt departed and on the way, he saw Phulmu's dead body. He cursed himself a lot, jumped from the horse, threw his ‘Sehra’ away and went along with Phulmu's dead body. When the body was set on fire, Ranjhu suddenly jumped into the fire and the two lovers became one after death.

There are two songs in one Phulmu insists Ranjhu to stay for the night, her father is away.\(^51\) In second one, the tragedy of Ranjhu's marriage and Phulmu's death and ultimately, Ranjhu's death is depicted.\(^52\)

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\(^{51}\) अज़ दीए रातो रहु मेरे गाइदियां, अज़ दी ए रातो रहु ओ बापू भी घर नहीं, भेंह भी घर नहीं/ कालीए जो लगाय भी अज़ दीए रातो रहु मेरे मिला
तेल भी दिनीआ साबि भी दिनीआ /ढ़ढ़ आ बोहिआ नहा ओ अज़ दीए रातो रहु मेरे गाइदियां, अज़ दी ए रातो रहु ओ चोल भी दिनीआ दाल भी दिनी आ / तड़के च जो दिनीआ डियो
अज़ दीए रातो रहु मेरे गाइदियां, अज़ दी ए रातो रहु ओ

\(^{52}\) राजु- ग्वाहुए पाहाणवैं तु कंजो झाक्की पाका कंजो माररी
दो हथथ बद्द्रणे दे लग पुलू मल्ला होई बीतिया... पुलू- कुमिये परहते लेस ब्राह लिखेदी /कुमी किती कहाई राजु मल्ला होई...
राजु- कुला दे पोहते खेल ब्रह लिखेदी /बापुए किती कहाई पुलू...
पुलू- पछे बूढ़ई आपत्रा रामाल/ये ही मेया दा मेया राजु मल्ला...
इसकी पासे राजु ब्राह्मणा चलेया दुए चारे पुलसुँग दी लागा चली
गल्ला होई बीतिया /
जास रैको तोको मेरी पालकी पुलू जो दार्द वणे गल्ला...
The other song is about swings on the Peepal trees along with the remembrance of the beloved.\textsuperscript{53}

Ucche ucche pippal\textsuperscript{\textregistered}an peengh\textsuperscript{\textregistered}an je paiy\textsuperscript{\textregistered}an (jhoote r\textsuperscript{\textregistered}adha goriye)

Ajj mere sajan\textsuperscript{\textregistered}an auna\textsuperscript{\textregistered}an y\textsuperscript{\textregistered}ad ch dubbi r\textsuperscript{\textregistered}ehndiy\textsuperscript{\textregistered}an

Saun\textsuperscript{\textregistered}an mahine di ghat\textsuperscript{\textregistered}a k\textsuperscript{\textregistered}al\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i\textsuperscript{\textregistered}i

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There is another 'PakhďHu'. The story of the daughter-in-law in it is so pathetic that tears roll down on hearing this. These folk songs relate pathetic story of exploitation of the women in society by her husband as well as by in-laws. The daughter-in-law is considered an outsider. She is continuously tortured by the in-laws. She is not allowed to utter a word. Her husband is away to earn money for a long period of twelve years. On returning home, he is eager to meet his wife but is unable to find her.

The son asks his mother that her daughter-in-law is not being seen anywhere, whether she has been sent for some work by her. But, the mother, making excuses, says that with the 'Ghadĺoli' (pitcher) on her head she has gone for fetching water. The son goes from one well to another, but does not find her. Answering to his queries the mothers concocts another story that with the bowl of oil and 'Doriyăn' (ribbons), she has gone for 'Sees Gundăwan' (hair setting). The communication, in the form of son and the mother goes on; desperately, the son goes to find her out wherever his mother tells him, but does not find her.

The mother says that she has gone to her parents along with her long skirt. The son rides all the way to her parents’ house on his horse and tells his mother-in-law that he could not find his wife (her daughter) and requests her to help him out. The mother in law sits quietly with the tears rolling down her eyes and after a while tell him that her daughter i.e. his wife has been killed by his mother. He is shocked to learn this. His dreams and wishes remain unfulfilled. How can a mother be so cruel? He returns back and asks his mother again to tell him the truth. The mother says that she would give one lakh-two lakhs for getting him married again. The son's heart is broken. He tells mother to keep a lakh or two whatsoever, with her and buy another son for herself; that he is leaving, not to return back ever in life.
It is long, pathetic and tragic PakhdHu.  
Bārāh tā bariyān put ghare āyā  
Ji put ghare āyā  
Najari ni āyi nooh teri  
Najari ni āyi sunāī ammā meriye no  
Najari ni āyi nooh teri  
Chukki ke ghadbolu gori  
Chukki ke ghadbolu  
Pānīī lyāvanī gaiyo

54  
बाराह ता बारिया पुत्र घरे आया  
जी पुत्र घरे आया नजरी नी आई नूह तेरी  
नजरी नी आई सुन अम्मा मेलीए नो, नजरी नी आई नूह तेरी  
चुकी के चड़ोलु गोरी चुकी के चड़ोलु  
पाणी लवण गेड़यो, सुन पुत्र मेलीए जी पाणी लवण गेड़यो  
इक रहु दिलेया में दुआ लूह बी दिलेया  
नजरी नी आई नूह तेरी  
तेले कोटी लेई तेने जुटट बोरिया जी  
सील गुमवण गेड़यो  
इक घर दिलेया में दुआ घर दिलेया  
नजरी नी आई नूह तेरी  
चुकी के ता घाथ चुकी के ता घाथ  
रेहण बेह पेड़या दे गेड़यो  
(बाहर जो नसेया कनने घोड़ा कलेया जी  
आई रेहण सीही बेह, दिलेय भी लोको जाई रेहण सीही बेह बेह सब जगण ता हिंदी आया, सबली में टोली आया  
नजरी नी आई गी तेरी  
सुन कस्सु मेल्ए नी नजरी न आई नजरी न आई गी तेरी  
घीयड़ मेली बेह नाल जे तेरी, नार जे तेरी  
तेलीआ बाड़ बह गार मुकाइयो  
दिले दीआ रेहणा सेह दिले बिख रहिअं  
पिछलेंआ पैरा गुड़ी चलेयो  
हटी घरे जाईं बेह सिरी बाड़ पुछवा, नजरी नी आई नूह तेरी  
इक लव लिथी पुल्सा दो लव दिली  
ब्याह ता करागी उपल्जा देह  
इक लव भी रल अम्मा दो लव बी रल  
हटी को नी आंगा दर तेरी  
सुन अम्मा मेलीए नी हटी के नी आंगा दर तेरे
Sunś puttar mereyā ji
Pānśī lyāvanśi gaiyo
Ik khoo dikkheyā main doojā khoo b dikkheyā
Najari ni āyi nooh teri
Taile katori lei kanne jutt doriyān ji
Sees gundāwanśi gaiyo
Ik ghar dikkheyā main, doojā ghar b dikkheyā
Najari ni āyi nooh teri
Chukki ke tā ghaghrū, chukki ke tā ghaghrū
rahnā sah paiyān de gaiyo
Bāhre jo nasseyā kanne ghodā sah kasseyā ji
Jāi reyā sohre des, dikhha bi lokko,
Jāi reyā sohre des
Sab jagāh tān dikhi āyā, sabati main tolāh āyā
Najari ni āyi dhee teri
Sunś sassu meriye ni, Najari ni āyi dhee teri
Dheeyadā meri sah nār je teri
Teriyā māū sah mārī- makāīyo
Dille diyān reejhān sah dille bich rahiyaṇ
Picchhaleyā pārān mudā challyo
Hatti ghare jāndā sah, pheri māu puchadā
Najari ni āyi nooh teri
Ik lakh dingi puttarā do lakh dingi
Byāh tā karāngi doojā terā
Ik lakh b rakh ammā do lakh b rakh
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At every step the daughter-in-law has to bear the rage and anger of mother-in-law, sister-in-law, moreover aspersions and blames are put on her, she is accused of being characterless wicked and so on. Songs depict the doubtful nature of mother-in-law and the cruelties towards daughter-in-law.\footnote{55} \footnote{56}

There are famous Bhyaigdi as well.

Pehr sawele diye suttiye ni bahue, adiye

Suttiye ni bahue

Din chadhne jo äyä, dil jän adiye

Baiyän nā marođeyän ađeyä

Bangađuän nā tođeyän ađeyä Bangađuän nā tođeyän

Ghare merā sauhrā syānā, dil jän ađeyä

Sauhre tā tere jo main pālang dhālāi deyu

Hukkā je leyāi dyun

Tijjo ghare jāne nā deyān dil jän ađiyē

Baiyän nā marođeyän ađeyä

Bangađuän nā tođeyän ađeyä Bangađuän nā tođeyän

Ghare mere gujjar jawān Dil jän ađeyā

Gujjarā tā tere dā main byāh karāi dyun

Gujjari leyāi deyun

Tijjo ghare jāne nā deyān dil jän ađiyē

\footnote{55} घरें जे आई सस पुच्छणा लगमी एही दे दौह लाई।
भरेया चड़ोल सस बैगी पर भरेया पुँकी नी दिता पापी कोई
हीले कोई लदी नूंडी बहाने कोई लदी नूंडी
किन्नी ता दिसी तितो गले जो जुमणी, जुन्नी ता दिता छोसर हारे जो

\footnote{56} लता दी मारी ससू गुँकीआं दी मारी.
पैड़िया दिसी रहकाई लहए दे बगी से नाल।
हििंद जो मैँिेंजि दाब बालक गुँकीया मूँकी मूँँकी मूँँटियार
जलेया पाणिया जो लिखिए।
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The following song may also be included in the same category.

Bhalā miyān managerā, Rāhe ch banglu terā aḍeyā
Do pal bai laiṇā de, Bhalā miyān managerā,
Jeth mahine diyān dhooān, teri saunh
Jeth mahine diyān dhooān, Chhatru tāṇi de
Bhalā miyān managerā, Pattaṇe pai gai rāt, aḍeyā
Pattaṇe pai gai rāt, Rāti jo reṇā de
Bhalā miyān managerā
Godiyā bālak yāṇā, baleyā, Đuddh piyāṇā de,
Bhalā miyān managerā,
Gundbari diyā chhāwān, Pal bhar baihṇā de
Bhalā miyān managerā,
Vataṇe pai gai rāt, Rāti jo reṇā de,
Bhalā miyān managerā,
Māltiyā diyā chauwān, Chhin bhar bouṇā de
Bhalā miyān managerā,
Kāmłuā diyā bāin, Do ghut peṇā de
The following song does not seem to be a folk melody rather a composition. Whatsoever, it has been given in the category for the reason that it was obtained from an untutored village dweller.

Boondān baras raiyān, piyā nā jā nā jā Jammu de pahād
Tere to bagair merā hāl nā koi
Sab kuchh chadke main teri hoi, teri hoi
Piyā nā jā nā jā Jammu de pahād
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Bheddān teriyān ho, chugdiyā phāt Neelmā
Main gāwān ho, tu bansari bajāyān mehmā
Tu gāyān ho, main bansari bajāngā Neelmā
Main Jhuttān ho, tu peenghā bo jhutāyān mehmā
Tu tā lagadi ho, khīdeyā gulāb Neelmā
Main tā paḍhnī ho, tere naipā di katāb Neelmā

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4.4 MISCELLANEOUS FOLK SONGS

All other songs, which have not been covered under the previously discussed categories, fall under this category i.e. miscellaneous folk songs.

The following song depicts the feelings of a woman who eagerly waits for her husband. She decorates everything at her place to welcome him.

Sajāi ne rakhdi ho chambe diyān kaliyān
Khilāi ne rakhdi ho chambe diyān kaliyān
Pehli phli bāri minjo sauhrā laiṇā āyi geyā
Chhupāi ne rakhdī ho chambe diyān kaliyān
Dooji dooji bāri minjo jaith lainā āyi geyā
Chhupāi ne rakhdī ho chambe diyān kaliyān
Teeji teeji bāri minjo aap lainā āyi gaye
Sajāi ne rakhdī ho chambe diyān kaliyān

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The following song is a fast number in the notes of Rāga Pahādi and Tāl
Keherwā.
Ucchi ucchi reediya pattharu je chamke
Khaddā bich chamkeyā pāṇī
Main tā tijjo puccheya pareet kiyān lāṇi ho
Sab sab fullanu fulli samāye, Dhārā ch phulli gobhi
Bhābho challi pyokeyān, Dyor challā sauggi ho
Sab sab fullanu fulli samāye, Dhārā ch phulli basooti
Bhābho challi pyokeyān, Dyor challā chhutti ho

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\]
The following song depicts Raga Bheemplasi and is in Tal Dādrā.

Padhre madanā bangalu pavaṇā
Kanne bagichaḍi lāṇi ho
Ucche te ucche mehl puvāṇi
Hawā tā thandaḍi thandaḍi khāṇi
Kanne bagichaḍi lāṇi ho
Bhariye dudhe wāli gāggo leyāṇi
Chāl chāl chālke madhāṇi ho
Tutiye dāliye dā lai gori resam

The following song, yet again, is a fast number representing the notes of Rāga Pahāḍi and is in Tāl Keherwā.

Dhārā para deyā peepaluṇā o moyā
Tain kehḍi runjhun layī, ke teri saun
Tain kehḍi runjhun layī, Ik bāri pher jhulli layī
Hor tā fullanu sab full fulli gaye
Dhārā phulleyā gārnā
A samjhōtā mere sajjānā kit jeeānā kit marnā
Ik bāri pher jhulli lai
Hor tā fullanu sab full fulli gaye
Dhārā phulleyā kelā
A samjhōtā mere sajjānā jhoothā jag dā melā
Ik bāri pher jhulli lai
Hor tā fullanu sab full fulli gaye
Dhārā phulleyā nauā
Assān pardesi bande o sajjānā
Kade kadāi aunā
Ik bāri pher jhulli lai
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The following song reflects the notes of Rāga Pahādi and is in Tāl Keherwā.
The song represents the feelings of a girl who has been married far away from her parental house. She feels too sad and through a Koel (nightingale), she wants to send a message to her family that she wants to ask why her parents got her married to such a distant place. Further, she asks her younger brother to look after the sisters and finally, she asks her father to take care of himself.

Uddeyān ni uddeyān kāliye koyale
Jāi auyān mā peyā de des ho
Ik sanēhā bo meri ammā jo
Dhee kajo ditti pardes ho
Ik sanēhā bo chhote veere jo
Bhaenān dā rakheyān khayāl ho
Ik sanēhā bo mere bāpue jo
Appaṇā bi rakheyān khayāl ho

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The following song represents the conversation between a queen sitting in the palace and a layman passing by. The queen asks her to come to her palace and the man refuses.

The song is a melodious and typical folk tune in the notes of Rāga Pahādi and Tāl Deepchandi.

Mehlan de hethe jānwadā ho jwānā
Mehlan de andar aā O jwānā
Sabaj rumālā wāleyā ho rānjhaṇā
Mehelān tā tereyān ch kiyā āwān O goriye
Neele jo pai jānē chor O goriye
Mehel jharokheyān baithiye ni goriye
Neele tere jo chārū bhejān, O jwānā
Nāl bhejān pehredār O jwānā
Sabaj rumālā wāleyā ho rānjhaṇā
Totā mainā chuglibāj ni goriye
Mehel jharokheyān baithiye ni goriye
Kinni rangi pāgdi kinni tā kaḍheyā rumāl
Sabaj rumālā wāleyā ho rānjhaṇā
Bhabho rangi meri pāḍi ni goriye
Nārae tān rangeyā rumāl
Mehel jharokheyān baithiye ni goriye
Bij pave teri bhābhiyā jo, O jwānā
Nārān jo dangae kālā nāg,
Sabaj rumālā wāleyā ho rānjhaṇā
Bijli tā meri dharmā di bhaeō O goriye
Kuḷā dā paroht kālā nāg, O goriye
Mehel jharokheyān baithiye ni goriye
Jug jug jeeve teri bhabhi, O jwānā
Jug jug jeeve teri nār, O jwānā
Sabaj rumālā wāleyā ho rānjhaṇā

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\]
The song is basically of Chamba region but equally popular in Hamirpur as well. The song reflects the notes of Rāga Āsa and Tāl Keherwā.

Deyān merā bijlu darāt, damaṇī ri dāli baddāni, meri jān
Ghare tere bakri nā bhed, dāli tere sogān lāṇi ho, meri jān
Jāli jān saḍkā re moḍ, merā meri koi ni sūndā, meri jān
Chhāli chāli puchhe thāṇēdār, kitne khoon kitte Nanduā, Nandlāl
Chhe khoon kīte sarkār satuā bārāmād hoyā, sarkār
Biglue bigal bajāi ke Nandu bholā pār kītā ho, beimān

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366
The following song is also a very typical folk melody of the region popular all over.

Ik jođā suite dā o jāni meriye bo
Pehnnaṇ wāliyā do jāniyan
Do jāniyan laḍi paiyā o jāni meriye bo
Kant pardes bo
Uare uare main challā o jāni meriye bo
Pāre pāre tu chalyān ae
Doān bich bagdi raiāe o jāni meriye bo
Ik man bōldā o jāni meriye bo
Nadiyā main dubbi marāṇ
Dooā man bōldā o jāni meriye bo
Bāllādi bares bo
Ammān meri romdu o jāni meriye bo
Bāpu mēra jhoordā
Bhāi merā topdā o jāni meriye bo
Nadiyā de pher bo
Ik bakh khāi leyā o jāni meriye bo
Jale diyā jalkiyā
Dooā bakh rai geyā o jāni meriye bo
Sappade de heth bo

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The following song depicts a wife’s condition when the husband is gone for earning. She requests him to ask her mother not to fight with her in his absence.

Ghare ghewā leiye ghare mewā leiye
Dolla ji naukkariyā jāne di buhār leiye
Je tussi jānā jānā o jaruri jānā
Dolla ji mātā jo appi samjhāi jāyo
Je main palange baithun palanghude baithun
Dolla ji mātā tuhādiyā jaruri ladnā
Mātā meri goriye sassu teri goriye
Jo kuchh mandaḍā bolle sab kuchh saihpā goriye

The following folk melody is quite a popular one. Mor i.e. Peacock has been a subject of many folk songs prevailing in the region. This song also depicts the conversation of a mother and her daughter, in which the daughter tells her mother that the piuing of a peacock wakes her up every night. On this the mother says that a hunter has to be called to kill the peacock. The daughter
opposes the idea and tells her that she will keep that peacock with her (in a cage). Further, the song unfolds the philosophy of life that the Moon and the Stars hide, the same way all those we love also leave us.

Ammā puchhdi sun dheeye meriye
Dheeye balā duḥli tu kiyān kari hoi ae
Pāṛliyā baṇiyā mor je bole ho
Ammā ji inni more nindar guāi ho
Sadli banduki jo sādi shikāri jo
Dheeye balā ae mor māri mukānā ho
Kutu jānde chandramā kutu jānde tāre ho
Ammā ji kutu jānde dillā de pyāre ho
Chuppi jānde chandramā chhupi jānde tāre ho
Dheeye balā chhuppi jānde dillā de pyāre ho
Addhi addhi rāti mor changore ho
Ammā ji inni more suttaḍi jagāi ho
Chhuppi jānde chandramā chhuppi jānde tāre ho
Dheye balā naiyo chhupde dillā de pyāre ho

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Gangā de naupe jāndā ve Mohanā
Gangā de naupe jo jāndā ve
Hatthe laindā gaḍbā modde par rakhā
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371
Dance-Songs: Dance and songs are deeply associated with each other as the definition of ‘Music’ says that Music is a trio of Vocal, Instrumental and Dance. Dance without songs and musical instruments would be lifeless. There are numerous dances songs popular in Hamirpur region.

'Kuchh Sailladiyan Kuchh Peelladiyan' is a very popular dance song, the hawker has come to sell bangles and the woman makes a request in the song to get her the bangles.57

Kuchh saehladiyān kuchh peeladiyān ho
Lai banjāru āyā lai de dhollā bangadiyān
Bāhi mottaḍiyan bangān chottaḍiyyā ho
Sauye diyān bikkadiyān chār
Bādi maehni bangadiyān
Chaulān rehddiyyān chaullān rehddiyyān
Merā chhajjādu patākkēyān māre
Bhanni dindā bangadiyān
Jānnī meraḍiye o jānnī meraḍiye ho
Challi pauyān Jammue de shaehr
Lai dingā bangadiiyān
Dhollā meraḍeyā dhollā meraḍeyā ho
Pai gai bakhiyā de bhār
Bhajji gaiyān bangadiyān

57 कुछ सैहलढियां, कुछ पीलढियां हो
लई बणजारू आया, लई दे डोला बंगढिया
बाई मोटिहियां बणा छोटढियां ओ,
सीए तीखा विकटीया चार, बड़ी मेहनी बंगढिया
डोला मेरेडिया - 2, जम्मुए दे सैर लई डेया बंगढियां
जानी मेरेडिये - 2, हो चली पौधा जम्मुआ दे जैहर
लई डेया बंगढिया, डोला मेरेडिया हो डोला मेरेडिया हो
पौई गई बश्या देभार मज्जी गइया बंगढिया
चील रेडिया - 2 नेरा चुझूपूं पटाकेया बारे,
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This song has the same tune as ‘Ballađi barresa’ and ‘Bărâh tă bariyăn māye’.

Main tă galāyă tijjo kapade siyāi de
Hun kiyān byāhe jo jāpā
Hun kiyān byāhe jo jāpā moyā Issaruā
Hun kiyān byāhe jo jāpā
Kapade tă ajj kall milde nāhi
Gatthī mutthī kamā gujarā
Gatthī mutthī kamā gujarā Moyā Issaruā
Gatthī mutthī kamā gujarā

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The following song is a melodious composition quite popular in all regions and so in Hamirpur as well.

Sohni sohni Shimle di sadkān jinde
Hāye chhaij chhabeeleyān sadkān jinde
Kāli ghaghri le ayān ho
Uddi jā o Kāgā merā leyi jā sanchā
Sunī sassu di main jhīdkān jinde
Rondi rondi main dudhā jo ridkān jinde
Kāli ghaghri le ayān ho
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376
Numerous dance songs are found with the woman as the main character.\textsuperscript{58,59,60}

Maye ni sun meriye tu bawe jo samjhā
Dheeyān hoiyān jawānnaādiyān
Kissi naukkar de laḍ lā
Dheeye ni sun meriye tu aidde bol nā bol
Bārāh tā bariyān rai kuwāri chhe maheene hor
Bārāh tā bariyān tān rahi sānjo mā peyān dā thā chaw
Huṇ hoiyān jawānnaādiyān kissi naukkar de laḍ lā

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\textsuperscript{58} दूरे ते ना तू मार सिट्टीवां - २ मेरे चढ़े दा बिल संघण दो... गढ़ा भरना धोई धोई के - २ असा नार बणणी हो - २ दूरे ते ना तू मार ..... \n
\textsuperscript{59} बैजा दे दक्षि कोह ख़ड़, उठ मेशा देर, किहलिया किया उठाणा मेशा कंत गया फसलें, नीए नीए देस, फोजा दीया नोकीया मिजो बालु पड़ई दे मेशा देर भागीया दा देर, ससङ ते को लेण \n
\textsuperscript{60} हाय बो पयररए हाय बो तुललए - २ त्येक न्येबोलरे दा चा ओ मेरे कलने बोल लटिएर गोरे गोरे मुंडे टिकनु तू लाई लेनी, निकिनी नकी हाकी बिच कजल तू बाई लेनी, लव्धी बढ़ी सुरता वासी, ओ मेरे कलने.... भरीया घड़ोळू गोरी चुकाया नी जांटा, पतली कमर दुधी जांटी निकका बहा चुक लटिएर, हाय बो......

चोलिया दे टाको खुनी-खुनी जावी, लेको जो पई जावे गाया, जुआनीय सम्बल लटिएर
कुद्मा देपाई गई रात मेरा मन लग्गी बो गया
Muiyye क्या क्या खड़ी सारी रात तेरा मन लग्गी बो गया
Muiyye आलु मुईये गोब्ही,
Muiyye चाँदनी चाटक्कदार मेरा मन लग्गी बो गया

ग रे रे रे रे ग ग ग
कुँड़ बड़ बादे पै दग ई
रे रे रे रे रे रे रे रे रे
रा ५ तमें रा ५ मन
ग - म ग रे रे रे रे सासाग
ल प्रेगी ओ ग यात मुझे

छोटीये मोतिये सांगालिये मुईये लाम्मियाण तेरियाण दोरान हो
Bāwe di main lāḍli mere bāwe ditti doore ho
Doore doore dekhdi mere Bāwe de ghar doorān ho

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Lalāriyā rang de we rang de āl dupattā
Harā b rang de peelā b rang de
Bich lagāi de Thappā
Mere lāle dupatte di tor bānki aai utari
Kehr Singh Mehr Singh Madan Gopāl Singh
Sai bo sai bo sai bo sai

Reṭḷā ho Āṅgaṇ merā reṭḷā ho
Chitte chitte tamboo sapāihīyān de dere
Agle baras moyā pāī jāyān phere
Reṭḷā ho Āṅgaṇ merā reṭḷā ho
Kiti rangāni kalgi ho sājnā Kiti rangāni shawl ho
Panj sau rupae di kalgi ho sājnā do sau rupae di shawl ho

Soyne deyān gāgaruā chāl pāniye jo jānā be nā
kinni tu pāniyā bheji kaun ghare āyā ve nā
Ammae main pāniye bheji Bāpu ghare āyā be nā
Main sārā shaehr ghummi āyi o saiyyo mereyo
Sauhre mere di lakkhan di kothi
Main agg lāi fukki āyi o saiyyo mere o
Aunda jändā bai lai tu bai lai mereyā hākmā
Chilam tambākku pi lai tu pi lai mereyā hākmā

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Kuttu te jhulli sachli dāliyān bo dāliyān
Kunni tā jāiyān kunni pāliyān
Preete di jhulli sachli dāliyān bo dāliyān
Ammān ne jāīyyān bāpue pāliyān

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383
Āyān bo lalāriyā baitheyān bo pansāriyā
Baithne jo dingi tijjo pand pand bo lalāriyā ho
Nhauti te dhoti gori angane khaḍoti
de pete pai gai tumb, k tumb bo lalāriyā ho

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Pakhhi saer di ve pakhiyā todi bumbal layā
Gujjariye gajretariye o baliye nandpure diye beta diye
gujjariya de sirā par salluā birājdi oye gotte ne mauj lagāi balliye

Patriotic Folk songs of Hamirpur Region

Patriotism and dedication for motherland is such in Hamirpur region that Hamirpur is known as ‘Veerbhumi’. Revolutionary freedom fighter and
renowned writer Yashpal Ji’s birthplace is Bhumpal, district Hamirpur, who was one of reputed revolutionaries/Bhagat Singh, Sukhdev, Chandra Shekhar Azad, Bhagwati Charan Vohra. In the year 1928 in an attempt to throw bomb on the special train of Lord Irwin, the British Viceroy and other conspiracies in Delhi, he was caught in 1932 and was sentenced for 14 years, he wrote many novels and story books and also translated books. He died in 1976 and another revolutionary born in Nadaun (district Hamirpur) in 1905 Indrapal, who was also one of conspirators with Yashpaul, was sentenced to be hanged till death but being paralytic, on Mahatma Gandhi’s recommendation was released, who later died in 1948; made Hamirpur a land of martyrs.

In Hamirpur region, first preference of every man is to join army. There have been many martyrs, who became immortal and dedicated their lives for the motherland. There are numerous patriotic songs, as well as songs sung by the folk women, depicting the grief of the women, whose husbands are far away in 'Fauja Diya Noukariya' i.e. armed forces. Songs of heroic deeds of warriors, songs in praise or to celebrate the joy of victory or even mourn are common. The folk-lores of brave warriors are also very popular mentioned under relevant heading (Gugga Gathā).61 62 63

The newly wedded bride sends her 'Kant' off to leave her for the sake of motherland, but through the emotional song she lets her Kant take her 'Sallu' (Dupatta) along with him and similar other belongings like necklace, Nath (Nose-ring) dried coconut and Chhuhārā (dried dates) and ‘Choodā’ along with him, so that whenever he misses her, her belongings would be there as a tocken

61 सीए नगे दा गुज़ बणाया--गुमगा गाया
62 खुरिया ढबरांच लगीआं लागईया
लगी रहिया बन भग्याते
योहे योहे रिंटू मोरे
भीवते मेरे मुगल पठान--गुमगा गाया
63 राणे जेड़वा जिस्या, बदर पैर नमरे
नारे मंगल गाया, देवाक होयले तेरे माहे--गुमगा गाया
Je tu chaleya faujā naukari
O mere sire de sāllue laindā jāyān
Nainā deyāllobhiyā
Je tā lagge tijjo Dhoop chailā o
Tamboo tāni kannē sauyān
Nainā deyā lobhiyā

of her love.64

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64 जे तू चलेओ फोजा नौकरी ओ मेरे सिरे दे सालुए लेंवा जायां,
ँझलाओ मेरे सिरे दे सालुए लेंवा जायां
जे ओत्तू चोए बर्क तां तभु तानी बही बोही
नैणा देआ लोभिया
जे तू चले आ फोजा नौकरी ओ मेरे गले दे हारे लेंवा जायां
जे तिन्जो लमे मेरी बेदना तू गले ताप के सोया, नैणा देआ लोभिया
जे तू मेरे नोके दे बालुए लेंवा जायां
जे तिन्जो लमे मेरी बेदना तू साथी जो दिखायां/ नैणा देआ लोभिया
जे तू चलेओ फोजा नौकरी मेरी मौरत घुआए लेंवा जायां
जे तिन्जो लमे कान्ना भुक्का बहो गोभे च स्वायां। नैणा देआ लोभिया
जे तू चलेओ फोजा नौकरी ओ मेरे हत्ये दे चुड़े लेंवा जायां
जे तिन्जो लमे मेरी बेदना ताहलू फिक्का कन्ने सायां/ नैणा देआ लोभिया
Songs of Juvenile (minors) / play songs

There are songs of the minors sung while playing fun games. These songs are also a part of folk songs. Children play Lukłukāḍā Ukkāḍ Dukkāḍ, Chhu Chhuhāṭ, Koklā Chhapāki, Harā Samundar Gopi Chandar, Kabaddi, Khinnu (Ball) Guddiyān Patolle, play songs are entertaining, and there is no importance of meanings of the words.

4.5 FOLK LORE OF HAMIRPUR

Folk Lore of Hamirpur region are based on historical events and hence bring forth many historical facts also. These can be referred as the main source of historical study. These are traditionally sung and handed over to next generations.

Guggā Gāthā:-

'Jhedā' or 'Vār' is very important in the above reference which is sung in Hamirpur, 'Unā', 'Bilaspur', 'Kāngrā', 'Mandi', 'Chambā' and 'Solan' regions and slightly varies from one region to another. However, the historical facts remain the same. Guggā Gāthā is also sung in Punjāb, Haryānā and Rājasthān.

Guggā was the king of Chauhān Dynasty (of Rājasthān) and he reigned during 13th -14th century. According to historians, Guggā fought with Ferozeshāh Tughlak and became the martyr; however, there is a difference of opinion about his time period. But, he fought with Muslim rulers with bravery and courage, and saved cows from Muslims. He also fought against his
(maternal) cousin Arjan Surjan for empire and killed them. Gugga is worshipped by Muslims as well as by Hindus. Muslims call 'Gugga Jāhar Peer' i.e. a saint, who heads his followers’ pains miraculously; however, according to some 'Jāhar Peer' is 'Vish Kā Devtā' (the God of Poison). The followers of Gugga never suffer from snake-bite; Hindus call 'Gugga Veer'.

Snake-worship is very popular in hills. Rāni Bāchhal was Gugga's mother and her sister Kāchhal's sons were Arjan and Surjan, who were killed by Gugga and he was cursed by his mother Bāchhal on their death. Gugga was a brave fighter and in Samvat 1440, he fought with Ferozeshāh Thughlaq in Dāderā, where he died bravely (Dāderā (near Bikaner) was his birth place).

In Hamirpur region, followers of Gugga and folk singers with Thāli, Doru (Damru), Khaḍtāl (and Harmonium at times) go bare feet singing Gugga Gāthā in the form of Gugga Jann Gāthā Jauḍe Jann Gāthā i.e. Arjan Surjan Jann Gāthā.

Mangle di rāti buddhe o dhyāḍe janam leyā chauhāṇe
Bācchāl de ghar bé o janneyā Mārue chānnāṇ ho ye
Saddi ve bulāi ae ānniyeā o dāiyā Rānē nauṇā sanjoṇān
Ānniyeā tān dāiye a kiyān kari aŭṇā nāi loyar nāi
Sāc parāte aniyān vo dāiyā loyan loar ugaḍe
Hukm tān kardā Shāmūe cheerā Gangā te Neer mungāyā
Hukm tān kardā e Raghue nāiyā chanaṇā di chaunki taḷāyā
Thandāḍā ji pāṇi e garam karāyā garne garm nuhāyā
Nuhāyā dhuayā pat lapeteyā maĭyā e goddi o pāyā
Hukm tā kardā e sath saheleiyā nāriye mangal gānā
Hukm tā kardā e saurang hessiye Mārue nauvat pāyā
Hukm tā kardā e Shṛi Khand brāhmaṇ Rāṇē rās gānayā
Kehdiyiā rāssiye Rāṇē o janneyā kehdiyo rās gānayē
Ḍādu e rāssi e Rāṇē o janneyā Dāḍē so rās gānayē
Ae khaleta a lāḍ khalēḷa lai palanghuḍe pāyā
Andar Mārue chhaḻ bādōṭā tīt palanghuḍā pāyā
Kahe dã merã peyã palanghûdã kãhe laggîyan lâssan
Sonne dã terã peyã palanghûdã patnarmeî diyân lâssân
Patnarmeî diyân lâssan je laggîyan lai vo guggã jhûtâyã
Pehle ji jhutte Rãñã vo jhoote dooje vo bûchhãl mâyã
Rãñã je jhoote peyã palanghûde dâiýã vo deñ jhulûre
Khabrân tân hoiyân e Kûchhãl mãssiyã utar gai pyûle
Kûchhãl Rãñî gai o pyûle suttî o nãg jagûyã
Nâgã ve sartoû o Nâgã tu ae merã sayoyar bhãi
Rãñã je jhoote peyã palanghûde usko dangiyo jâi
Kalyãr nãg pyûlo je chûdhãyã lae lae kardã ãyã
Hatth mein je pakçeyã mukh mein je lâyã aech ras chooseyã sârã
Pehle choose rass kass chooseyã dooje lahue garnûyã
Vûski nãg gãl mein je paindã tu hai merã sayoyar bhãi
Manngã ji guggeyã teriýã dâroiyã chaûgã main teriýã kûrã

In Hamirpur region Gûggã Gâthã is very popular and sung traditionally with Thâli (made of bronze) Doru, Ektûrã, sing Jhêdã or Bûr of Gûggã. Fair is organized on Gûggã Naumi on ‘Maçhî’ or ‘Thûn’ of Gûggã; however, throughout the year devotees visit these. ‘Gavâh’ (witness /sâkshi) is sung, which is known as ‘Prârthnã’ also in the beginning.

In Gavâh, it is described that in the beginning the entire earth was dark. The sound of ‘Hûnkûr’ started of its own and from that, Lord Shiva was born. Lord Shiva made sun and moon and the constellation came into existence by Lord’s perspiration. In Hamirpur, the version is slightly different. In this, the manifestation of immortal salvation is described; who sat on the three leaves in the sea and composed Vedas. From his left side Bûbã Nûnak and from the heart Mansâ Devi came into being.

Nâ thi dharti nã thã kâssã, barseyã ghunghkhûrã
Nã thã chandr nã thã sooraj, Nã thi nau lakû tûrã
Nã thã kachhuûã nã thã buchhuûã, Nã thã sirjanhûrã
In Himachal Pradesh, profuse treasure of folk Lore is found, which has been preserved till date because of the important element music. Every aspect of folk life is covered.

Folk Lore is lyrical and very long because the whole story is depicted, mythological stories are sung, but Antrā is not found, only the tune of Sthāi is repeated. Rāmāyaṇ, Mahābhārata, Guggā- Gāthā, Jheḍe or Bārān are sung in Hamirpur region. These are mostly related with religions aspects of folk life.

In Guggā Gāthā Geet, Guggā-Tāl, which is like 16 Matras (beats) is used; but instead of Vibhāgs of 4 Matras each, it is like 3-3-4-3-3.

The song of Guggā Gāthā of Hamirpur is as follows:

Nhaui dhoi Rāniye Bāchhale ārsue mukh dekhe
Ārsue mukh dekhā nāīnā bhāri bhāri rānī roi
Takhte baithāyā Rājā Jewar boldā o Rāniye tu kain Rāniye ajj roi
Kāleyā kesse rang batāi leyā, Kāyā meri birdhi hoi
Kāleyā kesse dholle āi gae, auttār kāyā Rājā meri hoi
Suṇā oye Rāniye mullāin leiyē put fal mullāin ni mīlde
Kāgaj hoye Rāniye bāch leiyē lekh vāchyā ni jānād
Sewā kareyā Rāniye bāchhāle tā sewā te fal milegā

Meaning:- In Hamirpur region’s Guggā Gāthā, King Jewar and Queen Bāchhāl are depicted feeling tortured sad and full of agony being childless. Queen Bāchhāl after taking bath saw herself in mirror, tears roll down her
eyes; the King sitting on the throne asked the reason for her grief. Bācchhal said, there is no dearth of anything, but we are childless and so i am crying. The King said, if it had been a question of gold, we would have bought it with money, but son can not be bought, had it been a paper, we could have read it, but it is creators law, we cannot read it. Queen Bācchhal said, I shall do whatever you tell me to do. The King asked her to serve Guru Gorkh Nath and they will surely get a son.

Jauḍe Jann Gāthā:-

A balā ji vo likhe āye Bācchalā jo Kācchal gai ae samāye
Balā ji vo likhe āye
A balā ji vo likhe āye Bāhulā jo jauḍuān jo lainā ve mangāye
A balā ji vo likhe āye
A balā ji vo Arjan Surjan pāye patāriyā ditte ae jo Māru pujāe
Balā ji vo Arjan Surjan
Balā ji vo daine māmme Googmal bhalā Māmme palaende vo dowān jauḍe
Balā ji vo daine Māmme
A balā ji vo Rāṇā bole Bācchalā jo inyā mat pāle mereyā bairiyā
Balā ji vo Rāṇā bole
Balā ji vo ajj chhutere kal vadere mał chal hoṇā vo Rājā gabrua a
Balā ji vo ajj chhutere
Balā ji vo ajj chhutere kal vadere parson charaenge tereyān kodluān
Balā ji vo ajj chhutere
Balā ji vo keeḍeyā chhadde maujjian je mārde charaende chugāne O Rājā
Pool riṭā vo keeḍeyān chhadde
A balā ji vo keeḍeyān bannde thandaṭiyā chhāmmā tānde
Dupatteyā o Rājā chalariyān ji vo keeḍeyān bannde
A balā ji vo hath lainde sothuān vo nit uthi aunde wo Rājā
Mārue balā ji vo hath lainde
A balā ji vo Rāṇā bole jaudeyā jo kinni tussi khoye vo
Rājā māre vo bhāiyā ji vo Rāṇā bole
A bālā ji vo nā āssān khoe nā āssān māre lai laiṇā Mārue dā addh vo
Bhaiyā ji vo nā āssān khoe
A bālā ji vo jai pucchho jinhā vo siyāneyān pandān maserān jo kinni
Balā ji vo Ādām dessā sakkeyā masevṛā vandā vo masevā jo nāī

Likewise, there are other Guggā Gāthās which are sung in villages of Hamirpur region with 'Chhāḍī' of 'Guggā Jāhar Peer' and also explain the meaning of the same to the listeners. It starts from the day of Rakṣā Bandhan and on the day of Guggā Naumī all 'Mandālis' (groups) of nearby villages gather and sing one by one for the people/listeners and where one mandāli leaves the 'Bols', the other Mandāli picks from there. Starting from date one to eighth these Mandālis go to the invitees' home and sing for the whole night. On the 10th day 'Rōt' is offered to Guggā and till next year the Poojā (worship) is suspended.

Jai Guggā Jāhar Peer
Māi Vāchhlā kā Betā
Neele Ghọḍe Te Sawār

is favourite of the followers.

The word Guggā has originated from Guggal i.e. one who is born from Guggal. In Guggā Gāthā, references to Guru Gorakhnāth giving Guggal to Rāṇī Bāchhal, are found.

Bāonān hath jholiā pāndā guggal gundhiyān nakāliyān
Aeh lai māṭā ik fal devo vān mudi rang mehnān jāyān
Aeh lai māṭā ik fal devovān chhol kaho rimā piyā
Chhol katori piyān meri māṭā ghar mein rahi jāngā dhān
Ik fal main tiijo edā devovān hungā siddh Chuhān

Meaning:- Guru Gorakhnāth put his left hand in his bag and gave Guggal fruit to Rāṇī Bāchhal and instructed her to dilute Guggal in Katori and drink it. Then she will conceive and a Siddha Chauhān will be born to her.

Rāṇī Bāchhal worshipped Guru Gorakhnāth for years together and the Guru gave Bāchhal Guggal fruit to eat. But Bāchhal's sister stole those and ate
those and gave birth to Arjan and Surjan, Bachhal told Guru Gorakhnath about this. Then he gave another Guggal to Rani Bachhal and also blessed that Arjan and Surjan would remain Gugga's servants for the whole life.

Hence, the above story throws light on Gugga's birth, about his mother and about his name Gugga.

There are different opinions about Gugga's death. According to some on the way back, when Gugga went to Gajani for bringing back 'Kapil Cow', Heera Dametu named person cut Gugga's head off deceitfully.

Another version is, when Gugga told his mother that he had killed Arjan-Surjan, she cursed him and asked him not to show his face to her. Gugga cremated both his cousins and then prayed to mother-earth for 'Bhu Garbha Samadhi' but there was Akashwani that such Samadhi is allowed to Muslims only. So Gugga went to Maccā- Madinā, learnt 'Āyats' of Sared Quorān from Rattan Hāji, after Dharamātraṇ, went deep into the earth and that place is called 'Gugga Madhi'. Even today numerous Gugga Madhis are made and for nine days during Gugga Naumi worship is performed and Gugga Gāthā is sung.

In Gugga- lore, the description of Gugga marriage is also found when his sister demands either half and Guggadi dynasty, or Blue-horse or Khandā (sword) or Sunku Nāg's salvation Sunku-Nāg went to Pāṭāl Lok and organized all Nāgs and challenged Gugga. Gugga with Kauru, Bhauru, Kailu (army chiefs) killed all Nāgs.

In Gugga Gāthā, while describing the above incident, the emotions of anger are clearly felt.\textsuperscript{55} 66

\textsuperscript{55} छूटदे नाये कीते खड़के फुट दर खोले पौते जादे
सन्ता नविया ते बहे लोचे सुङ्कू उनीरया पत्तला जाई
पत्तल पुरिया ढेशा पाईं कुँनी यो नाग जगाए
गुगमल राग व्याहाणे चल्या चला असा करणी लहाई

\textsuperscript{66} जे तू चल्या चल्या चापणे ता पहले फर तू असा ने लहाई
रण हुआं करता कोहां- भोहां तुसा नागां ने लहाना जाई।
Folk singers or folk ballad singers sing Râmleélã, Ramaîñ or in the form of 'Râmchandra Dã Jheđâ' 'Râmchandra Di Ainchâli' or 'Râmchandra Di Kârak' as Lok Gâthå (folk Lore). There are Mandaîlis in Hamipur region, of Ghirâths, Julâhâs or Jheers, who sing Jheđân or Gâthâs/Vârân, but they are very few in number, old generation being on the verge of end and the new generation is not interested in learning old traditions, however few mandaîlis have been successful in keeping the flame of old tradition alive.

Ramaiñe di Gâthâ/ Kârak can be heard from these folk ballad singers. The entire story is divided into two parts, which they call ‘Pehli Kâli’ and ‘Dooji Kâli’ and so on.

They relate a part of the story first and then sing it in traditional way in simple ‘Bhâkh’ (tune). The local beliefs, traditions and folk life also reflect in these. The singing part is known as ‘Gaue’ and story of course is ‘Katha’. As it is the creation of folk artists, the local characteristics are naturally found in these.

The story of Râjâ Dâshrath’s sorrow of being chidless, Dâshrath killing the Mriga, the cleverness of Kaikayî, Shravaṇ Kumâr Gâthå, the birth of Lord Râma, Lachhmaṇ, Bharat, Shatrughan, Banvâs of Râm Chandra, Panchvati Dâ Jheđâ, the killing of Bâli, Hanumân in Lankâ, Meeting with Seetâ, War between Râma and Râwaṇ, all important Kathânaks are covered by the traditional folk singers. In between, adressing the listeners by saying ‘Mahâraj’, keep them alert. Simple ‘Bhâkh’ (tune) and local dialect makes people one with the Kathânak. Local additions add colour to the Gâthå. People, in social life, wish to adopt the ideal of Lord Râma. Such is the impact of folk lores on people’s mind. Shravaṇ Kumâr was devoted to parents. In local dialect parents say ‘Eh Merâ Sarvaṇ Puttar Ae’ to the son, who looks after them.

In marriage ceremonies also, the bridegroom is referred to as Râma and the bride as Sita and there are numerous folk songs of marriage ceremony mentioned under relevent heading.
Folk Lore ‘Rullah Di Kullh’

Folk Lore ‘Rullah Di Kullh’ is also sung by the folk singing communities in the month of Chaitra. It depicts an old mal practice or evil custom of human sacrifice especially women, that also of daughter- in- law for bringing water in Kullh. It is a very tragic and pathetic story of Rani Rukmani, who was sacrificed forcefully inside masonry of stones and Gārā, because Rāṇā had dreamt of the Kullh (small stream). Rāṇā insists many people and in the end, the daughter- in- law is sacrificed.

सेजा सुनेयो राणे सुपणा जे होया
सुपणे कुल्ल बता आई नां
कुल्ल ह न नुआ जी राणे जो
कुल्ल सुपणे आई ना ॐ
सदी बुलायो राणे कालू ये ख्रोकः ना
कालू आ ख्रोका मिजो कुल्ल सुपणे आई नां ॐ
सदी बुलाया कालुआ ख्रोका- लधीये लुहारे नां
हब्बा जे पाईया कलुः
कालूआ ख्रोका मेरे। राणे किया मे बुलाया नां
हाजः होई भाईयो लधीये लुहारे नां
लधीया लुहारा भाईया कुल्ला फिरिया ओणा नां
कहिया कुदालिया लखिया। मिजो बणाई देआ नां ॐ
सी मण लोहा लकिखए किष्ठा कराई लिया नां
अद्धे दीया घड़िया कहिया कुदालिया
अद्धे दे घटे घण घवेला नां
श्रेयी चढ़ी के सी मण लोहा दिता राणे संभाली नां
सदी बलानयो ये कुले दे परोहते नाठ
कुला तां रणेिया बढ़े बल लेनी
कुला फिरदिवा औरा नाघ
दिया-दिया जी रणेिया। अपने घरे देपै नां
तिस कीया दीया में भाइयो घरे दा जांदा बढ़ेज नाघ
कुंडला देखया किया करी दिहगा जादिया पारे दिया आसा नाघ
दिया-दिया जी रणेिया। घरे दिया बोखरिया
घरे दी बुड़रिया किया करी दिहगा, जांदी घरे दी लच्छमी नाघ
dिया-ता दिया रणेिया कपला तू गाई नाघ
कपला गाई में किया करी दिहगा, लगदी गो हत्या नाघ
dिया ता दिया ता रणेिया घरे दिया ब्राह्मणिया ना
ब्राह्मणिया में किया करी दिहगा लगदी सत कुला दी हत्या नाघ
dीया जी दीया रणेिया बाणे दे धूहे पेठे ना
धूहे पेठे में किया करी देया फला दा एह सरदार नाघ
dीया ता दीया ओ रणेिया रुक्मणी तिसा नूहा नाघ
dिहगा ता दिहगा ओ पणतो रुक्मणी तिसा नूहा नाघ
xुहु ओंसा केसा पतराणे पैरा, रणा मेघला जो चलेिया ना
बारह बारिया भाइयो रणा अन्द्र मेघला जो दौड़ा नाघ (पूरी बात नहीं बताता)
पलेिे ते उत्तीर रुक्मणी पीतूं आई बैठी नाघ
ओंदे नाथो रणा जी कदी अज किया करी आए नाघ
dहन मेिे भाग ओ सोहरेिया धन मेिे नसीब नाघ
मेरे ता हल्द्वाण राणा जी कुल्हा जातरा जुड़हिया नां 5
सद्री बुलाओ मेरें चुके दे परहता नां 5
बुलाओं मेरे टोलियां सन्हाईयां नां 5
बुलाओं मेरे टोलियां कराहां दरबाणां नां 5
मेरे ता हल्द्वा कुल्हा जे फरना धन मेरे नसीब ना 5
(रुकमणी तैयार होती है, कई अपशुमन होते हैं)
सद्री बुलाओ भाईयो छैल मलेरिया नैणी नां 5
रुकमणी राणिया भाईयो कुल्हा पूजणा जाणा नां 5
हककं जे पाईया कालुं इंको कुलियां मजुआं नां 5
रुकमणी राणिया भाईयो कुल्हा पूजणा जाणा नां 5
रुकमणी राणिया हल्द्वे भाईयो कुल्हा फिरदीया ओणा नां 5
सीस गुंदाडिया राणिया जो छिंकियो नवके आईयां नां 5
तुसां को बोलदीया छिककीं मियो नवके नां 5
हटी घरें ओंगी तुसां जो बेसरे फनहाणी नां 5
सीस गुंदाडिया राणिया बोले काले काम नां 5
तुसां क्या बोललें भाईयो कालों कायो नां 5
हटी घरें ओंगी तुसां जो मोतियां चोग चुगाणी नां 5
सीस गुंदाडिया राणिया जो बिब्बा कोई बोली नां 5
तू कोजो बोलदी भेरी बिब्बा बचारिए नां 5
हटी घरें ओंगी तां तिजो दुध भर सुआणी नां 5
भेड़या जे बोला राणिया दा अड़ेया मंज परोली नां 5
तू बिब्बा बोलदी भेरिए बिहिए चढ़िए परोली नां 5
हटी घरे ओमी ता तिजो बहही करी चणाही ना 5
जांदा जे जांदा बैल गिया हरेया बागा ना 5
हरे ता हरे बाग राणिया दे जादे कुमलाई ना 5
तुम्हा कया बोल्दे मेरेयो हरयो भरेयो बागो ना 5
हटी घरे ओमी कुल्हा सग लुआगी ना 5
भिड़या जे बैल राणिया दा कुल्हा दे सरहाने ना 5
धूपा ता अच्छा राणिया कुल्ह पतरीठी ना 5
लहहुआ सगोती राणिया ता कुल्ह पतरीठी ना 5
सौ तठ मिहा कने बकरे राणिये बड़वाया ना 5
फिरी बी कूल्ह भाईयो, उलटी बग़ोदी ना 5

Then Rana gives signal to the labours and they throw Rukmani the daughter-in-law, inside the Kulh and start masonry on her. Pressed under stones, Rukmani utters something which nobody listens to:-

सारतों जे होईया भाईयो कुलिया मलेरा ना
बाही ते पकड़ी राणी कुल्हा मझ सुट्टी ना 5
पेरेया जे चकका राणिया दे पेरा जो लई अंदा ना 5
पेरा मत चिणिदे मेरेयो भाईयो, पणिहाया पैहनण देया ना 5
पेरेया जे चकका मेरेयो गोड़या पैहनण देया ना 5
गोड़या मत चिणिदे मेरेयो भाईयो ब्रांजा पैहनण देया ना 5
पेरेया जे चकका मेरेयो भाईयो ढाका जो लई अंदा ना 5
ढाका मत चकका मेरेयो घरा पैहना दिन्यो ना 5
पेरेया जे चकका राणिए दे हल्मा लई अंदा ना 5
हल्मा मत चिणिदे मेरेयो बुहागी चूंडा लई अंदा ना 5

400
(Nobody listens to what she says, Rukmani does not want to, even then she 
curses her father-in-law Gugmal and Teeta Mehta come out of their own.)

रक्षमणी नूहे तै सौहर्य दग देई ने मारी नांस
प्योक्षे ने देस पुज्जे बिवाणी ने चौल नां
सीरहयां देस भाईयो पुज्जे अक धूँस नां
धिरिया जे चक्कऱ्या राणिये दे नक्के जो लई अंडा नां
नक्के मत चिँड़े राणिये दे बेसर पहनना दिनयो नांस
धिरिया जे चिंड़े राणिये दीया हालवी जो लई दिनयो नां
हालवी मत चिंड़े राणिये ससार दिखणा दिनयो नांस
चेरया जे चक्कऱ्या राणिए सिरे लई अंडा नांस
सिरे मत चिँड़े राणिया सीसी गुंडळणा नांस
चेरया जे चक्कऱ्या राणिया दे हड़डू भजी टुटी जाइजे नां
चिँड़े सिए दिती भाईयो राणी मद्दी सरफा नांस
ढेवा पौठा पुंझर भामेयां ने चली जांडा नां
अस्मा मेरी मामेयो मेरेयो कुल्हा दिती चचाई नांस
On hearing about sister’s brutal murder from nephew, brothers with force attack Rana

Though originated in Kangra, it is equally popular in Hamirpur Region also, as it was a part of Kangra. It is a very long tragic folk lore.

The similar story and folk lore (Kalohe Di Ban) of death of water and the daughter-in-law of Raja Megh Chand, Achhran’s (19 yrs. old) sacrifice for the sake of water is sung so emotionally that every listener cries on her tragic end. 67 (Kalohe is 20 Kms. away from Nadaun).

67 जली बैं, ज्ञात तू कतो हें वीए बाईए 
हुए बूं छालिया आईया वे दिंए दिए लोई इचहरा कामद बाईए 
सोंही दिया संदियां चलिया औंघा वे भाईया जो सिली अचछा स्थान जो सिली 
भाई छम-छम रहेया वे अन्या ते सिली रोए छम-छम छम-छम रोए वे। 
पुकंक देई जो कान्हैबियां रंगिया रजा छमे छमे मेघ रोया वे तू कतो राती समसू नी भी भीए 
मेरे ता साहिया नूहा होर बल्लोहिया 
गाँज जो हुए अचछा नहीं मिलनी 
जली बैं, ज्ञात तू कतो हें वीए बाईए 
हुए बूं छालिया आईया वे
Another Folk Lore ‘Kalohe Di Baan’ and Achhran is also the tragic folk lore.

Other folk lores are Rājā Jagtā Ki Bār and Rājā Pathāniā Ki Bār which the singing communities sing enthusiastically and depict the whole situation for the listeners.

Siddhanāth Tradition is also very popular in proliteriat (सबबहल वर्ग). People both in ‘Oprā’ (black magic) etc. and for their treatment go to ‘Chelā’, who spins his head round and tells the treatment which is known as ‘Kārak’.
दक्षिणे देसां दीयां चलियां जमाती
अन्त सिद्धांत नी कोई
ओ बढ़ बढ़ोट्ट बड़ोट्टे दे टयाले
ओले ओल्यू बोट्टे सिद्ध जाई मेरे बाबा
ओ सिन्ने गोठे बाबा सिन्ना बालण
बाबा लिंग लाईचियां धूमी लाई
तप्पा बचावरे, भंगा घोट्टे, चरसां घोटे दे
पीदे गाहे अमल दौड़ाए
ओ ले - अलख दिवे जमाई मेरे बाबा
ओ ले - सबज कनाती भोगुआं तमबआं
अंत सिद्धां दा नीं कोई
ओ ले - नंगे बी आए भुखेया जारण
ओ लो - जिंद जान किहली मेरे बाबा
ओ ले - अंगे भूमत मूंहेले ले शोली
ओ ले - जरभ
इसकी हत्वें चिमटा, दूजे हत्वें गजा
मूरे शोली लटकाई मेरे बाबा
ओ ले देसां दीयां बूटियां
ओ ले कुन्नी महिलायां ओ मेरे सिद्धो
ओ ले - पैरा पी पतराहणे देसा जो जा जादे
बूटे रैंहेदे कुमलाई मेरे बाबा
ओ लै- बोली कलालो सदा मतवाली
भोले सिखा दी सार नी जापी मेरे बाबा
में मंगेयाजले दा पिला तू लई आई सदपाणी
ओ लै- बचन भी पूरे गुहये वि हमारे ओ
ओ लै- गंगा गंगा होइ जाए पाणी मेरे बाबा
छलिया ले भन्नी ले चणेयां ले भुन्नी
ओ लै- लाड़ा दे दापी किर्भाप भरे बाबा
ओले जी - किसकी गँजआं किसका लड़का
ओ जी ब्रह्मो जीआं गँजआं
ब्रह्म दा भूमि लड़का
क्या ऐ जात तुम्हारी ?
ओ छोड़े दे गँजआं ब्रह्मो दा में लड़का
ओ छोड़े दे गँजआं पकड़ी ले चरणा
सिखा दी बाणी निर्भांगि
सी सड़ चेला गुरु गोरखने गूढ्यो जी
सिखा नी मुडिया कोई मेरे बाबा
ओ जी ब्राह्मण दे लड़के जो निम्नरा पेड़वा
जाल सुटे घमघेर जी
ओ लै - सुलिया लिया गुड़ी मेरे बाबा जी
ओ लै - अंगे भस्मिति, मूंहड़े ले फोली
चरणी खड़ीआं, कन, विच सुंदरा
ओ ले – जोगिया जोगिआ बहा के लड़के।
गठण गढ़यां उजाड़ मेरे बाबा
ओ ले उठी खड़ोता ब्रह्म का लड़का
दुन धुर दिखवा कायां कुम्भलाई
सुण मेरे गुरुजी सुण मेरे बाबा
ओ जी चरणी शीष नभाई में देणी
पिठी हस्त से लाई भी जां देणा
रखी ओं ले भूरियां बांबरियां
ओ ले – दूधे दी बरसव लाई मेरे बाबा
इत्ती जटा बाबा दुध चोंदा, दूजेया निर्मल पाणी
चौथी सिद्धा दी नसाणी
ओ ले – ब्रह्म भी चारयो सन्नास धारयो
ओ ले औधड़ म्यानी/उन निगेसरी ओ स्वेतसरी
ओ ले जटाधरी मठां धारी
ओ ल–रोटा विदियां तुसां द्वाल्लां चिणदे
छाहीं बने भर दे तलाईयां
ओ जी गुरु मी चेला दोयें चौपड़ खेलदे
बाजी लगी गुरु ध्यान दी।

Another folk lore of ‘Sarvan Kumār’ which folk lorists sing in the months of Māgh is also popular.
पहले माहें बलीरा
ढूजे माहें पुन्यां स्वीरा
तीजे माहे कोई रखते दा बिन्दा
चौथे माहे सरसन बधादा ए पिण्डा
पंजुए माहे पज उंगलिया निकलिया
छुएं माहे कोई झोलयो कंदा
सतुए माहे कोई सतावण न्हावे
अदुए माहे कोई ठाकुर पूजे
नौए माहे जय - जयकरे
दसुए सरसन लेया अवतारे
जां जमेराज जां दीपक लेया
घड़ी मठेंवा पले पठोंवा
लेकर रोपिया ब्राह्मण आए
पड़िए गुणिए बेठ चलारे
ब्रह्मे पढ़ लेया चौथा पहरा
तां ब्याह लई सांवल नार
सांवल नार ब्याह घर अंदी
बेठी कते अपणे समझाणा लगी
चल भई कंता पैड़या चलीए
अंगे मलमल कपड़ा लाइए
अन्निया राणीया जो खूँहे पाईए
फिट अति पापण बढी हत्यारी
In folk tales, there lies the origin of all literature: These folk tales are entertaining as well as preaching. Bhagwat, Purân, Hitopadesh, Jâtak, Panchatantra stories are popular. The story of king Bhartrihari is popular in various regions of the country and is told in various forms. King Bhartrihari was a popular king of Ujjain, who loved his wife Pinglā. One day the king sent a message through a messenger that a lion killed the king. Shocked queen jumped down from the palace and died. The king Bhartrihari repented, picked the dead body of Pinglā like Lord Shiva and did not let anybody perform last rites. Luckily, Guru Gorakhnāth reached Ujjain the same day, and listening to him the king agreed to perform her last rites. Guru told him that the soul of Pinglā has entered Bhirma, Sudhāwar's king's daughter.

After many years, the king got married to another queen Chaudash; but she cheated him and ultimately, the king became Sanyāsi after aversion from the world. He also ate the 'Amarphal' (immortal fruit) given by Guru Gorakhnāth. After many years, he happened to meet queen Bhirmā of Sudhāwar, who had pledged to marry a person who would correctly answer her questions. Nobody could do so. King Bhartrihari won and got married to Bhirmā and after, spending few days of married life, went away with Nath Panthi Yogis. Being blessed with the immortality, it is believed that the king is still alive roaming about in forests & meets saintly people all of a sudden.

There are many ballads of king Bhartrihari: in a folk ballad, the dying deer, wounded by the king's arrows insists the king to give his horns to an instrument maker who would blow the instrument; his skin to a saint who
would use it for sitting in meditation and eyes to the woman, who may use these for doing embroidery on the hanky. 68

The notation of the song is given under relevant heading (Folk songs: Jhinjhotiyan and Pakhdū)

Folk tale of Maharaja Sansār Chand and Nokhu Gaddan is also very popular. Maharaja Sansār Chand ruled with his bravery and intellect; follower of Lord Krishna, he was also a romantic person. One day, he went across Bandlā a place in Palampur. He saw Nokhu Gaddan a married lady, who had come along with her children and husband Dhannā. Astonished and carried away with her beauty, the king ordered for a Palanquin and forcibly took her to his Palace at Sujānpur Tihrā. Her husband and children kept crying. The king kept Nokhu Gaddan as his other queens but she could not forget her husband Dhannā and children. Dhannā, along with his sheep and goats, passed by the Palace of Sujānpur Tihrā playing pathetic tunes on his flute, to have a glimpse of Nokhu, but all in vain. When the king came to know about this, he bribed his husband Dhannā and brother Totā to divorce Nokhu and ultimately succeeded in getting it done. But even after becoming queen old malice remained in her heart for her husband and children, whom she could never forget. However, she gave birth to king’s children, out of which two daughters Mahtab Devi and Rājvans gained popularity after being caught by Maharaja Ranjeet Singh’s Sikh forces, while they were running away to get shelter of the British.

After King Sansār Chand's death (in 1823) Aniruddha Chand, his son became the king. He had to go to Maharaja Ranjeet Singh's palace at Lahore like his father. Both sisters Mahtab and Rājvans wanted to see Lahore, so in
1827 Aniruddha Chand, along with both the sisters, Maharaja Ranjit's Chief Minister Dhyān Singh, who wanted one of them for his son Heera Singh. Maharaja Ranjit Singh also insisted him to do so, Aniruddha Chand agreed outwardly but did not want to do so; therefore, although he promised to do so, he brought her back to attend Maharaja Sansār Chand (their father)'s Chabarkh' (fourth year of his death.)

On 18th Oct. 1828 King Aniruddha Chand along with his family jewels, gold, silver, Kangra Paintings, 500 armed soldiers, left Sujānpur Tihrā. But Maharaja Ranjit Singh came to know about this. They attacked Aniruddha Chand. Sikh-soldiers handed over the two sisters to Maharaja Ranjit Singh, who himself got married to them.

The version of the story is that Aniruddha Chand got both sisters married to king of Tihri Garhwal and Maharaja Ranjit Singh and Dhyān Singh got Hirā Singh married to Maharaja Sansār Chand's brother Fateh Chand's grand daughter.

Whatsoever; leaving aside the later part of the story, the tragic story of Nokhu Gaddan is popular 'Meriā bānkie Gaddān' a very popular folk song relates the tragic story of unlucky Nokhu Gaddan;69 Gaddi's loyal and devotee.
4.7 Folk Dramas of Hamirpur:-

Folk Dramas are played on the festivals or auspicious occasions of folk life of Hamirpur. Entertainment is the main object. However, folk life, folk beliefs, culture and traditions are also reflected through these. Folk tales and folk ballads/ Folk lore is present in these as the seed or the basic source.

(1) 'Bhagat':- Hamirpur, Kangra, Unā and Bilāspur are the main regions of Bhagat. In olden times 'Bhagat' was played by Scheduled Castes only. However, there is no caste bar these days. It is played as 'Manauti' (or the desired wish) is fulfilled. It is mostly played in Moonlit nights in winters. However, it can be played any time. Rich and prosperous village dwellers invite the Bhagat Mandalis on the occasion of birth of a baby boy.

The performers/ the artists of 'Bhagat' are known as Bhagatiye and their Director is known as ‘Guru Ji’. Besides Krisna Leela, other historic mythological and social subjects may be the themes of Bhagat.

The role of 'Mansukhā' is of a Jester or buffoon or of a character that makes noise or 'Roli'.

Bhagatiye artists are experts in acting, singing and dancing and hence entertain people a lot. When they are invited by somebody, the one who invites spends for the whole thing, but when they perform on their own, they circulate the ‘Thāli’ (Plate) and collect money from the audience. Through Mujrā acting also, the money is collected. Also, the money collected by way of 'Bel' goes to them. Music has an enormous role in Bhagat. The musical instruments like Tablā, Harmonium, Nagārā Chhainiyān Chṁtā, Ghunghru are used.

First of all ‘Ārti’ is performed, then after Manglāchara the songs of Lord-Krishna's Leelā are sung. The performance goes throughout the night and by early-morning, last scene of Bhagat is played. Dance Mandli entertains with dances. The whole performance is organized in open ground with 'Ghyānnā' (bon fire) in the middle which serves two purposes of giving heat as well as light. There is no special stage for the purpose. In the end, Ārti of all deities is
performed. Ārti of Goddess Saraswati is performed. Sometimes, in the end, Chelā also plays. The dialogues of Bhagat are poetical. In the end, Halwā is distributed amongst all. From times immemorial, ‘Bhagat’ is being played as an outstanding medium of entertainment and preaching in Hamirpur region.

**Swāng:-** Swāng is the most popular folk drama of Hamirpur- Sujānpur, as elsewhere. On the fairs and festivals, Swāng tradition is observed. In local dialect, these are known as Jhānkīyān, also. The ‘Jhamākḍā’ or the ‘Nānu Vināyak’ folk dance- performed during marriage ceremonies, the ‘Swāng’ during Holi fair of Sujānpur-Tirā, ‘Hirāṇ Dā Swāng’ on Lohḍi festival performed by young boys are very popular.

‘Swāng’ means to imitate, to simulate. The imitator or the simulator in his manners dress up style, form, shape, body language and dialogues, imitates the other character, so that there may not remain any difference between real and the imitation. Through dialogues or lyrics, a long plot or a story is depicted and enacted.

In 'Bhagat' religious element is found; whereas, in Swāng social element is prominent. ‘Swāng’ is also started with Vandana (Prayer), but then other social incidents are included.

On the occasions of marriage and birth ceremonies also Swāng are performed, but after Diwāli, Festival in winters Nāta Mandlis, which are known as ‘Swāng Mandḷiyān’ in local dialect and the simulators are known as ‘Swang’ in local dialect perform ‘Swāngī’. Satires on social evils are also performed with Chimtā & Dholak. Besides entertainment through these, local traditions and culture is also depicted. After the fulfillment of some desire or Manauti, ‘Swāngs’ are organized, all relatives are invited, bonfire, is the source of light and heat at night. With ‘Manglācharaṇ’ ‘Swāng’ starts, the rhythm is played on Dholak Nagāḍā and other folk instruments like Raṇ Singhā, Shehnāi Chimtā are also used. Some Swāngs are very popular.

‘Sāḍhu dā Swāng’:- In this swāng, swangs of both types of Sāḍhus hypocrites or feigning as well as real saints are played. The dialogues of hypocrite sāḍhus
are also hypocrisic instead of 'Alakh niranjan Kadak Närâyən is pronounced 
and so on.
The satires on today's materialistic world recognitions have changed. As per 
Swāṅg's dialogues the entire environment has been upside down.

In Sāḍhu's Swāṅg, there is a main Sāḍhu along with his disciples Many 
Folk- Bhajans of spiritual knowledge self- knowledge are also sung. After 
Gaṅpati Vandanā, the importance of accompanying saints is depicted. The 
dialogues are in the form of questions and answers.

Similarly, other Swāṅgs like ‘Nokhu- Gaddan’ and ‘Maharaja’s Swāṅg’ 
is played. Chandraull phlyed by jheewar and julāhās is also popular in 
Hamirpur- Kāṅgrā- Bilāspur districts. 'Roju' is in the role of a jester. Dance and 
songs are prominent.

Popular folk dance-drama form of Hamirpur, Kāṅgrā and Unā. 
‘Jhamākḍā’- the word Jhamākḍā is derived from 'Chamak' (Jhamak in local 
dialect- meaning Thasak ki chāl’ with ‘Dā Ākārsuchak). The doll made of 
kneaded wheat flour, of Nānnu -Vināyak and the bridegroom's maternal grand 
father's clothes are referred to by the ladies of the house and ladies play and 
dance. Jhamākḍā is a source of entertainment of ladies, after the departure of 
Bārāt.

‘Bahrupiya’ is also included in the category of Swāṅg, who, sometimes 
dresses up like Lord Shiva with blue colour all over the body. ‘Mrigehhālā’
(with the skin of deer), snakes around neck and arms and all, sometimes is seen in the Swāng of Hanumān and so on.

**Rām Leelā**

During winters, Navrātrās ‘Rām- Leelā’ is enacted for ten days or even more at many places. Rām Leelā has a place of great importance in folk life of Hamirpur, Rāmleelā committees organize these and in every village up to District level, rāmleelā has been staged traditionally. The characters (all males perform the roles of women) once chosen, continuously have to enact their respective roles for fourteen years and they devotionally follow this custom.

The main scenes of Rāmleelā as Seetā- Svayambar, Parshurām- Lakṣhmāṇ dialogue, Ram- banvās, Meghnāṭh- Lakṣhmāṇ war, Rāma- Kumbhakarana war, Rāma- Rāvaṇ war, Seetā- haraṇ (kidnapping), Rāma- Bharat milāp (unison), Lord Rāma’s rājyaabhisek (investiture ceremony) etc. are the favorite acts of the audience. The role of prompter from the back stage (behind the curtain) is also important. The actors are good singers also. They sing along with Harmonium and Dholak/ Ṭablā, mostly Hindi language is used in Rāmleelā but many dialogues are in local dialect also. The audiences keep sitting throughout the cold nights with keen interest. Rāmleelā stage is a religious stage. People of Hamirpur get self potency and inner strength from Rāmleelā, as the high ideals of social life are depicted. Stage- setting, dresses, crowns, make up, music and musical instruments add to its glory.

**Rāsleelā**

‘Rās’ is popular in Hamirpur based on Lord Krishṇa’s various Leelās. Folk bhajans and folk instruments are important elements of Rās. Sometimes an infant is depicted as Bālakrishṇa. Youngsters take part in Rās, whereas, in Rāmleelā young, mature and old all get roles. In Rāsleelā lyrical dialogues, music rhythm, bhajans and dance are important. ‘Mansukkhā’ in the role of jester makes funny gestures. It is played in open or in courtyard or Chabutra of a Temple. Jhānkiyān related to Lord Krishṇa, Rādhā, Gopis are also taken out in procession in a truck or trolley.
Jāttā:

Poojā or Jātrā Nāta are also played in Guggā Temples Jātrās are organized on son's birth or on being out of danger from snake-bite. On Jethā Sunday, Jātrās to Deot Siddha Bābā Bālāknāth are organized. On Jethā Mangal or during Navrātrās Jātrās to Durgā Temples are organized.

Nearby the temple of the deity, the Jāttā or the Jātrā Nāta is played. Religious songs related to deity are sung. Folk instruments such as Nagādā-Kartāl are played. The main object is fulfillment of particular desire, worship of deity and entertainment.

In rural areas, there is no one left back home, who does not go to watch Rāmaleelā. However, in urban areas, the Electronic media have influenced the musical taste of people. Rāmaleelā is a mixture of prose and poetry dialogues and melodious songs. The main characters Rāma, Seetā, Lakshmaṇ, Bharat are well versed in singing and the music part has been the centre of attraction for the people who keep sitting till 'Dhrātte' i.e. midnight in the cold weather.

Rāmaleelā offers stage for the budding talent of rural areas and this folk Nātya is the foundation, a stepping stone for classical plays, as folk music, folk lore and folk tales are the basis of classical music and literature.

In Hamirpur region, Rāmaleelā from Jaswant Singh’s Rāmāyaṇ is performed. The scenes, dialogues, expressions and songs influence the scenes and mind. Children, after watching the same, enact the scenes at home.

4.8 FOLK INSTRUMENTS OF HAMIRPUR REGION
Description, Historical Development and Techniques of making/playing

There is a wide range of folk instruments of Hamirpur region and an attempt has been made to gather the data from the vast region/area. Folk instruments are the forerunners of Classical Instruments, are traditionally made, used and played by the local folk artists. The folk instrument makers make the instruments, observing self-purity in all respects, even taking food only once a day and fasting for the rest of the day, thus maintaining sacredness and sanctity. Folk instruments are the basis of culture and tradition of folk life. Folk
instruments are found in Temples also and played during auspicious ceremonies of birth and marriage as well as during fairs and festivals, processions and as a mark of paying honour to the Hon'ble dignitaries and of course along with folk songs, folk lores and so on. In Hamirpur region, the rhythm instruments are found in abundance than the ‘Sur’ instruments. According to the conventional classification of instruments, on analysis, it is found that there is only one stringed- instrument Tumbi (or Iktārā) popular in Hamirpur region. However, in the category of wind instruments, the traditional folk instruments used are Narsinghā (Raṇ Singhā), folk Shehnāi, Algoju and Flute. However, folk artists play Clarinet and Harmonium also; in Ghan Vāḍyas (solid Idiophones) the use of Chimtā Kānsiyān (Manjirā) Ghunghrū, Khaḍtāl, Ghaḍā is found. Whereas, in Aavnadha Vāḍya Nagāḍā Dhol, Dholki, Nagārtu, Doru (Damru) Daff, Khanjāri, Tāshā are used.

1. Nagāḍā

It is an ancient rhythm instrument known as Dundubhi. It is made of wood, brass, silver or even Iron, mounted with thick buffalo’s hide/skin/leather fixed with tough leather belt. It is made and used in the form of Joḍi (twin set). Left Nagāḍā is called Damāmā and it gives deeper tone and the right one ‘Tār’ producing higher pitch. It is tightened with firm leather strings and is played with the help of two wooden sticks known as ‘Bainē’ or ‘Nagārthīyan’. One Nagārā gives base tone and the other produces slightly higher. Ghee is put in Nagāḍās to make it sound more melodious. Nagāḍās are played in temples, in marriage or birth ceremonies as well as a symbol of respect for honorable guests.

‘Tāḍan, Ghaḍān, Kḍān, Tān, Jhān, Gi, Gin, Tān, Tḍān, Dhu etc. bols are peculiar of Nagāḍās. The performance of Nagāḍās is very attractive. In layas chāl, bānt, the Tukḍe, Tālas played on Nagāḍās are different from classical- Tāls and similar as well. Chaitra- Tāls played with Chaiti songs (Dhāiyā) is same as Roopak Tāl in classical Music. Many tough Tāls of 11½ Mātrās are also played by the folk singing communities of Hamirpur.
With two Bainé such difficult patterns which are impossible to play even with ten fingers of hands. They are extremely well versed in Nagādā. The bols of Lok Tāls are according to folk instruments, however, there are many similarities with classical Tāls. Nagārās may vary in size.

2. **Dhol**

   Out of membranophones (Avnadha Vādyā) i.e. those covered with animal hide) Dhol is the oldest rhythm instrument. The frame is made of wood. However, dhols made of brass, silver and bronze are also found. The wood of mango tree, Oak is used. It is hollowed from inside. Very big in size mounted with goat's skin on both sides with strings of soot, it is tightened, inside the skin, 'Guggal' and 'Syāhi' mixture is put for producing base sound. It is played, hanged around the neck with string. Two sticks are used to play it. Right Pudi is known as female and left one is male. For playing the right one, a curved stick is used and for left one, a straight stick called 'Bainé' is used. It is played in standing position. It is also played along with Nagādā and Shehnāi.

3. **Raṇsinghā**

   Narsinghā is of English alphabet ‘S’ shape, made of bronze or brass. It is in two parts (or three), attached to each other, it has to be blown. Hollow from inside, the lower part is half-diametrical and the second part is broader than the first one, both parts joined together and then played by blowing air into it by mouth.

   When it is not in use, both parts are detached and kept packed with reverence. In Hamirpur region, barbers, called ‘Raje’, mostly play this instrument.

   In Madhya Pradesh, it is known as Raṇsinghā where as in Himachal Pradesh, particularly in Hamirpur region, it is known as Narsinghā. It is in the shape of a Nāg (serpent) and the flare is the face as also the hood (phaṇī).

4. **Shehnāi**

   Folk Shehnāi is smaller than the classical instrument. Seven holes far seven notes and the 'Pattā' blown with mouth, are like classical Shehnāi. In
Hamirpur region, it is called ‘Sañäi’ or ‘Peepñl’. It is appropriate for being played with folk songs. However, the technique of finger work or blowing with ‘Pattä’ is the same. The shape is like ‘Dhaturä’ flower. It is played on happy occasions, such as marriage ceremonies and with processions. There are two reeds made of special type of leaves or marsh grass, winnow shaped and about one centimeter in length. The narrower ends of the reeds are together fitted into a small tube (staple) and it is inserted into the long wooden pipe of Shehnäi.

5. **Khanjari**

   The wood used in Khanjari is three inches thick and 20 inches (or 30 cms) in diameter and it is cut from inside. The thickness of ¼th inch remains so that it can be held in hand and on one side it is mounted with he goat's skin. For creating Jhankär (jingling) sound, small metal pieces are put on sides. It is played with both the hands. One hand is placed on the hollow of wood and on Puḍā in such a way that the fingers press the Puḍā and with the other hand's fingers, Tāl is played on the entire ‘Khanjari’ the effects of resounding tone as well as claps (Tāli) both are produced. It can be played in standing or sitting position both. It is used in Folk lores & folk songs.

6. **Dholak/ Dholki**

   Made of wood, it is a hollow diametrical instrument very popularly used in folk songs. The sides are slightly narrower than the centre of Dholak/ Dholki. It is played with both hands. It is also mounted with the skin of he-goat and tied with strings of ‘Sut’ (cotton) and in the centre of strings, the metal rings are put which also are used to tune and tighten/ loosen it. On one side of the skin 'Puḍā' Guggal and Rāl Dhoop is pasted which makes the sound heavy and full of Gamak (base and resonance).

   Another type of Dholak is smaller in size and played by 'Chhati’ (Sticks) or ‘Baiñe’.

7. **Tāşhā**

   Tāşhā, in Hamirpur region, is traditionally made of mud (like the pitcher is made) in the shape of a Kaḍāi or a large flat bowl, however Tasha made of
iron are also used thin leather is mounted with the help of leather strings. It is played with the help of two Chhati (sticks) which are slightly curved from the edges. It is hanged in neck with the help of (belt) string for playing.

8. **Nagārtu**

Nagārtu are the mini versions of Nagādā. The structure and technique of playing is the same, however, the difference in sound is but natural because of its smaller size.

9. **Tumbi/Iktārā on Ḍhunṭārā**

Tumbi- Bhajans are very popular in Hamirpur region. Moreover, it is used while singing folk lore. It is made of wood or wood and hide. With one string in Iktārā or two strings in Ḍotārā tied to the bottom of Tumbā and lifted up by a triangular wooden- piece and stretched on the ‘Dandi’, tied in a key (peg) or ‘Khoonti’ (two Khoontis in Ḍotārā) on the top, plucked with a finger rhythmically. It gives a rhythmical sound in appropriate note or 'Sur'. Rarely, Duntārā is also found. However, Tumbi Bhajans of Hamirpur region are very popular. With the help of the peg, the singer tightens or loosens the string according to his singing pitch high or low, it gives fine sound effects as well as rhythm also when plucked in rhythm.

10. **Bansari (Flute) /Murli**

Bansari (Murli) is an ancient instrument. Since Vedic period, the references to Vanshi/ Veni have been found. In Himachal Pradesh, it is an instrument of 'Gadarion' (shepherds). The sonorous sound of Bānsuri resounds in the hills. In Hamirpur region also, it is an important instrument. In numerous folk songs of the region references to Lord Krishṇa's (bansari) flute are found.

11. **Thali**

The bronze Thālī (plate) is played with a stick during 'Guggā Gāthā' along with 'Doru' in Hamirpur region. The Rhythm is played amazingly on Thālī.
12. **Chimūtā (Pair of tongs)**

Chimūtā is made of two long iron thin flat rods joined at one end and in between small metal pieces are put for Jhankār (Jingling sound), when knocked against each other rhythmically, with both hands. It is used in religious folk Bhajans. It is a jingle Johny with small platelets. It can be called an iron fork, one meter long, on the arms of which, are loosely fixed sets of small discs of brass. It is shaken and beaten against the palm rhythmically.

13. **Doru (Damru)**

‘Doru’ is made of wooden hollow khol narrow from centre and broader at both ends, mounted with very delicate skin of he- Goat/ bladder membrane, tied with thin strings and in the middle, a cloth is tied with the help of which it is tightened and loosened rhythmically while delicately playing it with a sleek stick. In Hamirpur region, it is played along with Guggā Gāthā and other religious folk songs & folk lores. There are no knotted threads as in Shiva Damru and the technique of playing also differs. Hence, it is not a rattle drum.

14. **Manjeera/Cymbals**

The folk instrument ‘Kānsiyān’ or the cymbals is played as a Joḍī (i.e. twin-set) of brass cymbals joined with a string (sootli) and played by rhythmically clashing against each other/ colliding both together. These are used in religious and other folk songs and are commonly known as Kānsiyān in local dialect.

15. **Ghaḍā (the earthen pot/pitcher)**

‘Ghaḍā’ (the household pitcher) is also used as rhythm instrument and is played with both hands wearing iron ‘chhallās (rings) in all fingers. The mouth (‘Bil’ in local dialect) is also played rhythmically with the palm of hand, which gives a very good sound.
16. **Algoju**

Popularly known as Bansari (the beak flute) a pastoral instrument usually played vertically, is called Algoju in Hamirpur Region. Whereas, in other regions, two Algogus are played simultaneously placed together in mouth and blown. The blowing end of Algoju is not plain, but of beak type. Algoju gives the drove or base note as well as used for the melody.

17. **Khadtal**

Khadtal is a pair of wooden pieces with small brass platelets, which is held in one hand with thumb inside one of the two and four fingers in the other. When struck rhythmically, it gives a very good sound effect because of the wooden clap and the jingle sound produced by brass pieces. It is used in religious folk bhajans with khadtal in the left hand and Tumbi in the right hand.

18. **Tamak**

Tamak is played during Chhinj (wrestling competitions) fairs and festivals. The month of Chaitra is the symbol of Chhinjs because after biting cold, the golden sunshine and heat creates a life afresh, people are in joyous mood. The main attraction of Chhinj is wrestling which is known as Chhinj-Ghułṭā in local dialect of Hamirpur region. Tamak and Dhol are played while walking around the 'Pīdh' (Akhāḍā) striking these Avnadha Instruments with Vainiyān (the sticks).

19. **Duff**

Duff- larger in size and Khanjari- smaller in size are made of animal (sheep/goat, ox or buffalo) hide. Leather is fixed tightly so there is no provision of tuning these. These are of two types, with jingle plates and without jingle plates. Held in one hand, it is played with the other, using palms and fingers both. Duff with Platelets produce tinkling sound.
20. Jhanjh

Jhanjh is a set of larger cymbals of brass, but are rarely found in Hamirpur region. However, the use of Manjirās (Kānsiyān) is quite common.

21. Ghunghru

Ghunghrus are ankle bells made of brass. These have bud-like shapes and a rattler inside those. These are used in folk dances and folk instrument ensembles.

4.9 FOLK DANCES OF HAMIRPUR REGION

Himachal Pradesh is known worldwide for typical folk dances traditional and peculiar in style performed on various occasions. These folk dances are either related to some religious or social ceremony or performed otherwise also for entertainment. In group Dances performed in Upper Himachal Pradesh (Shimla, Chamba, Sirmaur, Kullu, Kinnaur, Lahaul- Spiti), men and women- folk dance together. However, in Hamirpur region, male and female dancing together is considered indecent. Such dances are not in vogue. The major folk dances of Himachal Pradesh are Nāti (Kulluvi Nāti, Mahāsuvi Nāti and Sirmouri Nāti) Thodā dance (of men- folk) (Luddi of Mandi), Chham dance of Spiti, Kāyang dance of Kinnaur, Shunn dance of Lahaul, Shabro of Solan, Ghurehi of Chambā, Giddhā of Bilaspur, Jhamākdā of Kangra, Giddhā, Jhamākdā and Swāng, Rās and Bhagat dances of Hamirpur.

The role of Folk dances in unity, equality and entertainment is immense. Folk art breathes in folk dances. The credit of keeping the tradition alive goes to fairs and festivals, to which these are related. Mythological tales are also themes of these dances.

In Hamirpur region as elsewhere, the relation of folk music, folk dance and folk dramas is irrevocable; and the successful performance of any one depends on the other two.

In Hamirpur region, Folk- Dances cum Folk- Dramas- Swāng, Bhagat, Chandrauli, Rās and Dhājā are typical and traditional.
Swāng Dance- Drams is performed on marriage, child-birth etc. as well as on completion and fulfillment of Manauti/ desire. Folk dance, song, instruments, drama all are included in it, however, the old traditions are dying and professionalism and commercialization as well as exploitation of simple folk artists is replacing these old traditions. The tradition of Jhamākdā as described under relevant heading is alive as a ritual in marriage ceremonies.

Bhagat, as discussed under folk-drama, is also a folk dance of Hamirpur, the tradition of which is kept alive by ‘Jheers’ and Chamārs (name of castes), ‘Bhagatiyā’ perform dance starting with Ārti, the subject matter is religious, of course. The role of Bhagatiyā's Roļu is important. The dance drama is performed at night. These dances are performed in special costumes.

The participants of ‘Chandrauli’ are ‘Jheers’ and ‘Julāhe’. The main folk artist of this dance is lady Chandrauli, who dances and Roļu performs as the main male dancer, folk singers, rhythm players, Chhaini-players fill colour in the dance- ‘Chandrauli’ and ‘Roļ’ in their special dresses enact Rādhā and Kaishna, rest of the folk artists dance around them like Gopis.

Folk Bhajans, Bhentān and seasonal songs are sung along with it. ‘Rās’ as clear from the name itself, is related to Krishṇa- Leelā starting with Ārti. The rest of the dance is like ‘Chandrauli’.

Other folk dances of Hamirpur region are Giddhā, Jhamākdā etc., as the impact of adjoining districts is also observed. But as far as the dress is concerned, the folk dance- dress of Hamirpur differs from Bilaspur, Mandi region where ‘Chołu’ (Gown) and ‘Lehngā’ (Skirt) are one piece. Whereas, in Hamirpur, ‘Lehngā’, which is mostly eight or ten meters is tied to waist. ‘Kurti’ with full sleeves and ‘Chāk’ on both sides is worn. Made of cotton cloth, it is decorated with Gotā and with ‘Śālu’ or ‘Chādru’ with Gotā all over it is used to cover head. Adorned with the jewellery made of silver, with heavy Rani-Hār/necklace, Bālu, Chakk, Tikkā, Natth, Bindia, Bangān- the folk women look charming. Bangān or the glass bangles are mostly red in colour. In Hamirpur region, silver Hār is mostly worn in the neck, however, gold necklaces are also
worn. Chakk, Natth and Tikka are mostly made of gold and are symbols of marital status of a woman. Gutthu, Bichhue (rings for feet fingers) and Jhanjhärân (anklets) are also worn around ankles, with small hollow silver beads for making jingling sound.

Bålū or Bessar is the large nose sing. It is very heavy and is supported by a small chain fitted in the hair. Jewellery is worn by ladies with great charm. It is a sign of Suhāg i.e. of a married status of a lady/happy marital order. Even infants are adorned with silver bangles (called kangnu), anklets (pāyal) amulets (Jhanjhārān), (Jantris) tagāri around their waist. Girls’ nose is pierced and Kokā (small nose pin) is put into it.

There are numerous dance songs given under relevant heading. The use of Dholak Khanjari, Ghunghru, Chhaine and harmonium make these dances more attractive. The dances are performed in slow rhythm in the beginning, which leads towards quick and fast tempo. The folk dances express joyous moods, the songs are mostly descriptive of women's beauty, jewellery or about local rituals and ceremonies or religious and social sacraments. Folk culture, traditions and social life is reflected in these folk dances. In between Giddhā of single person or of a pair is performed. Other dancers sit in C-shape circle and sing and clap and as per the expression and the mood of the dance song. The dance is performed on Boliyān i.e dance song lines (two or four) and then the next dancing pair gets up and dances Songs like ‘Main sārā shehr ghummi Aāi Ni Saiyyo meriyo’ or 'Kinni lāi O teri longā jo bulbul', 'Hattiyā Roon Bikā’ or 'Oh beliyā merā Gehrā Rangāi de Rumāl, Pāpā main lāl Ghaghṛā etc. are taken as Boliyān. There are innumerable such dance songs. Individual attention of the audience as well as individual chance to perform Giddhā is availed by the dancers. In the end the dance catches momentum and reaches to the climax. The joyous mood, the enthusiasm, the level of energy is worth watching.

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