



## Chapter - 4

Social impact of folk music

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## Social impact of folk music

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**Summery:**

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#### **4: Social impact of Music**

The oral tradition of 'North Gujarat' is rich in its variety and content. It consists of lyrical folksongs of numerous types, ballads, heroic poems and epic lays, folk opera, prose narratives such as marching, legends and myths, proverbs and mnemonic formulae, riddles, and variety of magical formulae and incantations.

The elements of the oral tradition of folk literature are closely related to the specific sections of the social structure and particular<sup>1</sup> aspect of the social life. Thus, there are different types of songs sung with various kind of work such as weeding and transplantation of paddy, and grinding of corn with the hand mill. Particular types are attached to specific ceremonies of various 'rite-de-passage' or 'Sanskar' and calendar festivals, and numerous other verities specially belonging to particular age, sex, occupation and caste groups; some of which are attached to specific occasions, and some are not.

##### **4.1: Music's role over society**

In a several way, the analysis of the oral tradition of the folk promises, to be even more rewarding, as a source of socio culture data than the study of literary or classical literature. Sophisticated literature belongs only to the elite who form a small section of the total population and it can be expected to reveal the attitudes, norms, and relationships primarily of that stratum of society.

In most societies women hardly have, a share in the making of cultivated literature in this respect the oral tradition of folks provides a marked contrast. The share of women in its composition, propagation and performance is perhaps much greater than the men.<sup>2</sup> The 'genres' of folk songs connected with 'rites-de-passage' seem to contain more than half of

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<sup>1</sup> Page: 1. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>2</sup> Page: 2. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

all the current songs in a region and these are sung almost exclusively by women.

Folk songs are continually reworks in the process of singing. There is no reason to doubt that the song sung by women, as we find them in the oral tradition are largely their own compositions. This is also shown by the stylistic traditions of these genres as reflected in the selection of themes and their treatment.

Many intimate aspects of a woman's life, for example her hopes and anxieties during pregnancy, and the feelings of a barren woman, find vivid expression in these songs. In the society built around the values of male dominance, woman is discriminated against in many ways contrary to what one might expect, we find in these traditional songs strong expression of protest against such discrimination. For example, in many – songs connected with the ceremony of the departure of a bride tell her mother how she disliked discrimination in favour of her brother. She says to her mother; "You gave breakfast to my brother happily, but you gave it to me with a frown, now you can save the money spent on my food and purchase a cow from these savings"

The expression of such feelings in the folk songs is especially remarkable because due to the dominant normative pattern of the society there is little chance of their expression in real life even before close relatives. Similarly, the woman in the folksongs protests vigorously against the injustices done to her by husband. In the folk version of the myth, ("Ram-Sitma-ni Varta" edited by : Dr. Bhagvands Patel,) of banishment of sita, her disapproval of her husband's (Ram) conducts in sending her to the jungle even though she was chaste, is far more strong and uncompromising than that found in any literary version. Ram is

considers a god in Indian tradition and his conduct is regarded as a model.<sup>3</sup>

Kalidas says that, “glorious persons save their glory from blemish even at the cost of their life, what they would care for woman who is just for sensual pleasure?” This is a typical example of male attitude which pre dominates the classical literary tradition.

The analysis of folk songs can be of immense help in bringing out their sensibilities and experience. For example, the attitudes of lower castes people towards upper castes, which are other wise concealed for fear of disapproval and reprisals, are well reveals in proverbs, and short tales told among the lower cast people.

#### **4.1.1: Social Science and Music**

The fact that folk songs in societies depends for its survival and growth on oral transmission makes it all the more valuable as a source of sociocultural data.<sup>4</sup>

The question of relationship between any kind of literature and society is a very difficult one, and needs exploration. However, the value of literature for giving us an idea of the culture of which it is a part is generally recognized. Literature has been widely used as a source of information for constructing the social and cultural history of bygone ages; and our impression of contemporary foreign societies are chiefly derives from their novels and short stories. Indeed, G. A. Lindbergh, one of the strongest supporters of the use of natural science method in sociology, says; “scientifically derived generalizations have not yet supplanted to any great degree the accepted conclusions from novels and voluminous but unsystematically generalized case histories.<sup>5</sup> For example, we come across a number of different stories accounting for the

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<sup>3</sup> Page: 3. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>4</sup> Page: 4. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>5</sup> Page: 5. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

origin of the dame caste. Obviously, not all these can be true to facts. However, they do tell us a good deal of what the people really think about that caste. As A.M. Hoeart has pointed out in connection with a story of this kind, "whether the story related a true incident or not, or does not concern us. We are not here trying to establish incidents but customs. Fiction is good evidence of custom, because it tells how people think thing ought to happen."<sup>6</sup>

#### **4.1.2. Role of Women in Folk Culture:**

In most of societies, women hardly have a share in the making of cultivated literature. In this respect, the oral tradition of folk people provides a marked contrast. The share of women in its composition, propagation and performance is perhaps much greater than that of men. The control of women over the use of traditional proverbs and idiomatic<sup>7</sup> perhaps, and the telling effect, with which they empty them to hit an adversary, are matter of envy for man folk. An exact estimate is difficult to make, but there is little doubt that of all the songs and tales in the oral tradition of folk music or songs in 'North Gujarat' the major part belongs to women in every scene. The genres of folk songs connected with 'rites-de-passage' seem to contain more than half of all the current songs in a region and almost exclusively women sing these.

If a man sing song belonging to any of these 'genres' (which incidentally, is sometimes done by an effeminate person or by some one jokingly) this gives rise to hilarity or ridicule. Folksongs are continually reworked in the process of singing. There is no reason to doubt that the songs sung by women, as we find them in the oral tradition are largely their own compositions. This is also shown by the stylistic traditions of these 'genres' as reflected in the selection of themes and their treatment.

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<sup>6</sup> Page: 6. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>7</sup> Page: 2. Folk Culture and oral tradition By: Shrivastav

Many intimate aspects of a women's life, for example her hopes and anxieties during pregnancy, and the feelings of a barren woman, find vivid expression in these songs. In the folk society built around the values of male dominance, woman is discriminate against in many ways. Contrary to what one might expect, we find in these traditional songs strong expression of protest against such discrimination. For example in many songs connected with the ceremony of the departure of a bride from her parents home to the house of her husband, the departing bride tells her mother how she disliked discrimination in favour of her brother. She says to her mother "You gave breakfast to my brother happily, but you gave it to me with a frown; now you can save the money spent on my food and purchase a cow from these savings"

The expression of such feelings in the folk songs is especially remarkable because due to the dominant normative pattern of the society there is little chance of their expression in real life even before close relatives. (The expression of such feelings before an investigator is, of course, unimaginable.) Similarly, the woman in the folk songs protests vigorously against the injustice done to her by the husband. In the folk version of the myth of banishment of Sita, her disapproval of her husband's (Ram's) conduct in sending her to the jungle even though she was chaste is far more strong and uncompromising than that found in any literary version. Rama is considered a god in Indian tradition and his conduct is regarded as a model. Most literary works, including the<sup>8</sup> classical Sanskrit epic "Ragavansham" by Kalidas, praise Rama for forsaking his wife even though she was guiltless. Kalidas says that "glorious persons save their glory from blemish even at the cost of their life, what they would care for woman who is just for sensual pleasure?" This is a typical example of male attitude which pre dominates the

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<sup>8</sup> Page: 3. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

classical literary tradition. Elite literature in folk society civilizations seldom gives expression to the woman's point of view. Even when some exceptional woman manages to contribute something to the written literature, she still follows the male-ridden norms of literary tradition. On the contrary, woman has expressed herself amply and vigorously through the oral tradition.

Thus, the bulk of the population in folk civilizations is carriers of the oral tradition. In Indian men and women of low and untouchable castes also are active bearers of various 'genres' of folk literature. Many of these have some favourite types, which are particularly associated with the names of their caste. The analysis of folk literature can be of immense help in bringing out their sensibilities and experiences. For example, the attitude of lower caste people to words upper castes, which are otherwise, concealed for fear of disapproval, reprisals, are well revealed in proverbs, and short tales told among the lower caste people.<sup>9</sup>

#### **4.2.: Rites-de-passage: (16-Sanskar)**

The rites practiced at birth, purely, M. Arnold Van Gennep has classified marriage and death under the title "rites de passage". "Rites de passage" may be regarded as a community process. Viewed in a way each rite appears as focal or nodal point along the line of development around which the social process pulsates with greater intensity. The "rites de passage" provides a place for the more dynamic aspects of the social data. It provides an axis through a people's culture from which the regularities and values immanent in that society may be viewed easily. Thus, the study of 'rites de passage' may provide us a good understanding of the society and culture of a region.<sup>10</sup>

Oral traditions are the undivided part of social life or folk life of any country. Their music and poetry is not just for amusement, they used

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<sup>9</sup> Page: 4. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>10</sup> Page: 67. Folk Culture and oral tradition By: Shrivastav

their music for the purpose of social and mantel satisfaction, and they supported all their colleagues during the every agony of life. These are the important part of folk life, so the creations of oral traditions are relates with the life cycle of folk people. Life have journey in between the three seasons like winter, summer, and rain, so they also have the creations about seasons.

The 16 “Rites” are shows in most of Hindu family, because there life a cycle strongly connected with religion. We call it ritual traditions or ‘Rites de passage or ‘Sanskar’, Hindu family mainly have a 16 rites or sanskar, this is the one type of sanskar of social and ritual ceremony like, Garbhadhan, Simant etc.

#### **4.2.: Rites-de-passage**

- [1] Garbhadhan: (impregnation-conception of an embryo)
- [2] Pusavanan:
- [3] Anavalobhan:
- [4] Simantonayan:
- [5] Jatkarma:
- [6] Naamkaran:
- [7] Nish karma: (first out going)
- [8] Annaprashan:
- [9] Karnavedhan: (Ear pireceing rite)
- [10] Upveshan: (cause to sit on Earth)
- [11] Choul karma (Mundan) (Tonsure Rite)
- [12] Upnayan (Janeu Sanskar)
- [13] Vidyarambha
- [14] Samavarthan:
- [15] Vivah sanskar (marriage)
- [16] Antyesthi

Religion has a predominant role to play in Indian society. It is dominating factor prevailing in the Indian society and 'Sanskars' (Rites) have special effects amongst them. We saw the '16 Sanskaras' (Rites) as above starting right from the birth of child to the death. According to the Hindu religious scriptures 'Sanskars' (Rites) as above are starting right from the birth to death. According to Hindu religious scriptures, 'Sanskars' (Rites) are very essential for all 'Dwij' (Brahmins) castes. As per 'Vedic' age it is believe that man born as 'Shudra' (impure) and it is only through 'Sanskar' he becomes a 'Dwij', the rites purified him.

According to 'Manusmriti' Brahmins should perform different 'sanskar' through 'Vedic' practices only, so that evil deeds of this birth and of previous birth might destroy. As far as 'Sanskar' (Rites) are concerned, there are different views among the scholars. 'Gautam smriti' have mentioned fourteen types of 'Sanskars' on the other hand 'Vayassmriti' mention about '16 Sanskar' only 'Maharshi Dayanand Saraswati' has also confirmed following 16 'Sanskar'.

(1) *Garbhadhan* (2) *Pusavanan* (3) *Simantonayan* (4) *Jatkarma* (5) *Namkaran* (6) *Nishkaran* (7) *Annaprashan* (8) *Choulkarma (Mundan)* (9) *Karnavedha* (10) *Upnayan* (11) *Vidyarambha* (12) *Samavartan* (13) *Vivah (Marriage)* and *Grihasthasram* (14) *Vanprastha* (15) *Sanyas* (16) *Antyesthi or Death*

'Gutani Rishi' was ritually possible on in 'Jatyang' mentions the fourteen Sanskar. In today's time, it is not possible even to perform the 16 Sanskar (rites). Most of Sanskar to day, are comes to completes with common traditions prevailing in the society. In Modern age all the Sanskar are incomplete 'Garbhadhan', 'Simantonayan', 'Naamkaran', 'Mundan', and Janu, and Vidyarambha, not in every caste but some of them and what ever used they are not following with the common rites.<sup>11</sup>

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<sup>11</sup> Page: 2. Gujarati ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

All about 16 Rites, 15, Sanskars are pleasant and joyful, and women could sing there, a songs with great joys, cheerful, but last and final reties is not joyful it has full of pain and sorrow and that is the Rite of Death.<sup>12</sup>

Folk song sung during 'rites-de-passage' perhaps constitute the major part of the 'North Gujarat's folksongs. Probably the number of song connected with the various ceremonies of marriage alone is more than half of number of songs. Shashtra prescribe a large number of Sanskars (Rites) to be performed at particular stage of life, but now-a-days only five are used as birth, Mundan, Yagnopavit, marriage and death, among poor and lower caste people there are observed. These are Birth, Marriage, and Death. Naturally, we have songs only for the ones that are actually observe among these also the songs connected with 'Birth' and 'Marriage' are most popular.<sup>13</sup>

Sanskar song or songs of the rites related with childbirth – Namkaran- 'Shasthi'[sixth day of the child] - Vivah (Marriage) these are the family ceremony and they invite other to share there enjoyment and happiness. These Sanskars have their particular identification that only women are participated in singing. This is the ceremony of women only. Male occupied the responsibilities of financial and social matter. Therefore, we can say that our folk tradition and oral tradition still live because of women only.<sup>14</sup>

Folk songs are the larger media for women to express her without any hesitation obviously; they can convey the massage through their poetry and songs. They find the happiness from the every corner of pain, we can watch them in the songs of life cycle, and it proves by the compositions of oral tradition of life cycle. 'Halarada' (cradlesong), and

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<sup>12</sup> Page: 85. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

<sup>13</sup> Page:36. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>14</sup> Page:28. Kumauni Lokgeet Tatha Sangeet Sastriya Parivesh. By: Dr. jyoti Tiwari

‘lodan-palan’ (to take care of child an every step) the centre point is only child, but at the end we found ‘the mother’, sister, and Grandmother. ‘Gurivrata’ ‘Jagran’ ‘Marriage’ ‘Navratri’ ‘fair’ ‘Vratta’ [vows] and death song (Marashiya) all these songs have sung by the women, all songs are represented the inner feeling of women.

Male does not have any songs to express his feeling in the ‘rites de passage’.

There are exceptional cases in Gujarat’s Sourashtra region that there is ‘Bhopa Rabari’ caste. They only sung the marriage song on their marriage function.<sup>15</sup>

Researcher remark that women sing all these songs in groups and only in the social functions, or ritual ceremonies, family functions. However, on the stage male singers have been performing any type of songs. Nevertheless, it happens only at the professional level at the ‘Dayro’ programme. After all, it is professional performance; it has no aliveness but more hypocrisy.<sup>16</sup>

Then why male avoid expressing themselves in folk life due to tradition or what, reason is simple that in the social life and, especially in the Hindu Social structure based on male power and the almost dominate the women socially, mentally and physically. He is in the power so he has no any complain against society, but women have, she suffered much at the every stage of life and she exploited at the every step of life so they have the enough reason to complain and express, themselves. They have the traditions, songs and festival so they express fully.

Male accept their responsibilities to take-care of family, and gave them the enough shelter by economically and socially, male settle down the rules and regulations of the society.<sup>17</sup>

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<sup>15</sup> Page: 222. Gujarati ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

<sup>16</sup> Page.1 Field research work by. Researcher

<sup>17</sup> Page: 222. Gujarati ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

#### **4.2.1: Garbhadhan:**

Impregnation (conception of an embryo) after the marriage and before the pregnancy male should fulfil the 'Nandi Shraddha' and pay the six 'Ahuti' (an offering in to a sacrificial fire) to Lord 'Vishnu' and 'Prjapati'. He must drink the juice of 'Durva' (A kind of sacred grass) by his nose three time touch the 'Yoni' (valve) with 'Durva' and he must drink the juice of 'Aswagandha' (A herbal Medicine) by his right nose. Then he may intercourse with his wife. This ritual carried on the first night of marriage. He may be the father of male child.

After the intercourse male must take bath, or wash his hands, legs and organ three times, then he become pure, but woman always pure after intercourse, but not man.<sup>18</sup>

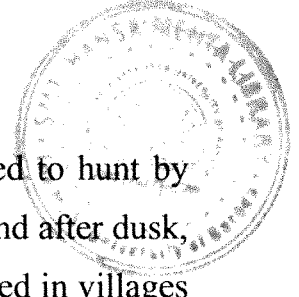
People generally understand the causal relationship between sexual intercourse and conception. However, they also realize that more sexual intercourse does not necessarily lead to conception; therefore, they consider children the gift of God. Therefore, generally sat if only coition were enough for conception, no woman would remain barren. In pregnancy is generally knows to have occurred as soon as a woman misses her period in its normal time. Beside people, believe that when a woman conceives, she feels slothfulness in her body, heaviness in her thighs, and a little headache. She also feels like vomiting. A great desire to taste sour things like pickles develops in a pregnant woman, some woman desire to eat small pieces of earthenwares. As the pregnancy, advances the nipples of her breasts develop and become yellowish.

##### **4.2.1.1: Taboos after Garbhadhan:**

A woman in her pregnancy s required to observe certain taboos. A woman in the advanced stage of her pregnancy is not allows to lift a

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<sup>18</sup> Page: 162.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989



heavy weight. She should avoid, the places, which believed to hunt by evil spirits. She does not go alone out of her house at noon and after dusk, in order to avoid evil spirits, still this believes strongly applied in villages of 'North Gujarat'.

They are also believe that a woman during the eight month of her pregnancy should not cut her nails and should apply 'Kajal' (soot) to her eyes plating of hair is also forbidden at this stage of pregnancy. It is believed that plaiting of hair would make the child's head pestle like, applying kajal would make the penis of the child black and nail cutting would deform the child such references regarding taboos related to pregnancy are also available in 'Padma-purana'.

People believed that pregnant woman avoid looking at the reflection of an eclipse. It is believes that seeing an eclipse by a pregnant woman creates squint in the eye of the child in the womb. For a pregnant woman sleeping during eclipse is also prohibited in villages in order to avert the evil effects of the eclipse she also distributes boiled wheat to five households.<sup>19</sup>

Pregnant woman should not ride on horse, elephant, should not climb hills and multi-storey building, should not work hard fast walking, journey by train. Do not sit on ashes, wooden pestle, and a mortar (khandani). Do not dive in water during taking bath. Do not sits in empty house and under the tree avoid quarrel, hot meal, evening meal, cold meal, sour meal, cold meal, heavy food, also avoid intercourse, blood, sleeping in day time, awaking late night, do not speaks bad words, do not laugh loudly. Untied hair, feel sorrow. These all should avoid for the pregnant woman. Then what she should do during the pregnancy is as, Be pure write hymns, (Mantra) use the sandal wood, and chain of flowers, to stay in meat and clean house, make a charity keep harmonious relations

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<sup>19</sup> Page: 69. Folk Culture and oral tradition By: Shrivastava

with her elders and makes them happy. Used turmeric, saffron, soot, the hair, eat rice, and wear auspicious ornaments. She must avoid the journey at the month of fourth, sixth and eight during pregnancy, probably in the month of 'Ashadha' as 'Hindu' calendar, or during the rainy season.<sup>20</sup> These Sanskaras has importance in folk music it is for society. However, it is valuable and important for the pregnant woman that what she have to do and what not.

Garbhadhan (pregnancy) is the sign of arrival of newcomer in family and this will joyful moment for whole family. It is a prestigious moment for pregnant woman, because all the way her last desire to be a mother of child. In addition, rest of family is wants the same. If she failed to be pregnant within short period, she is blotters as 'Vanzian' (Barren). This word is insulting the inner side of woman much. Barren is a blemish and she disrepute from society and family. We know our Indian society is a male dominant. Women are always exploits by male and society, and by her mother-father and family or close relatives.

Society also believes that every thing is in God's hand and He will only satisfy their desires. In addition, they surrender themselves to the God. In 'North Gujarat' 'Randal' or Rannade is the Goddess of childbirth, They believe that by her blessing, woman would be pregnant soon 'Randal' is wife of lord 'Surya' (sun) folk people and elite people both are worshiped 'Randal'.

It is the main difference between the neighbour region like 'Rajasthan' 'Marwad' Maharastra and other upper part neighbour 'Sindha' 'Punjab' and Madyapradesh and far region like Uttar Pradesh, Himachal Pradesh', Orrisha and Bengal. They have not the provision of childbirth Goddess like 'Randal'. It is only the excellence of Gujarat. Folk songs about 'Randal's' are only found in Gujarat region.

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<sup>20</sup> Page: 180.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

#### 4.2.2: Pusavanan Sanskar (Rite) and Anavlobhan Sanskar

This sanskar have been fulfil during the pregnancy of 2nd Month, 4th, 6th, at the 8th month or with the Simantonayan sanskar, on the male 'Nakshatra' like 'Pushya' 'Sravan' 'Hasta' 'Punarvashu' 'Mrugshirsha' Abijit, Mul, 'Anuvadha' and 'Aswini'.

Pusavanan and Anavlobhan sanskar should recite together because both are the sanskar (Rites) for 'Garbhadhan' and it would be repeated with every an embryo (Garbha) But Garbhadhan and Simantonayan sanskar has been done once only, because this both are the sanskar for woman not for an embryo. Pusavanan and Anavlobhan sanskar fulfil by only woman's husband or by her brother-in-law in the absence of her husband.<sup>21</sup>

Actually this sanskar (Rite) are related to impregnation 'Sanskar' not woman's sanskar' The main objective being this sanskar is giving a form of child in womb, it may be the male-child or female child, It is not clear up to four month before the symptoms of it can be inferred the process of this sanskar soul be completed. This sanskar is with the concept of making the child in womb strong and healthy, not with the concept of changing or turning it in to a son. Giving the birth of son is considers lucky; as son has, gives the most importance in Indian society. They are believes that male child only generate the generation of their family, not by the female child. Main motif behind this sanskar is a desire of male-child and it might be continuing at any pregnancy-2nd, 3rd or fourth. Pusavanan and Anavalobhan are the pure religious ritual but Simantonayan is both ritual and folk rite. So the songs of 'Randal' are connected with Simantonayan Sanskar (Rite) Pusavanan and Anavalobhan sanskar recite religiously<sup>22</sup> at the month of 2nd or 3rd after impregnation, one can choose the 'Aswini' 'Mrigshirsha', 'Pushaya',

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<sup>21</sup> Page: 178.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>22</sup> Page: 3. Gujarati ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

‘Hasta’, ‘Purvabhadrapada’, ‘Uttarabhadrapada’, ‘Mul’, etc. Male Nakshatra and moon sings 5th to Dark-Moon (Krishna paksha) fifth are considered.<sup>23</sup>

#### 4.2.3: Simantonayan Sanskar:

Simantonayan sanskar is performs with the ‘garbha’ (an embryo) of six or eight or nine months object of this sanskar is the development and efficiency of the born child. It is the sanskar of firs pregnancy of woman. It is the border of full satisfaction of married life of woman, and it is her hearty desire and last dream to be a mother. So naturally, she becomes happy on this sanskar.<sup>24</sup>

Simantonayan Sanskar performed at the month of fourth, fifth, eight, or ninth after the pregnancy. If child born without this sanskar. Then woman can fulfil that sanskar after the birth of child it would be accepts by scripture. In ‘Sastras’ ‘Paxa’, ‘Tithi’, ‘Var’ (Day) and Nakshatra are the same as ‘Pusavanan sanskar’, It is only accusation for ‘Katyayano’ scats, they believed that this sanskar is only for an embryo, so it should be repeat with every pregnancy. Simantonayan Sanskar has done only by husband of pregnant woman.<sup>25</sup>

This sanskar has wildly accepted in all over Gujarat with named “Kolobharavo”. It is brief but meticulous ritual, which is performs in the first pregnancy only in all castes of ‘North Gujarat.’ On an auspicious day, the pregnant woman, wearing fine ornaments and new cloths accompanied by her husband’s relatives and neighbours in the main room, sit on the ‘Bajath’ (small wooden table). The couple pours ‘Ghee’ in to fire (Yagna or Havan) and warship the raising flames; women sing a song on this occasion. Womens puts coconut in her ‘Kholo’ [leap] and other women are blessing one by one and gifted money to her. After the ritual ceremony, the pregnant woman visited door to door, and all women

<sup>23</sup> Page: 22. Jyotisah Sastra Pravesh. By: Jyoti Bhatt.

<sup>24</sup> Page: 3. Gujarati ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

<sup>25</sup> Page: 180. Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

and elders blessing her and her companions sing songs. This is the see off ceremony, after that her husband gone with her at her father's home. Now she has to stay at her father's home up to 3 month, after delivery one and half month. It is believes that first delivery should be at her paternal home. Therefore, she can rest more and less hard work.<sup>26</sup>

The purpose of 'Sanskars' is partly superstitious and partly practical. People are believed that woman in her pregnancy is subject to attacks by the evil spirits; therefore some rite should be performed to ward them off. The religious intention of the 'Sanskaras' (rites) is to bring prosperity to the mother and for the long life of her unborn child.<sup>27</sup> At her father's home, she can avoid hard work and working under the supervision of her mother because both have a great attachment and avoid the intercourse with her husband, it would not possible if she stay with her husband.

The worship of 'Randal' is important in Gujarati family at their every auspicious occasion with 'Pusavanan' or Anavlobhan, 'Simant' or marriage, 'Upnayan' Randal is the Goddess of, or Marriage or 'Upnayan' 'Randal' is the Goddess of child and child saver. Only she can remove the blemish barren.

'Simant' is not only a ritual rite but also a folk people's Goddess of destiny. 'Randal' is the wife of sun<sup>28</sup> in Gujarat, 'Simant' is also known as 'Agharani' or 'Kholobharvo'.<sup>29</sup>

The worship of Goddess 'Randal' is a favourite 'Vrat' [vow] with Gujarati women. A bower is erects for the instillation of the Goddess, and a 'Bajath' (a small wooden table) is placed therein. A piece of fine cloth is spread on the 'Bajath' and a figure is drawn (called 'Yantra') in seeds of corn. A 'Kalasio' (a bowl of copper) with a coconut on it, is place over

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<sup>26</sup> Page: 69. Folk Culture and oral tradition By: Shrivastava

<sup>27</sup> Page: 70. Folk Culture and oral tradition By: Shrivastava

<sup>28</sup> Page: 4. Gujarat ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

<sup>29</sup> Page: 22. Jyotisah Sastra Pravesh. By: Jyoti Bhatt

the figure. The coconut has two eyes painted on it in black. Collyrium and a nose in red lac, and is decorated with rich clothes and ornaments to represent the 'Goddess Randal', ghee, lamps are kept constantly burning before the four, three consecutive days and nights. An invitation is send to the neighbouring women. They bring offering to the accompaniment of melodious 'Garaba' of 'Goddess' 'Randal'. Sometimes if child is ill or some misfortune is apprehended 'Gorani' (i.e., a certain number of unmarried girls) is and un-widowed women, are invited to a feast but widowed could not participated in ritual ceremony of Goddess 'Randal'. Neighbours and relatives are invites for a feast in honour of 'Goddess Randal',<sup>30</sup>

'Randal' is essential Goddess of Gujarati people, their marriage ritual, or 'Simant' ritual, or 'Janoi ritual, Goddess 'Randal' would be there, 'Randal' is not only Goddess for son, but also essential in other Gujarati folk rituals and religious rituals. 'Randal's main pilgrim is in Sourashtra region of Gujarat, it is 3 K.M. far from 'Dhola' Junction, at 'Dadava' village. She is also famous as "Dadavani Datar" There is numerous songs about 'Randal'.

*Parodhiye Parbhat veli utha re Rannade*  
*Dham-chham valona-valova re Rannade*  
*Chham-Chaun Makanya utaru re Rannade*  
*Dahi ne dudha mara Bittubhai pirashu,*  
*Khati chhash jadho Rotalo vahuvaru ne*  
*Pirashu.*<sup>31</sup>

"I am waking-up early in the morning Churning curd, with musical sound, Nice butter would produce around Milk and butter for only my Bittoo, Sour butter-milk and thick bread for his wife."

<sup>30</sup> Page: 49. Folk lore of Gujarat: By: AMT Jackson & R.E. Enthoven

<sup>31</sup> Page: 150. Gujarati Lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

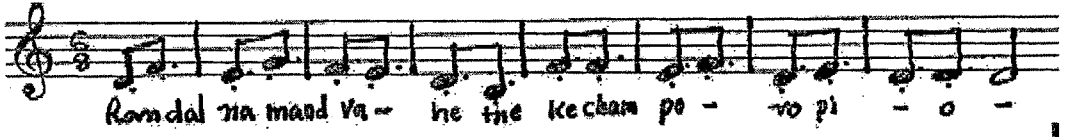
People singing and joking while the work, and this the true picture of village it could not be happened in city.

Another song for Randal is as, women wishing five male children and what they will do, and why they wishing this blessing? This is the main summary of this song given below:

*Randal Na Madha hethe champo ropio*  
*Kiyabhai vate dal, kiya vahu phul vine.*  
*Behcharbhai vate dal Lila vahu phul vine.*  
*Khola ma betho puttari, Randal ma ne arji kare, ek,*  
*appyo ne bijo apjo Randal ma ne charane name,*  
*Trja ni trushana thaye Randal Ma ne araji kare*  
*Chotho purave choke Randal ma ne araji kare*  
*Panche bhaio no Jodi Randalma ne charane name.<sup>32</sup>*

— There is a ‘champa’ tree near the Randal’s temple. Who is pulls down the branch, and collecting the flowers. Bhachubhai is pulling the branch and ‘lila’ vahu is collecting the flowers. They are wishing another son, and requesting for that and bow down to Randal’s feet. There after, they wishing for third son and request for it. Forth one would decorate courtyard. For that purpose, they are requesting for, and fifth figure is lucky, so all brothers would be regards on the feet of mother ‘Randal’.

These songs sung during the rites of ‘Pusavanan’ and ‘Anavalobhan’ and ‘Simantonayan’.



Definitely, it is not good sign to warship God or Goddess by fear. However, main aim of these rites is that the whole family get together and share their pain and happiness equally. These rites tide them closely and

<sup>32</sup> Page: 150. Gujarati Lok sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

the whole responsibilities of undivided Hindu families forced the women to carry out on her shoulder at her own risk.<sup>33</sup>

#### **4.2.4: Childbirth:**

A male childbirth, especially if it is a first time issue, is a matter of great rejoicing in North Gujarat's Hindu family. In addition, it is announced by beating a metal vessel or plate. Then a 'Dai' (midwife) is called to attend the child and its mother and to cut the umbilical cord, the child is bathed in hot water. The abdomen of the mother is pressed by hand so that placenta and impure blood may pass out. A small bundle of cloth is well tucked in the womb of the mother and tightly tied. Thereafter the confinement, room is cleaned and dirty things are thrown out.

The umbilical cord, the placenta and seven varieties of grains are buried together in the courtyard or might be buried in the confinement room by the 'dai' or family member. It is believed that if these are not buried and thrown out, dogs will eat them on account of which the child and the mother may fall ill or die.<sup>34</sup>

In the other region of the country, the women of neighbouring families are invited daily to sing to 'Sohar' or 'Jaccha' songs. These Sohar songs are not available in the 'North Gujarat' region because nobody else is allowed to touch them during this period. Gujarati people called it 'Sutak' there is no further ritual ceremony in the family or religious ceremony allowed during one month and one week so this is called 'Sutak' period. Mother and child cannot go out during this 'Sutak' period. Guests are allowed but will not eat any food of that house. After one month and one week all relatives will allow to visit the mother and child called it 'Ramadva avavun', they bring gift for child as their status in the family.

On the very first day of the child's birth, the grandmother put a ghee and honey with the help of cotton into the mouth of newborn child.

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<sup>33</sup> Page: 6. Gujarati Lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

<sup>34</sup> Page: 73. Folk Culture and oral tradition By: Shrivastava

This rite is known as ‘Galthuthi’ or ‘Ghuti’ this ceremony speaks of the high concern of the Hindus about the intellectual well being of the child, which they think their first business with it. Some regions known as ‘Ghuntidena’ or ‘kulladalana’ whenever child acts the mischievously or ineloquently then every asked him, that who was offered to drink you a Galthuthi’,<sup>35</sup>

#### **4.2.5: Jat Karma:**

If child is not born in ‘Mul’, ‘Jeyestha’ or ‘Vatipat’ Nakshatra (zodiac sign) then father of child bowed to his father and other elders, and then he allowed seeing his child’s face. After that, he must take a bath at river or at home, that time his face must faced to north. If there is no river near by than he can bath at home also to put down to gold in water first, weaker person could take a bath opposite fire. If child’s father out of station and as soon as he heard the news about child has born he must take a bath wherever he is. It is the same rite on born of female child. ‘Sutak’ is not attests to child’s father.<sup>36</sup>

Jat karma should be fulfilling immediately after the cutting of umbilical cord. If a child born in ‘Mule’ ‘Nakshatra’ then father should not see his baby’s face up to removal ceremony or religious ritual of Mul Nakshatra.<sup>37</sup> In addition, he should do the charity at the first; fifth, sixth and 10th day after child has born. During these days, they should not eat cooked food. Younger can also fulfil the ‘Jatkarma’ in the absence of child’s father, if child’s father suffered with dangerous diseases than he should not fulfil the ‘Jat karma’.

As soon as childbirth and cutting umbilical cord first ‘Nandi shraddha’ have been took place. ‘Nandi Shraddha’ could have done at nighttime also. After the umbilical cut, father has take the new child, and

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<sup>35</sup> Field research work. By: researcher

<sup>36</sup> Page: 183. Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>37</sup> Page: 22. Jyotisah Sastra Pravesha. By: Jyoti Bhatt

washed with water and put down in the mother's hand. Before this ritual, she should wash her right breast with gold water, and then she could feed her child first time. Father is drinking water and speaks hymns "*asya kumarasya*," then he has to do charity of gold, soil, cow horse, horse-cart, umbrella, flowers, bed, chair, house and golden ornaments, as per his status.<sup>38</sup>

If child is born in 'mule Nakshatra', it is believed highly evil in 'Hindu' families. They have been strongly believed that due to this reason this child will be the cause of his father or mother's death or his death, because 'Mul Nakshatra' is believed very impure in 'Hindu' religion. In the previous century, if child is born with 'Mul Nakshatra' his parents leaved him, e.g. 'Goswami Tulasidas' was also an abandoning by his parents and his 'Guru' 'Narshindas' had taken care of him. There is a ritual ceremony for the peace of 'Mul Nakshatra' and it should be offers as early as possible, after child's birth, whether it is male or female.<sup>39</sup>

#### **4.2.6: Namkaran Sanskar:**

Some scriptures is also suggest for 'Namkaran Sanskar' for the 'Brahmins' as the same time of 'Jatkarma Sanskar' on the 11th or 12th day of birth. For the 'Kshatriya' the day would be 13th and 16th. The 16th or 28th day have been desirable for the 'vaisya', 'shudra's have been on 22nd day or the end of the month. If the auspicious day have been followed them it is not necessary for 'Namkaran' sanskar to be performed in respect with the 'Tithi' holy 'Nakshatra' and Chandra. 'Vaidhruti' 'Vyatipat' 'Sankranti' (transition) eclipse, 'Amavasys' (No Moonday) and 'Bhadra' should be avoided for the Namkarm sanskar and if the 'Karmkal', is achieved 'Namkaran' should also avoided in the afternoon

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<sup>38</sup> Page: 183. Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Vajji Tripathi. 1989

<sup>39</sup> Page: 85. Lok Sahitya ki Bhumika. [Hindi] By: Dr. Krishna dev Upadhyaya

and might.<sup>40</sup> In the Hindu religious traditions name can be categories in four sections, name related to,

- (1) God:
- (2) Month:
- (3) Nakshatra:
- (4) Practical:

(1) Name of on God is as 'vaikuntha' 'vasudev' 'Hari' 'Yogish' 'Krishna' 'Anant' 'Acchyutta' Upendra, Madhav, Murari, Ram, Shankar etc.

(2) The month related name should be gives according to the month in which the person is born e.g. Kartik, Falgun, etc.

(3) Similarly of the 'Nakshatra' should be given the basics of the Nakshatra at the time of birth e.g. 'Revati' 'Rohini' 'Ashalesha' 'Tishya' 'Swati', 'Anuradha', often name the person 'Agnisharma', if born in the 'Kritika' Nakshatra. The 'Katyayano' is also followed the same tradition the name based a Nakshatra is only regarding or considerable. Only parents should know these names.

(4) The fourth category is practical base (Vyavharu). These names should begin with 'K' class of 'Sanskrit' alphabet, and they should be the third, fourth, or fifth 'Varnas'. The 'H' class the same any of the letters Ya, Ra, La, Va, should be the middle of the name, Ru, Lu, are not related to 'Varnas' or the sign of 'Visarga' it should be at the end. It could be base on the father, grandfather or great grandfather, different then the rival should reflect learnedness. If the male have end with 'Krut pralya' then it should be of even numbers of letters. Female should be the odd number of letters ex. 'Dev', 'Hari' etc.<sup>41</sup>

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<sup>40</sup> Page: 204.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>41</sup> Page: 205.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

If the above-mentioned characteristics are not existent, then the male name should have even and female should have odd name of letters. The name should have one common character e.g. Rudra, Raja, etc. If one wishes for fame, the name should have two letters, and for 'Brahmatej' the number of letters should be four. The letter 'Ra', and 'La' should be avoided at the end of the name. The "Apastamb Hiranyakeshi Sutra" is advised that the name should be begin with the 'noun' and end with the 'Dalata' (root verb) ex. 'Hirayada'.

The practical related name for the 'Brahmin' should end with 'Sharma' Pada or 'Dev pada'. 'Raj pada' should end with 'Gupta pada' and 'Datta pada' and lastly 'Das' at the end should reflect with name of 'Shudra' name. (Ramdas-Haridas-etc)<sup>42</sup>

In the Gujarat state' the Namkaran Sanskar is a different in a significant manner. The Brahmin decides about the 'Tithi' 'Grah' 'Nakshatra' and 'Rashi' (zodic sign) of the born child. The paternal 'Aunt' (Foi) is gives the child an appropriate name. In addition, this is the folk tradition of Gujarat.<sup>43</sup>

#### **4.2.7: Nishkarma Sanskar: (Nishkraman) First out Going**

'Nishkarma' Sanskar is out going ceremony of the child and the mother is performed on an auspicious day, generally after a month and a quarter, of the child birth, at dusk, she is accompanied by the women of her family and neighbourhood, goes to the well, and performed 'Puja' there. She is takes a round of the well and then they return home with singing songs,<sup>44</sup> they also visited 'Devsthan', where they both pay homage to the deity. This ceremony implies that after a certain period, the child must be takes out in the fresh air and from thence, the practice should be continues. She begins to take part in the household activities

<sup>42</sup> Page: 206. Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>43</sup> -4. Field research work. By: researcher

<sup>44</sup> Page: 79. Folk Culture and Peasant society. By: Indra dev

again. The child's world also widened. The child could be carried to any part of the house.<sup>45</sup>

'Anna prashan sanskar' and 'Nishkarm (Nishkraman) sanskar' both are performed together at the month of third, after childbirth. Moon month (Shukla Paksha) is pure for this ceremony. Krishna Paksha (without moon) is also pure but left last five days of that month. Thursday, Friday and Wednesday is fine. Aswini, Rhine, Riga, Pushya, Uttar, Hasta, Ghanistha, Shravan, Revati, and Punervasu are pure Nakshatra. (1) Nitya (2) Kamya.<sup>46</sup>

#### **4.2.8: Annaprashan Sanskar:**

On the sixth, 8th, 10th, or 12th months of the male child have been performed Annaprashan Sanskar. On 5th, 7th, or ninth months, 'Bij-'Tij' - 'Pacham' Satan' 'Teras' and 'Dasham' Tithes are pure for Annaprashan of female child Wednesday - Thursday - and Friday are pure. Several scripture are also suggests that Sunday and Monday is also pure for this ritual, Aswini - Rohini - Pusya - Mrig - Punervashu, Uttara Hasta - Chitra - Swati - Anuradha - Shravan - Ghanistha Shatbhisha and Revati Nakshatra are also pure for the Ann prashan sanskar. Some scriptures are also suggests that the birth Nakshatra should be avoided, because it is impure. Suggested 'Yoga' is also avoids during the Annaprashan Sanskar as, Bhadra - Vaidruti - Vyatipat - Gandd - Atigandd-Vraj- Shal- and Prigha.

On the Annaprashan Sanskar parents should be worship lords like Vishanu - Shiv - Moon - Sun and Dikpal (The guarding deity of a particular direction or space) Bhumi (soil) space and Brahmins. And then make a 'Payas' by curd Honey - and Ghee in the vessel made by bronze or gold and feed the child while he seated in his mother's lap.<sup>47</sup>

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<sup>45</sup> Page: 208.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>46</sup> Page: 209.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>47</sup> Page: 209.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

After the Annaprashan Sanskar, parents put the arms, (sword) pen - clothe and various things opposite the child, and watch that which thing is first touch or chose by the child, thus parents have decides about the interest of child and his character on the basis of child's choice. It believes that thing would be the profession during his rest of life.<sup>48</sup>

#### **4.2.9: Karmavedha Sanskar: (Ear piercing rite)**

Karnavedha Sanskar (ear-piercing rite) has been performs on the sixth, seventh, 8 h, and 10th or 12th months after the birth of child. 2nd, 4th, and 6th years are not suggests for 'Karnavedhan' for both male and female child. Third year is to be suggests it could be performs in month of 'Kartik' - 'Poush' - 'Chaitra' or 'Fagun' are suitable. Do not perform in the month of child's birth and avoid the 'Bhadra' and Chaturmas (Vishnu Shayan)

On Karnvedhan Sanskar, family should worship lord Vishnu-Rudra-Brahma-Surya (Sun) Chandra (moon) Dikpal (guarding deity of particular direction or space) 'Aswini Kumar' - 'Saraswati' - cow - Brahmins and 'Guru'. After the warship, take an eight finger long needle (8 ") as measuring of child's eight fingers, and make a sign with liquid of sealing - wax (leach) on ear. For the male child first piercing his right ear then left, for female child first piercing on her left ear then next right ear. Different types of needle are suggested for the different castes, e.g. Golden needle for the 'Rajputra' (Kshatriya), Silver needle for the Brahmins and 'Vaishyas', and iron needle for Shudra caste. A hole must be transfer the sunbeam. To seeing, the child without ear piercing would be destroyed previous religious assets. No folk-song has been finding for this occasion in the region of North Gujarat.<sup>49</sup>

#### **4.2.10: Upveshan Sanskar: (cause to sit on earth)**

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<sup>48</sup> Page: 209.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>49</sup> Page: 209.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

The upveshan sanskar (To cause to sit on earth) have been performs on the 5th month of child, and considers the Tithi - Nakshatra - and day as the Nishkarm Sanskar. It is also considerable the power of planet Mars.<sup>50</sup> Worship earthen God and Brahmins during the Aswini Rohini - Mrigshirsha - Pusa - Uttar Falguni - Hasta - Anuradha - Jyestha - Uttarshadha and Uttarbhadrpad Nakshatra. These are the auspicious Nakshatras are propitious ness.<sup>51</sup>

#### **4.2.11: Mundan Sanskar: (Tonsure Rite)**

Mundan Sanskar (Tonsure rite) is also known as 'Choulkarma' Sanskar 6th, 8th, and 10th months are best for the male child and 5th, 7th, and 9th, 11th month are best for the female child, It would be perform on the 1st, 2nd, 3rd or 5th year of the child's birth or perform on the occasion of upnayan sanskar.<sup>52</sup>

Mundan Sanskar (Tonsure rite) has been performs on after the first, 2nd, 3rd, or 5th year of child's birth. On the other hand, performs with Janeu Sanskar (upnayan sanskar). Otherwise, follows as per family traditions; - Falgun - Vaishakha - and Jyestha months are auspicious. Mundan Sanskar should be avoid on the moth of child's birth, also avoid 'Adhikmas' (an additional thirteenth month coming every year of the 'Hindu' almanac). Moon half of a lunar month (Shukla paksha) are also auspicious Dark half of a lunar month is also auspicious just leaved last five tithes (Krishna Paksha) of the month. Bij-Tej-Pacham - satam - Dasam - Agiyarash this are best for 'Mundan Sanskar' Ravi- Som - and Sani [Sunday- Monday-and Saturday] these days are considerable for the four castes, as Ravi (Sunday) for Brahmin's son (Monday) for Kshatriya and Sani (Saturday) for visa and Shudra caste. Monday is the auspicious in the half of a lunar month (Shukla paksha) Nakshtras are the same as suggested in karnavedhan sanskar but Anuradha - Krutika - Three Uttara

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<sup>50</sup>Page: 21 joyotish Sastra pravesha By Jyoti Bhatt

<sup>51</sup> Page: 22. Jyotish Sastra Pravesha. By: Jyoti Bhatt

<sup>52</sup> Page: 23. Jyotish Sastra Pravesha. By: Jyoti Bhatt

- Rohini and Magha Nakshatra have been avoided it would be the cause of reduce life of child. If Jupiter (Guru) planet is in lion sign is also avoid.

Mundan Sanskar should not perform at once in blood relation like brother and two sisters. It is permits in case of different mother. Mundan Sanskar should perform without hymn in case of female child and Shudra caste. It is remarkable that mundan sanskar is not performing in female child in the present days.<sup>53</sup>

It is one of the ancient Hindu Sanskar. It is consisted mainly in the ceremonial shaving of the head of the child often it is celebrated at some sacred place, not at house people belonging to the North Gujarat they often go to Devi (Goddess) of 'Ambaji' or Bahucharji or at the place of their homely Goddess's (kuldevi) place. On returning from these sacred places, a feast is gives to neighbour and relatives.<sup>54</sup>

'Mahakavi Kalidas' had mentioned the 'Mundan Sanskar' in "Raghu Vansham" Mundan Sanskar is also known as 'Chulakarm' in Sanskrit literature. Goswami Tulsidas had also depicted in the 'Ramchritman's that 'Mundan Sanskar' of 'Rama', was also performed by 'Maharishi Vasistha'.<sup>55</sup>

This 'Sanskar' is essential for all Brahmins cast. It is clearly mentions in the Vedas, that all in the 3rd-5th years of the child's age should remove hairs from the head. It is performed as ritually and folk or popular practice.

In the North Gujarat region people from the other castes are also performed this sanskar as a 'Manta' (Religious vow). They have fulfilled the pledge at the age of five at the sacred place of their 'Kuldevi' (family Goddess). Hymns are performs by Brahmins and hair cutting ceremony have been performs by Nai (Barber). They have also invites their friends

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<sup>53</sup> Page: 212.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>54</sup> Page: 37. Folk Culture and Peasant society. By: Indra dev

<sup>55</sup> Page: 88. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

and relatives to share their 'Manata' (Religious vow). On this occasion female sings a songs known as 'Jalaria' (Zalaria).<sup>56</sup> Folk people knows this sanskar as 'Babari utravavi'

#### 4.2.12: Upnayan Sanskar or Jeneu Sanskar: Vidyarambha Sanskar:

'Janeu' upnayan, Yangnopavit, Upviti, all have the some meaning Upnayan mainly the religious rite but people have also the songs about upnayan. After this rite child is be able to study " *upniyate guroho samipam pracyate aneneti upnayanm*" from the encient age this custom is related with study or Vidyarambya' As soon as the Upnayan rite over child have to stay with 'Guru' for further study of scriptures and Vedas. Moreover, there he has to stay up to his marriage age. In addition, there at the 'Ashram' (Gurukul) he has to follow the rules and regulations of Ashram strictly. 'Celibacy' is the prime value in the Ashram (school), because it religious vow for all students in Ashram, So upnayan also known as 'Vratibandha' after this Sanskar child known as 'Upviti'.<sup>57</sup> It is only after the accepting of 'Uangopavit' then man gets the right to performe 'Upasana' and other religious rites or 'Yagnas' etc.

'Upnayan Sanskar' and Vidyarambha Sanskar both are connect with each other. As soon as the Upnayan Sanskar fulfilled and Vidyarambha Sanskar was starts.<sup>58</sup>

It is very essential for the Brahmins but also suggested for the 'Khastriya and 'Vaisya' "*janmana jayate shudraha sanskarat dwij ucchyate*" Human born as Shudras (impure) but rites were (sanskars) transformed him in to Brahmins (pure).

According to 'Manu', Upnayan suggested for Brahmins at the age of eighth, for Khastriya at the age of 11th, and at the age of 12th for 'Vaisya'.

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<sup>56</sup> 5- Field research work. By: researcher

<sup>57</sup> Page: 83. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

<sup>58</sup> Page: 15. Bhojpuri Lok Sanskriti. By: Krishna Dev Upadhyay

‘Kulgura’ has processed Upnayan rites or Brahmin He has given the cotton threads to wear and practice before processing, a day earlier. It is known as ‘Gobar Janea’ and child fasting on the day of the ‘Janeu’ ceremony.<sup>59</sup>

‘Janeu’ is made from cotton thread, and wear it on the left solder crossly to right thigh, un-married person can wear only three thread, and married person wear six thread of ‘Janeu’, still all Brahmins have performed one ritual strictly that whenever they used urinal the defiantly hangover their ‘Janeu’ on their right ear. It believed that ear is the space and it keeps the ‘Janeu’ pure during impure activities.<sup>60</sup> ‘Gurgrishi’ is suggests the ‘Maha’ to ‘Jeyasth’ are the best five months for upnayana sanskar. Vasant Ritu for Brahmins and Grishma Ritu for kshatriya and Sharad Ritu are considers for vaishya. Kulguru have sermon the ‘Gayatri’ hymn to the child and then he become a ‘Diwij’<sup>61</sup>

#### **4.2.13: Samavartan Sanskar:**

‘Samavartan’ have been performed after the child completed his study successfully at the ‘Ashram’ or ‘Guru’s’ place. Child had been spent his twenty years at Guru’s place for studied about scriptures, epics, and ‘Vedas’ and earn good knowledge. It is welcoming ceremony for him at his paternal home. He have to leave Ashram’s cloths or uniform like ‘Upvastra’, ‘Kopin’ and ‘Khadau’ now he is free to wear usual dress as common people like ‘Dhoti’ and ‘Kurta’. His “celibacy vrat” have been finished now he can marry. ‘Samavartan’ is a sign that he finished his first Ashram successfully, of the four ashrams like (1) Brahmacharya Ashram (celibacy) (2) Grihasthasram (3) Vanprasthasram (4) Sanyasasram.<sup>62</sup>

#### **4.2.14: Vivah Sanskar:**

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<sup>59</sup> Page: 83. Bhojpuri Lok Sanskriti. By: Krishna Dev Upadhyay

<sup>60</sup> 6- Field research work. By: Reasearcher

<sup>61</sup> Page: 215. Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

<sup>62</sup> Page: 84. Bhojpuri Lok Sanskriti. By: Krishna Dev Upadhyay

#### **4.2.14.1: Marriage in Hindu religious scriptures**

There are eight types of marriages as considered by Hindu religion in Hindu scripture as is

- (1) Brahma (2) Daiva (3) Aarsha (4) Prajapatya  
(5) Ashur (6) Gandhava (7) Raxasha (8) Paishachik

##### **4.2.14.1. (1) Brahman Vivah:**

Appropriate bride groom is selected by the ritual ceremony and marriage that girl by established religious rite as according to scripture, are known as “Brahma Marriage”

##### **(2) Daiva Vivah:**

When the young Brahmin is performed ‘Yagna’ (is a ceremonies performance of benevolence) for the sake of family and that performer is selected by the family for the marriage of their daughter, this type of marriage is known as “Daiva Vivaha”.

##### **(3) Aarsha Vivah:**

Marrying a girl on the exchange of two cows and two bullocks, family donate their girl for the marriage, it is knows as. ‘Aarsha Vivah’

##### **(4) Prajapatya Vivah:**

Without any exchange, but there is one condition is put by the family of girl. They take promise from bridegroom that he would be provide and fulfil all the rules and regulation of ‘Grihasthashram’ only with their daughter and he would not be marring other women or not to be a ‘Sanyashi’ (a monk) until his wife is alive, is known as ‘Prajapatya vivah’.

##### **(5) Aashur Vivah:**

Marriage in similar or same caste on exchange of wealth is knows as Aashur Vivah [So today’s dowry system consider in this type of marriage]

#### **(6) Gandharva Vivah:**

When the marriage is performed by reciprocally understanding by only bride and bridegroom, and without the blessing of their family, is known as 'Gandharva Vivah', These type of marriage is well known now a days as 'Prem lagna' or 'love marriage.'

#### **(7) Raxasha Vivah:**

Kidnapping and marrying a girl with tyranny is known as Raxasha vivah (Demon marriage)

#### **(8) Paishachik Vivah:**

Kidnapping the girl and cunningly marrying with her is known as Paishachik vivah (Monstrous marriage)

Thus, we have the eight-category of the marriage declared by Hindu scriptures and religion. From Prajapatya to Brahma is best. One by one and from Ashur to Paishahic are knows as mean one by one.<sup>63</sup> Vivah sanskar is the entrance gate of 'Grihasthasram' after the marriage he is knows as a 'Grihastha', marriage is an end of his "Bramacharyasram" (celibacy)

#### **4.2.15: Vivah Sanskar: [Marriage]**

Broadly, speaking marriage may be define as a socially sectioned sex relationship involving two or more people of the opposite sex, whose relationship is expected to endure beyond the time required for gestation and the birth of children. For Hindus, marriage is a sacrament, which includes the observance of many rites. The way these rites are observes at the bride's as well as the bridegroom's house: in the reference of North Gujarat, has been discussing here.

In the North Gujarat formally the 'Nai' (Barber) and the 'Pandits' were sent to look for a suitable boy for their girl by the higher caste people, the lower caste people were not utilizing the services of the 'Nai'

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<sup>63</sup> Page: 270.Dharma Sindhu. [guj] Trans. By: Shastri Kanji & V. Valji Tripathi. 1989

(Barber) and the 'Pandits' for this purpose. Now in the North Gujarat the father or the other elder members of the girl's family make initial arrangements for the marriage through friends or relatives.

Hardly a decade ago, among the low and non-cultivating caste of North Gujarat such as Chamar - Bhangi - Harijan- Dhobi - Daraji etc. and among the Vankar of North Gujarat it was the duty of the boy's father to search a bride for his son. However, now a day in most case the girl's father looks for a bridegroom for his daughter. Among the low and the un-cultivating caste of North Gujarat, the marriage age of boys and girls varies between 16-22 years. Among the higher castes of North Gujarat, usually the mother of the girl puts increasing pressure on her husband to look for a suitable match for the daughter.

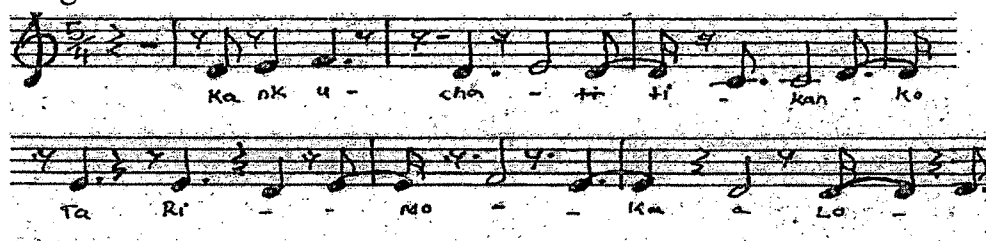
Among the higher castes of North Gujarat a careful scrutiny is made regarding the appearance, personal qualities, educational qualifications, economic states and the family back ground of the boy. Among the low and cultivating castes of the North Gujarat except landholding and most considerable is job in Government sector, all other characteristics are not taken in to consideration seriously. However, among all the castes of the North Gujarat, the father of the girl always tries to marry his daughter in a better family than his. Previously among all the castes of North Gujarat, boys and girls are not consulting about their marriage and they do not meet their spouses before marriage. Now a day the position has changed. However, the higher castes people of North try to find out the character, appearance, and background of the girl's family. They are more particular about the horoscopes of the boy and girls so that they may know whether the boy and the girl will mutually be compatible or not.

#### **4.2.15.1: Sagai (Engagement)**

In the Gujarat region when the father of the boy and that of the girl agree to marry, the boy with the girl 'Sagai' ceremony (Engagement) is

performs generally at the boy's house in the presence of both parties' relatives. The Pandit or Brahmin officiates at this ceremony.<sup>64</sup> The girls relatives brings shrifal (coconut) and one rupee given to boy and 'Brahmin' makes an auspicious mark on forehead of the present members on this occasion, and girls representatives present some money to boy.<sup>65</sup>

After this ceremony astrological sign under which the prospective spouses were born, the phase of the moon etc. are discussing and the Pandit makes astrological calculations or Brahmin to find out suitable day for carrying out other ceremonies connected with the marriage and fix the auspicious day for the marriage as convenient for both the family. The boy's father represents the 'Daxina' (money) to the Brahmin. In addition, as per Brahmins dates they settle down the marriage invitation card (kankotari) and read in the presence of both parties. In the evening a small feast is arranging for the representative of girls side-women sing songs on this occasion.<sup>66</sup>



#### Rhythm: Deepchandi – 14: Beats

1	2	3	4	5	6	7	8	9	10	11	12	13	14
Ta	tin	-	ta	ta	tin	-	Dha	Dhin	-	dha	dha	dhin	-

'Kankotari' means an auspicious invitation card for marriage ceremony for both sides. Their first kankotari is given to there kuldevi or Devata next to their Guru. At this occasion Pandit writes the day, date, 'Tithi' ( a luner day) and his astrological calculations on a piece of paper

<sup>64</sup> Page: 86. Folk Culture and oral tradition By: Shrivastava

<sup>65</sup> Page: 29. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

<sup>66</sup> Page: 87. Folk Culture and oral tradition By: Shrivastava

before five elderly persons of girls caste and village then 'kum kum' and rice are sprinkled over the letter, this kankotari is only for Guru and Kuldevi or Devata, then they send it by post to other relatives.

Hardly a decade ago, they were gave the list of their relatives to Brahmin and the Brahmin convey the kankotari face to face their relatives by travelling village to village. Because there were, no printing press to print invitation card and it is lousy job to write kankotari by hand, so they just make a list of their relatives and send it through Brahmin and Brahmin gets good reward for his service. Now a day the position is very different.<sup>67</sup>

#### **4.2.15.2: Ganesh Sthapana:**

On the marriage ceremony 'Ganesh Sthapan' 'Mandap' and Graha Shanti are the sequence of marriage events and 'Moyarun' and 'Chori' are the religious ceremony. More then 30 rites are include in the marriage ceremony and almost of them are folk rites. (1) Kankotari (2) Prabhatiya (Morning songs) (3) Ganesh Matali Goramati (4) Gotraj or Varadha (5) Mamerun (6) Pithi (7) Grah Shanti - Santak (8) Mandap Sthapan (9) Goar (10) Vadi (11) Sanji (12) Fuleku - Varghodo-Varyatra (13) Ukaradi (14) Jan Vidai (15) Samaiu (16) Alava - Chalavu (17) Toran - Varponkhanu (18) Mayarun-Hasta-Melap (19) Chori (20) Kalavo (21) Telsinchan - Bhanie besadavun (22) Paheramani (23) Ma-Matalu (24) Kum-kum Tapa (25) Kanya-vidai (26) Var-vadhu, Ponkhanu (27) Mindhal-cheda-chedi chodava (28) Ganesh-Gotraj puja (29) Kaudi keida (30) Dabshaiyasnan (31) Anu, etc.

It is observed that marriage rites might be little different due to region, education, and castes varieties, of North Gujarat. The songs connected with marriage are very numerous and have great variety. There are about a score of ceremonies connected with marriage, both on the

brides and bridegroom's side and there are special songs for each of these marriage ceremonies very somewhat according to castes and locality. Marriage songs have been singing throughout the period of marriage ceremonies (In some places called 'Lagan'). Which begins from the 'Sagai' (betrothal), but in fact singing starts even before the 'sagai,' after the formal settlement of marriage? Although songs have not been use the proper names of the bride and the groom it is base on "Sita" or "Gauri" is used in place of the name of the bride and "Ram" or "Shiv" for that of the groom.<sup>68</sup>

Hindu marriage ceremony is nothing without songs. They have 30th different types of songs for the marriage ceremony, each one has their own importance, and every moment is strongly connect with the folk-rites. Folk-songs as on the events of 'Kankotari' 'Ganesh Sthapana' 'Matichak' - 'Mala aropan' - Pos - Varaghodo - 'Fuleku' 'Jan prasthan' 'Samaiyu' Toran- 'Monyarun' 'Hastha Melap' 'Chori' Keshgunthan' 'Thapa' 'Devdarshan' 'Kanya vidai' 'Gotraj Kaudi kaida etc.

First written documents about marriage ceremony have been finding of 'Rishabhadev'. Dr. Harivallabha Bhayani founded it. And it was written by 'Hemchandracharya' of 'North Gujarat' named "Trishasthi Salaka Purusha Charitra" It has the description about the marriage ceremony of 'Rishabhadev', this book had written in 9-10 century, and from that era to present day still we have the same marriage rites without any changing, we still found it in same frame.<sup>69</sup>

#### **4.2.15.3: Prabhatiya:**

Prabhatiya songs after the betrothal (Sagai) date of marriage were fixing and 'Kankotari' (invitation card) are distributing in relatives. Since the day of sagai, singing take placed daily at the bride's and bridegroom's house, songs are singing every evening and morning respectively

<sup>68</sup> Page: 38. Folk Culture and Peasant society. By: Indra dev

<sup>69</sup> Page: 31. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

‘Prabhati’ must sing before the sunrise. The ones sung in the morning are devoted to the gods while those songs in the evening to the ancestors. Even two women softly sing them. Apart from these, there are the songs that are singing in unison by all the women of the family and the neighbourhood.

The singing begins with the song of ‘Devi’ (the divine mother.) After this, songs about ‘Shiv vivah’ and ‘Parvati vivah’ (The Marriage of Lord Shiv and Parvati) are sung.

On the occasion of Marriage the host family have a lots of burden and lots of works, their relatives and neighbours are share their works, and it is starts from the early in the morning to the evening to late night, so they are singing while working and they forget the exhausted of hard work. During the break, they are sing sweet and melodious tune.

*“Suraj ug̃yo re Kevadia ni fanashe  
Ke vanala bhala vaya re...”*

Sun raising of the pod of fragrant plant and welcoming the morning.<sup>70</sup>



#### 4.2.15.4: Ganesh Goramati: [Sthapan]

Every Hindu families is starting their every auspicious event by the establishment of Lord Ganesh, He is the remover of every obstacles coming in the way of auspicious occasions.

<sup>70</sup> Page: 42. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

*Oza mati kyanthi lavyo? Kyan chikavi re*  
*Ganga manthi mati lavyo, dudhe chikavi re*

0 - za a - ma - ti - kaṇ -

thi - la a ryo - kaṇ - chi

- ka - vi - re - a -

‘Gotra’ mean certain families belonging from one person called an ancestor, or family belonging from one genealogy and they stay together as society. They are not permitting to marry in same family or ‘Gotra’ so Bride must be from another family or ‘Gotra’ (caste) may have their different ‘Gotra’. In addition, this wise ness justified by scientists. It is clear that several diseases are hereditary. If male of female both are out of ‘Gotra’ then possibilities are nil, to spread the disease in their children.

72 7- Field research work. By: Reasearcher

‘Gotraj’, marriage means to convert bride’s Gotra in to bridegroom’s ‘Gotra’ and this rite known as ‘Gotraj’- ‘Varadha’ or ‘Gotarado’.

On ‘Varadha’, this possesses known as ‘Varadha Bharavi’. Family select nine or eleven ‘Gorani’ (women) for ‘Varadha’, selected women are fasting on that day. At the mid-night, all are going to the potter’s house or well near by house. The procession accompanied by other women, neighbours, and family members. All the way, they are continuing singing. However, there are no special songs for this occasion. They filled up their pots from potter’s house or village is well and return to the home. The Brahmin establishing that pot in the eastern side of main room - Sister-in-law of bride or bridegroom are the main ‘Gorani’ and leader of the ‘Varadha’ procession.

#### **4.2.15.6: Mameru: - (Mosalu)**

The ‘Mameru’ brought by maternal uncle of bride or bride room at the both side, Clothes for bride or bridegrooms, ornaments, clothes for his sister and sister’s husband for the occasion of ‘Sanatak’ rite. ‘Mama’ (Mother’s brother) has a special place in his sister’s house. Therefore, ‘Mama’ and others have a special invitation for marriage without ‘Mama’ there is no charm in marriage. So on this occasion ‘Mama’ and his family received special treatment on the marriage as special guests. After the ‘Varadha’ procession, they went to the lodging place (where ‘Mama’ and their gests are stayed.) with drummer and Brahmin. While this procession, women singing songs, and family welcoming the ‘Mameru’ and buckets of clothes with an auspicious homage. The whole atmosphere is full of joy and blitheness. The Drummers beats the drums and women sing a songs about ‘Mameru’ many songs are found for this occasion.<sup>73</sup>

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<sup>73</sup> Page: 48. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

If woman have no brother or if they are poor, then the position of woman is obnoxious in the family. She felt alone when the festival comes which related to brother and sister. So many sad songs are finding for lonely sister in ‘Mameru’ and other folk festival based songs<sup>74</sup>

*Madi no chandalio ugyo ne hayryo athami re*  
*Madi na chaya re rahi ne jova tamari vaat*  
*‘Mamera’ vela vahi jashe re.... (G. L. Mala.1)*

‘The moon is rising and ‘Harani’ nakshatra has gone and how far I have to waiting for ‘Mameru’



This song have the unique rhythm probably not found in any folk music of world, it has composed in Tala: ‘Zaptal’ even not popular in classical music, and difficult to sing and play in this ‘Tala’ .Folk people doesn’t have the knowledge of the scripture of music but they sings comfortably in this ‘Tal’.

**Tala: Zaptal: 10 beasts**

1	2	3	4	5	6	7	8	9	10
Dhin	Na	Dhin	Dhin	Na	Tin	Na	Dhin	Dhin	Na
X						0			

<sup>74</sup> 8 Field research work. By: Reasearcher

#### 4.2.15.7: Mindhal Bandhan:

On the auspicious homage of the lord 'Ganesha', 'Mindhal' (one type of herbal fruit) have been teeing up on the Right wrist or bride and bridegroom at their home. 'Mindhal's Sanskrit name is 'Mandanfal' and it used as herbal medicine. If someone poisoned at the time rubbing the mindhal on stone, make a juice, and cause to drink to the victim. After wearing 'Mindhal' on a wrist bride or groom should not allowed to walkout beyond the 'Toran' (an auspicious garland) so they could protected from the evil looks.

#### 4.2.15.8: Pithi:

On the day of the 'Mandap ropan', (decorated square made by bamboos and coloured clothes on the auspicious occasion. Decade before Pithi rites were performs for three days ago before marriage, now days Pithi rite is performs on the day of the marriage. Pithi is one type of herbal medicine made from turmeric, Mung, Udada, oil and cent or perfume and fragrant root. Before the paste made from above materials called 'Pithi' by women rubs the marriage bride and bridegroom, women sing a song while rubbing 'Pithi'.

#### 4.2.15.9: Santak:

'Santak' is the rite for 'Grahshanti' before marriage Bride or bridegroom's Mother-father or elder brother and his wife have chose for this rite. They believed that their homage would be protected their occasion from the disturbance of evil things. So they pray to lord 'Ganesh' and Grahas (planets) for these intentions. Women singsongs on this occasion, their songs are full of joy and jocks; even they sung and jokes about Brahmin.

*Gor taru goli jevun pet*

*Gor chat-patio.*

Big stomach of Brahmin also the subject of laughing

*Khas chodi Khaste li khashi besa re*

*Mara bittu bhai lajavashe re*



On the rite Mother-father is seat besides for pay this homage then women sung that for mother, (She is always outsiders for the family of man) they song. She should not seat beside that man (used name) she may be shy to seat besides him.

*Avi rudi amablia ni dal, Sarovat ni pal*

*Kaho ne koyal kyan gyata re*

*Ame gyata Bettubhai n gher, rudi santak thaye*

*Jova ne ame tyan gya ta re*



On the bank of a lake, there is a branch of a mango tree,  
Oh! Cuckoo, tell me, where are you? I went to the biltubhai's  
home, to watch an auspicious 'Santak' rite performed. 'Santak'  
rite has many more melodious and rhythmic songs.

**4.2.15.10: Mandavo: (Mandap)**

In North Gujarat 'Mandavo' or Mandap is built-up by bamboo sticks and coloured clothes. Now days some professional services are available known as 'faraskhana'. They charge as per party's requirement, decoration, and style of 'Mandap' normally simple Mandap is built-up for the boys and decorative and stylish mandap for girls.<sup>75</sup> On marriage in India 'Mandap' or 'Mandavo' is essential probably it has no religious or social importance but although it is necessary for the marriage. On the view of a researcher, it has a familial reason because, on this occasion many guests are inviting, for the arrangements of various responsibilities. In addition, the guests from maternal and paternal side, it is very difficult to allocate all in the same house. There are female also, and women have their certain social limits to stay, seat or work so 'Mandap' establishment are blessing for the women and children. Invited guests (Male) and children have been spent their rest of time under the 'Mandap'. Male and children could sleep under the 'Mandap' during the night.

Now a day's situation is different in the city area there are many party plots available for the marriage function and community canter, so there is no burden for the host family. Caterers are arranged foods as per host requirement on their service charges for the supplying food and services. In addition, other services have been providing by professionals. So invited people are come on the day of the marriage only, they just welcomed, eat food, give blessing and return to their home. Although still 'Mandap' has its own reliabilities and it is still an undivided part of marriage ceremony in Indian. There are many songs have been finding for this 'Mandap' occasion, few are here.

*"Nana-vati re sajan bethun Mandave"*

*Lakhopati re sajan bethun Mandave"*

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<sup>75</sup> Page: 50. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik



*"Rich people are seated under the Mandap Billioners  
people are seated under the Mandap*

*"Maro mandvo rahialo*

*Lili Pandadie Sangaro*

*Lili-Pili Mandava ni Chanye....Mara raj"*

*My Mandap is fascinating*

*Decorated with green auspicious leaves,*

*Green-yellow shadow of Mandap*

*Look beautiful."*

*Vevai tare madave be navrangi*

*Avali Savali reet vevai saprangi*



Above song has been sing by women of bridegroom's side, on  
'Hasta melap' rite under the mandap of bride.

*Gori gori gagardi ma sopari no katako*

*Parke Mandeve 'Anuradha' avado so latako*

A piece of betel nut in beautiful pot, oh 'Anuradha', do not act  
foppery on others 'Mandap'



#### 4.2.15.11: Phuleku:-Varghodo

Phuleku means the procession of bridegroom on horse, or horse cart. Phuleku rite is only performs for bridegroom, and it is not for bride. Phuleku is also knows as 'PAS' or 'VARGHODO'. During the procession bridegroom is ride on the well decorates horse. The procession is carry on with musical band, women are sung a song....all male and female and bridegroom's friend are join with procession decade ago drum party and 'Sahenai' player were essential. Male are with bridegroom and women behind the bridegroom and they are singing marriage songs and the friends of bridegroom are dancing on the tune of the musical band. All the way during the procession, Some of they are creaking the fires all the way. Young girls also dancing like 'Garaba' and 'Hincha'.<sup>76</sup>

#### 4.2.15.12: Pas: - (Posh) (Posh Bharavi)

This rite have been performed at the both of the end (bride and bridegroom) Their relatives-neighbour and cast peoples invited bride or bridegroom at their home...Invitee went to the house of bride or bridegroom and invite him/her at her home by making a Tilak, this is the sign of invitation for little breakfast at invitee's house. The other group of women take the bride/bridegroom to the invitee's hose during these procession women continuously singing and drummer beating the drum

<sup>76</sup> Page: 55. Gujarati Lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

on the tune of Shahenai. Invitee served little breakfast to bride/groom and gave him/her a gift of money...Invitee also served a jiggery. They back to bride/groom's home, at the door-step mother welcome back with pot of water sorrounding her/his head and make a Tilak with wet soil on her/his forehead. Women perform this rite only. There is no role of male on this rite.

#### 4.2.15.13: Var yatra: –Janajavi [procession of bridegroom]

This rite perofmed for the bridegroom only, this bridegroom journey is starting from the bridegroom's home to the bride's home known as 'Varyatra' or Janajavi.

Years ago, this journey held by bullock-cart and rich people used horse-cart. A well decorated bullock cart known as 'Veladun' or 'Vel'.

Brahmin is paying homage at this occasion to four direction (East-West-North-South) and-sacrifice the coconut on the wheel of bullock-cart and small earthen vassals (Kodiak) is keep under the wheel of bullock cart. They are believes that it would be protecting marriage procession or 'Varyatra' from evil things.

Now a days situation is different now motorcar took place of bullock-cart or Horse-Cart but religious rite is not been changed, women sung a song during this rite, e.g.

*Sukan joi ne sancharajo re*

*Samo malio che joshido re.*



Start your 'Varyatra' in the good omen, Astrologer met on the way,

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#### 4.2.15.14: Samaiu: (Alawo/Chalawo)

On the arrival of 'Varyatra' at the bride's village family of bride are welcomed them with the juice of water and Jaggery and arranged their stay at the paternal or maternal relatives of bridegroom at bride's village. Relative must be a woman.

Women of bride side come to see the bridegroom. In addition, they sung the abusive songs on that time.<sup>78</sup>

#### **4.2.15.15: Var Pokanu (Toran)**

'Chundadi' (Multicoloured garment like sari) or silk sari and 'Modhiun' sending to bride's home by the family of bridegroom. After some time the mother-father of bride and their relatives and cast peoples are come together at the bridegrooms lodging place, for welcoming and invite for the procession to the bride's home for the marriage ceremony. It is known as 'Janlevi', or (samarium caravan), before the entrance of 'Jan' procession at the courtyard of bride's home. They tied up 'Toran' (an auspicious garland) at the courtyard. The mother of bride is receive bridegroom by ceremoniously rite, for that purpose, she used 'Dunshal' (a yoke) 'Mushal' (wooden pestle) 'Ravaiyo' (churning stick) 'Traak' (spindle) and Teer (an arrow) mother of the bride is wear a 'mood'. (A kind of chaplet worn by woman on an auspicious occasion) she is paying her homage on the forehead of the bridegroom by above materials and with water pot. They are performed some folk rites or folk occult rites are seen. They believe that their son-in-law may save by evil eyes.<sup>79</sup>

#### **4.2.15.16: Moyarun – Hastamelap**

Moyarun: Stage for marriage ceremony where Brahmins have been conduct the marriage rite. After some hymn and make a fire, they shouting 'Kanya Padharavo Savadhan'. (Be alert bride comes) and bride's maternal uncle (Mama) brought her on the stage (Monyarun) and Brahmins performed the rite 'hastamelap' (The act of joining the hands of

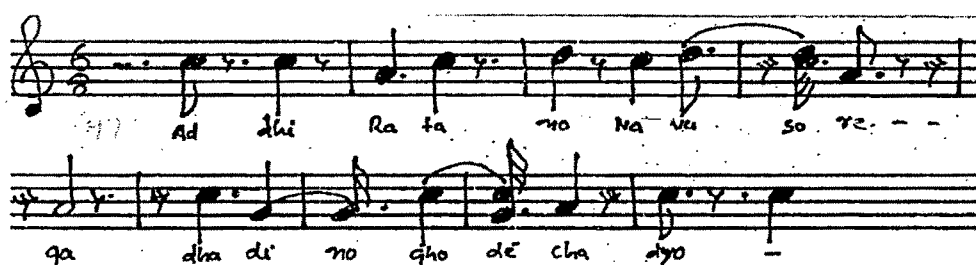
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<sup>78</sup> 10- Field research work. By: Reasearcher

<sup>79</sup> Page: 60. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

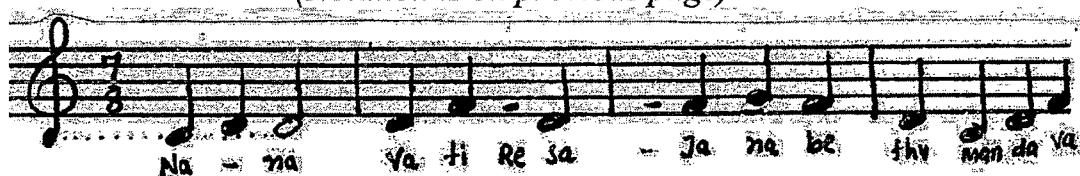
bride and bridegroom in a marriage ceremony. The entire religious rite performed by the Brahmins. Both side's relatives are busy to introduce each other, others are busy to eat feast. All women have take their around the 'Moyarun' (marriage stage) and they are singing loudly with great enthusiasm and gaiety. They praise the bride and bride's family and women from bridegroom side they praise the bridegroom side and his family. Almost they sung the abusive songs but every one take it lightly.

*Adadhi raat no vavsha re;  
Gadhadi no ghode chadyo  
Tari ma suvavali re;  
Gadhadi no godhe chadyo.*



Midnight's bridegroom very worse son of donkey, ride on horse;  
your mother is praganant and worse son of donkey, ride on horse.

*Nunavut re sajan bathun Mandave  
Lakhopati re sajan bethun Mandave  
(Notation is on previous page)*



'Mangala Charan' sung by Brahmins [prayer hymns rite performed on marriage.] Lastly 'Mangal fera' performed by the bride and bridegroom under the guidance of Brahmins ('Mangal fera' bride and bridegroom moving around seven times [Saat fera] at the witness of the holy fire on the marriage platform at the last stage of marriage ceremony.

#### 4.2.15.17: Mangal sutra:

A necklace like ornament made by gold and black pearl presented by the bridegroom to his bride wearing 'mangalsatra' in the neck is a sign of married woman. 'Mangalsutra' have a high value ornament for Hindu Married women as moral basis. After wearing 'Mangalsutra' both are announced as a husband and wife, and only husband have a right to fill up sindur (vermilion) on the 'Senti' (line formed by the parting of hair on two side of woman) of his wife.

(A small round auspicious mark on the forehead of women), these three auspicious signs are always carrying by married women ever up to her husband's death.

Mother and father performed the rite of Kanyadan and they are presenting useful things to their daughter for the newly home as their status. Relatives and friends of bride are also presenting the gifts. During this rite, women sung a song of marriage and the abusive song.

#### 4.2.15.18: Kalavo:-Kansar prashan

After the 'Chori' rite, bride and bridegroom are declaring a husband and wife. They feeding each other the 'Kolio' of the 'Kansar' (Kansar: made by the sugar and wheat flour and ghee (kolio: belonging to Sanskrit word. 'Kalav' means a beat, so 'Kalavo-(kolio) word depend upon Sanskrit) Feeding of 'Kansar' known as folk rite of 'Kalavo', during the marriage occasion bride and bridegroom fasting on that day up to finish marriage ceremony.<sup>80</sup>

Generally, in 'Hindu' family women restricted to talk with her husband on the presence of elders. Almost they never meet each other before marriage and from now, they are the life partner.

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<sup>80</sup> Page: 67. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

On 'kalavo' both are shying because this rite is performing in the presents of the both sides elder. Although they feel happy because their dreams come true, Women sung song as.

*Lado Ladi Jame re kansar re  
Kansar kevo galyo lage re*

“Bride and bridegroom eat kansar and kansar is very sweet”.



#### 4.2.15.19: Kanya Vidai:

This is the last event for marriage ceremony, and tragic moments for bride's family. They have a long memory of bride from her birth to her marriage. They are remembering how they had taken care, when she was just child and now she is married, now she becomes a member of other and unknown family. She separated from her family forever. Her mother-father-brother and sister and all her friends have an unforgettable memories. They are also warring about her happiness, because she has to stay with new family, with difference of opinions, discipline, and different beliefs. They are doubtful that whether she would adjust her self or not. Her family suffering from unknown apprehension that what would be happen to their dearest daughter, where she would be express her pain and sorrow, behind all this thinking, they all are crying.

On the other hand, bride is also feeling same. Every relative friend are embracing her and crying. When her mother-father and brother embracing her and those moments on its climax, the spectators also found

their eye are wet. Women is sung with perplexing voice known as ‘vidai song’<sup>81</sup>

*Sita a roi roi bharya re talav*  
*Sita re chalya sasariye*  
*Sita ne kon valavava jaya*  
*Sita re chalya Salaried*



#### 4.2.15.20: Var-Vadhu Pokhanu: - Kodikaida

After the Kanya Vidai marriage, procession is return back to the bridegroom’s village. Both are welcoming by bridegroom’s mother-father and family of bridegroom. Bride and bridegroom untie their ‘Mindhal’ after the pay homage to lord ‘Ganesh’ and ‘Gotraj’, then they visiting the temple of their ‘Kuldevi’ and there the sister-in-law of bride untie their ‘cheda-chedi’ and received gift from his brother (bridegroom)while returning home other women are arranging the event of ‘Kodi-kaida’. Women and bring copper dish (Thali) of which have high corner and mixed-up by ‘kumkum’ with water and filled up dish by that water, and put a coin in the water, then both bride and bridegroom finding the coin from coloured water Others would decided that who is the winner and winner would be the rule over the defeated one.<sup>82</sup>

<sup>81</sup> Page: 73. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

<sup>82</sup> Page: 74. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

Therefore, the marriage rite finished the celibacy of boy and he becomes a man. Marriage is the end of 'Brahmacharya Ashram' now he is the member of society and starting his 'Grihastha Ashram' and secures his in the society by hard work and moral contribution to the family and society. His duty is to reproduce, and earn for his family. He has to early on his responsibilities through hardworking until his died.<sup>83</sup>

#### **4.2.16: Death rite: [Antyesthi]**

Death rites (funeral rite) include both the ritual performed immediately after the death of a person and those rites of mourning and commemoration, which, in many societies, are performs week or months after the death. This rite is an important as all other rites-de-passage, because the Hindus are believe that through the 'Sanskaras' after the birth one conquers this earth and heaven. This is the reason the survivors of the deceased are more careful to perform the funeral rite.

D. N. Majumdar observed that from the cradle to the crematorium around and for a period even after the body has been cremating, life for the villagers is a round of rituals and ceremonies.<sup>84</sup>

Funeral rites exhibit the immediate concern of the community at large, in comparisons to other 'rites-de-passage'. Burton Benedict writes." If the social fact of birth; can be seen as gradual recognition beginning with the mother, extending to the father and other members of the household. Then to the wider kin group and at last to the community at large, the social fact of death can be seen as being recognised immediately by the community at large and more gradually borne in upon the kin group, the household and the nearest to the deceased"<sup>85</sup>

Though the funeral rites in Gujarat have been seen mostly same, some lower castes bury a corpse ceremoniously and higher castes people burnt corpse ceremoniously at the cemetery. Lower castes are also

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<sup>83</sup> 11- Field research work. By: Reasearcher

<sup>84</sup> Page: 219: Caste and Communication in Indian Village. By: D.N. Mamjumdar - 1958

<sup>85</sup> Page: 115: Indians In Pural Society-By: Burton Benedict- 1961.

Hindus, but they can not afford the tons of wood and ghee for burn corpse, they wish to do so but they are poor some cast has ritually bury their beloved corpse because they are binding by their religious constitutional cast as is, Jogi, Goswami, Sadhu, etc.<sup>86</sup>

When death approaches a person, his relatives and friends are massaging. In order to promote his future weal, the dying person is making to give 'Gau-dan' (cow-gift) and 'Aanna-dan' (grain-gift) to Brahmins. In addition, a little Ganga-Jal (Ganga's holy water) and 'Tulasi' leaves are putting in to the mouth of the dying person.<sup>87</sup>

In Gujarat, dying person is makes to lie down on a mat or on a cloth spread on the ground.<sup>88</sup>

When the death occurs, the members of the bereaved family start wailing loudly. The members of friendly families, neighbourhood, castes, and villagers come to pay their final respect and visit to the deceased and to console the members of the bereaved family. In Gujarat, customarily such visitors cannot go back until the cremation is over, but now a day there is no restriction. The widow of the deceased is affects very much and her lamination sometimes brings tears to the eyes of the sympathisers. The dead body is covering with a sheet of cloth and widest possible group including kin's, friends and neighbours are informs of the event. The corpse is not allows to remain without cremating for more than a few hours. In case the death occurs during the night hours, the dead body is cremating in the morning of the next day.<sup>89</sup>

Brahmin kept the lamp at eh head side of the corpse and corpse must be lay down at the North direction, thus Hindus are never been sleep to keep head in the north direction.<sup>90</sup>

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<sup>86</sup> 11- Field research work. By: Reasearcher

<sup>87</sup> Page: 126. Folk Culture and oral tradition By: Shrivastava

<sup>88</sup> 12- Field research work. By: Reasearcher

<sup>89</sup> Page: 181: Caste and Ritual in Malava Village. By: K. S. Mathur -

<sup>90</sup> 13- Field research work. By: Reasearcher

The arrangements for the 'Kaffan (A cloth to cover a dead body) must be white, bier, dung-cakes, and firewood and other things needed for the cremation, such as 'ghee', sandalwood, moonjgrass etc are made by the members of the family of the deceased with the help of the caste-men and the neighbours. The bier is made of green bamboo and four coconuts are hanging on the four corner of bier.

The corpse is washing inside the room and dressing with new clothes. To a male corpse white cloth, to a married woman's corpse wrapped with her marriage clothes. A small piece of gold or copper coin is putting in to the mouth of corpse; dead body of married woman is adorning. New bangles are putting round its wrists and 'Kajal' is applies to its eyes. Its nose is plated and forehead is marked with vermilion. Family woman adorn it to such an extent they bedeck it with all the ornaments possessed earlier by the deceased, all most sixteen type of adorned are used.

The head and beard of the would-be-bearers of the corpse are shaving and each of them wears a white-cloth wind the other piece round their head. After wards, the bier with corpse is brings out in to the courtyard. The wife of the deceased, person breaks her bangles there, wiped off vermilion from her forehead. The bier is borne for the cremation by four men the nearest kin relations of the dead person. Others have joining with the words, "Ram naam satya hai" "Ram bolo bhai ram" (The name of the God Ram is true, so say brother 'Ram'). The other participants in the funeral procession follow the corpse bearers while repeating the above mention words. On such occasions, even the enemies accompany the funeral procession. Generally, the children and women are not allows to take part in this procession.

As the men moved with corpse towards the cremation ground, the women wail and mourn. It is believed that death during 'Panchaka'

period (the inauspicious period of about five days during which the moon transits through the last two signs (1) Aqarius and (2) Pisces-of the zodiac) After the corpse is taken to the cremation ground, the house is cleaned and washed that place with cow-dung where the dead body was lay down.

In Gujarat generally mango-wood is used a fuel for the funeral but it is not necessary any specific wood is used for this purpose. Among the all the castes the son of a deceased, the carries the funeral fire from the home to the cremation ground. The bier is laid down once in the mid way between the house and the cremation ground. The bier-bearers change their sides.<sup>91</sup>

☛ Funeral ceremony is determines by the age, sex, and the social status of the dead person. An infant is burying quietly with only household members and a few neighbours. The funeral ceremony of aged and renowned persons is attending by a larger number of people in comparisons to that of the younger and ordinary persons. If the deceased man and the deceased woman belong to one social status, the funeral of former is more elaborate than that of the latter.

Cremation or burning of the dead body is the most recognised mode of disposal of corpse among the Hindus from the time of the 'Vedas' up to the present day. The corpses of children below two years and of those who have died of smallpox or any other epidemic disease or by snakebite are burying Besides, all types of corpses of 'Goswamis' 'Jogis'. 'Nat' and 'Jogis' bury their dead in the sitting posture Harriman and Bhangi community are also burned dead body is cremated on the outskirts of the village or on the bank of a river. Generally, most of village have their crematorium when the procession arrives at the cremation ground the place for cremation swept and purified by

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<sup>91</sup> Page: 129. Folk Culture and oral tradition By: Shrivastava

sprinkling water and cow-dung at the place of pyre, the purification of cremation is considered necessary to scare away demons or ghosts. The pyre is created. The people in Gujarat remove the outer cloth wrapping of the corpse and thus the male corpse becomes almost naked. Only a small strip of cloth is left around its private part<sup>92</sup> people removed all the ornaments from the corpse of a married woman.

The eldest son (or any son) lights the pyre and in his absence by the nearest kin of the deceased; mostly the method of lying down of the corpses on the pyre is similar in all over India the corpse is lying on the pyre with back upward. The head of the corpse remains in the north.

There the pyre-lighter lights the pyre without any formal ritual. According to 'Aswalayana Grihyasutra' and 'Bharadwaja Grihyasutra' the cremation is regarded as an offering into the sacred fire conducting the corpse to heaven as a sacrificial gift. After the pyre is lighting, the participants sit at some distance and watch the body being consumed by fire. When the corpse is about half burnt the skull is hitting upon with a stick, and the pyre-lighter pours ghee over it. This is locally known as 'Kapal kriya'.<sup>93</sup>

After the dead body is fully consumed by fire, water is poured on it to extinguish the pyre. After that, some bones of the dead body are collected and put into an earthen urn to be thrown into Ganga. It is regarded meritorious to collect the bones on the day of cremation and subsequently throw them into the Ganga or some other sacred river.

After that the funeral party comes to a well or river, where everyone takes bath and returns back to home, and there every one sprinkles water by their family member, so that they may be free from the defilement caused by accompanying the dead body.<sup>94</sup>

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<sup>92</sup> Page: 130. Folk Culture and oral tradition By: Shrivastava

<sup>93</sup> Page: 131. Folk Culture and oral tradition By: Shrivastava

<sup>94</sup> Page: 132. Folk Culture and oral tradition By: Shrivastava

The men and women of the village come next day to sit for some time with the members for the bereaved family, some relatives come daily till the twelfth day of the death in Gujarat it is known as 'Besanu',<sup>95</sup>

In Gujarat, the 'Baramun' (Funeral feast) is giving generally on the twelfth day of the death if the deceased is a married woman, this ceremony is observing on the thirteenth day of the death. When Brahmins are invited to attend the feast this ceremony is called 'Brahmbojan' but when relatives and the members of the friendly families, castes, and village are also invited, it is known as 'Baramun' a few days earlier to this ceremony an invitation letter is written to the relatives with torn right side of postcard and written with black ink.<sup>96</sup>

The food of the feast generally consists of 'Laadu.' mainly and family offers 'Pindas' in the name of the deceased, to the fire and thereafter gives consisting of dresses, bedding, cot, utensils and many other things, to the 'Purohit' (family Pandit). In accordance with the instructions of the Pandit, which are followed by some hymns, and then all Brahmins having feast and 'Dashing' is given to each of the Brahmins after they finish their meals. Before this rite, the close male relatives of deceased shave their head and beard and the moustache.<sup>97</sup>

Thus, funeral rite shows the deceased relations with the family and society, and the study of this rite we can get enough knowledge about indicated culture, society, castes, and creeds. Mandelbaum asks; "Is the similarity only a superficially apparent one, is it an epiphenomenon of little consequence, or does it give evidence of structural similarity of some kind between two societies widely different in the content of their culture?" He further says, "In this and in other way, the melancholy

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<sup>95</sup> Page: 133. . Folk Culture and oral tradition By: Shrivastava  
<sup>96</sup> Page: 142. Folk Culture and oral tradition By: Shrivastava  
<sup>97</sup> Page: 142. Folk Culture and oral tradition By: Shrivastava

subject of funerals may provide one good entry way to the analysis of cultures and to the understanding peoples.<sup>98</sup>

Hair cutting and its association with mourning is finding in Melanesia, Australia, the Israelites region, Rome, America and Japan.<sup>99</sup>

#### **4.2.16.1: Death Songs: (Marashiya or Rajia)**

Religious scriptures of India have established 16th rites for Hindu families. In addition, according to scriptures it is dividing in to birth to death. Death is a last and final rite for the human being, and this rite found in elite and no elite countries. We found the custom and tradition to sing a songs for the most of rites, exception of death, Difference is only that others rites have the joys song and death have lamentation songs and gloomy songs.

Death song have two main stream praise the deceased and other one have the description of pain and sorrow, also the description of faced the difficulties after the death one. Some of them created instantly and that songs are very natural.<sup>100</sup>

Traditions of death songs are very ancient. There are many lugubrious 'Stotra' are found concerning the deceased in the 'Rigveda'. How the soul of deceased go to the heaven and by which way. Which gods would be go as the protector, for the soul of the deceased; interesting description are found in the following 'Richas'

“प्रेहि प्रेहि पथिभिः पूर्व्यभिः,

यत्र नः पूर्वं पितरः परेयुः।

उभा राजाना स्वधया मदन्ता,

यमं पश्यामि वरुणं च देवम्॥“Regveda|10|14|7

Below 'Richa' is indicating that to leave the soul of demon. 'Yamraja' (God of death) would arrange beautiful place for him.

<sup>98</sup> Page: 147. Folk Culture and oral tradition By: Shrivastava

<sup>99</sup> Page: 9 Death Customs : By: E. Bendann – London- 1930

<sup>100</sup> Page: 96. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

“अपेत वित वि च सर्पतांतोड,  
स्मा एतं पितरो लोमक्रन्न्।  
अहोभिरम्दिरकुभिर्यक्तं,  
यमो ददात्यवसानमस्मै॥”

Regveda|10|14|9

Several events of mourning are finding on the death of phenomenon in the ‘Ramayana’ and ‘Mahabharat’, which may consider as an elegy.

In ‘Sanskrit’ literature, this form is known as ‘Vilap’ (lamentation). In ‘Raghuvansham’ ‘Ajavilap’. In addition, ‘Rativilap’ in Kumar Shambavam, both epic are written by great poet ‘Kalidas’.

‘Kalidas’ describe the even of ‘Kamadevs’ burning to ashes. On that occurrence, lamentation of ‘Rathi’ is appalling. She described the virtues of ‘Kamadev’; during lamentation, she lost her consciousness due to the excessive elegy on the death of the ‘Kamdev’ by lord ‘Shiv’.

When she gets conscious, she says:

“मदनेन बिना कृता रतिः,  
क्षणमात्रं किल जीवतीति मे।  
वचनीयमिदं व्यवस्थितं,  
रमण। त्वामनुयामि यद्यपि॥”

[Kumarshambhavam|4|10]

Rati is nothing without ‘Kamadev’, why I am alive a moment I must have to following you oh! Raman (Kamadev) how I subsist without you.

“नयनान्यरुणानि धूर्णयन्,  
वचनानि स्खलन् पदे पदे।  
असति त्वयि वारुणीमदः,  
प्रमदानामधुना विडम्बना॥”

[Kumarshambhavam|4|11]

Again Rati lamentations that oh! Kamadev without you, every ornamentations, and passion are fruitlessly for women.<sup>101</sup>

<sup>101</sup> Page: 97. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

‘Raghuvansham’ is also the creation of ‘Kalidas’ and he described the lamentation of ‘Aja’ on the death of his wife ‘Indumati’. ‘Mahakavi’ ‘Kalidas’ has also described the melancholy of king ‘Aja’ for his wife ‘Indumati’ in ‘Raghuvansham’. It implies meaning of melancholy it is incomparable in word’s literature. Further king ‘Aja’ eulogizes his wife ‘Indumati’. He says you are my beloved wife, counsellor and my best student of fine arts; everything is ruined when death swallow you.

“गृहिणी, सचिव; सखी मिथः  
प्रियशिष्या ललिते कला विद्यौ।  
करुणा विमुखेन मृत्युना  
हरता त्वां वद किन्न मे हतम्॥“

Raghuvansham|8|671

Further, he says with rueful voice, and now I have lost my happy days because you were the center of my happiness and I had been very dependent on you.

विभवेऽपि सति त्वया बिना,  
सुखमेतावदजस्य गण्यताम्।  
अहृतस्य विलोभनान्तरेः  
मम सर्वे विषयास्त्वादाश्रया॥

Raghuvansham /8/68//

‘Mahakavi Ban’ also mentions the elegy in his ‘Harshacharit’ as ‘Ruditak’, which one sung on the death. If it is only the reference in ‘Harshacharit’ on the death of ‘Rajashree, husband, she is the sister of king ‘Hashavardhana’<sup>102</sup>

#### 4.2.16.2: Death songs in European countries:

The tradition of elegy songs is also finding in the European countries. Great poet Homer is described the lamentation and affection of people of the ‘Troy’; are very antiquarian example found in his epic ‘Eliot’.

<sup>102</sup> Page: 98. Lok Sahitya ki Bhumiya.[Hindi] By: Dr. Krishna dev Upadhyaya

When the person is dies in Ayarland country, the tradition of lomantation in Groups is still finding. However, this tradition is going to be end, that wailing songs known as 'keens'.<sup>103</sup>

The 'Keens' must not be confused with the peculiar wail or death-cry known 'Ullagona'; They are articulate utterance, in a strongly marked rhythm, extolling the merit of the death and reproaching him for leaving his family, with much more in the same strain. The keeners may or may not be professional, and the 'keens' are more often of a traditional than of an improvised description.

#### **4:2:16.2.1: Karsika:**

When the death occur the member of the bereaved family start wailing and mourning and continuing up to deceased's burring ceremony end. The members of friendly families, neighbourhood, and caste and village people come to pay their final visit.

When the death occurs a person, their relatives are to be informed they abruptly visiting deceased's house as procession, they are sitting in one room and start the death-song, first starting by two person and then one by one, first the death song sing by widow of the deceased. in that song, she singing a praised and an incidents of the deceased's life, after that she walling loudly, and mourning heartily with rueful voice, and that lamentation effecting others, women and some others getting swooned. Then she is hurting herself by her nails and falling down on earth, she rubbing her face with dust.

When the deaths occur by an accident then she praise, you were my flower, my throne less rose, my stalwart on, my column, my hope, my prop, my esteem gem, my most beautiful treasure. The traditions of death song have a long period at the south west of fence. Old women of 'Galskoni' still saved the memory of that. 'Gaiskon' songs are in prose.

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<sup>103</sup> Page: 100. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

In the 'Montenegro' have the melancholy song as the primitive traditional way.

#### 4:2:16.2.2: Italy:

South Italian speaks Greek language. They used peculiar prosody for the melancholy song. There, they have the public wailer woman for the occasion of death. She received reward for her service.<sup>104</sup>

Some tradition are also found in Indian state 'Rajasthan' probably on the death of the rich people or 'Jamindar' professional women invited for the wailing Professional wailer are known as 'Rudali' for their service they getting less money, it is also transmitted from mother to daughter traditionally.<sup>105</sup> The tradition of the public wailer is transmitting from mother to daughter. Unrivalled in the matter of impregnation as in the manner of their delivery, the hereditary dirge, and singer no doubt, like an actor, keenly realises as the moment the sorrow not her own, of which she undertakes the interpretation in return for trifling gradually, and to her hearers she appears as the genius or high priestess of woe.<sup>106</sup>

People of south pacific island, the father of two child which were dead, he describing the journey of his two child's soul, in 1996 he says,

*"The God pet child is bad one,  
For the body is attenuates;  
This wasting sickness must end the days  
Thy Form, once so plump, now has changed!  
Ah! That god, that bad god!  
Inexpressible bad, my child!"*

The natives of 'Nilgiri hills' 'Badaga' caste has also the peculiar tradition on death song. They described the all vices of deceased, and

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<sup>104</sup> Page: 101. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

<sup>105</sup> 14- Field research work. By: Reasearcher

<sup>106</sup> Page: 102. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya



they bring calf between the wailers, after the each line, they touch the calf and say, “It is a sin”; they described the fault of deceased as below.

*“He killed the crawling snake  
(Chorus) It is a sin  
The creeping lizard slew  
It is a sin  
Also the hawless frog  
It is a sin  
Of brothers, he told tales,  
It is a sin  
The landmark stone he moved  
It is a sin  
The strangers straying on the hill  
He offered aid but guided wrong  
It is a sin  
His sister tender love he spurned;  
And showed his teeth to her in rage  
It is a sin*

Thus, they described the vices of deceased and at the end, they say:

*Oh! Let us never doubt,  
That all his sin is gone  
That Bassava forgives<sup>107</sup>*

#### **4.2.16.3: Marashiya: - Rajiya (DIRGE)**

Marashiya and Rajia, is not only wailing it having some dance steps also. It is finding only in Gujarat region.

Happiness and pain, joy and sorrow, are the basic human feelings are flowed as if water falls in every human beings. Weather they are cultivated or non-cultivated. They have the certain songs feelings. They create and composed appropriate songs for their routine life cycle and for

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<sup>107</sup> Page: 103. Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

their religious and folk rites important of folksongs in human life are so valuable for these reasons.

Marashiya and Rajiya is untouchable forms of folk music every region and every castes have their own marashiya and Rajiya. In Sanskrit literature, this form is known as 'vilap'. 'Aja' vilap in Raghuvasham and 'Rativilap' in 'kumarsambhavam' are the best examples, both epics were written by eminent poet 'Kalidas'.

In English literature 'Elegy' type of songs are shown the sorrow, pain and tragedy, this type of poetry may be elegiac. The famous 'lidas' and memoriam by Milton and Tensionare, are the sufficient examples. We can add more examples 'Forbus virah' which written by Dalaptram and 'Pitritarpan' by Nahanalal and unforgettable eminent poet Kalapi.<sup>108</sup>

All know that philosophy is born by pain and sorrow. Marashiya and Rajiya is a certainly a folk form, created by the folk people during their grief, affliction, and sorrow, specially on the death of their beloved person, who died due to old age or sudden death.

Marashiya and Rajiya are also found in 'Arabic' language called 'Marsi' mean 'to cry' or which is depicted by weeping. The subject of 'Marashiya' is the description of the praise of deceased and listener cannot stop their tears.

'Marashiya' and Rajiya both are well spread in Gujarat and Rajasthan region. The 'Marashiya' songs show the uncertainty of life there are the expert exponent singers of 'Marashiya' in village but they are not professional this 'Rajiya' always sings with certain dance steps. If the deceased is male then singers used 'Rajavi' and deceased female they use the 'Rajavan'. 'Rajavi' mean the king and 'Rajavan' mean the queen certainly this would be the honour of deceased.<sup>109</sup>

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<sup>108</sup> Page: 127: Gujarati Lok Sahitya Manako- Part 4- By: Kanaiyalal Joshi.

<sup>109</sup> Page: 128: Gujarati Lok Sahitya Manako- Part 4- By: Kanaiyalal Joshi.

#### **4.2.16.4: Kharkharo:-Condolence**

Marashiya and 'Kan - Mokaṇ' both are performed parallel. After the person's death 12 days are for kan-mokaṇ bereaved family send invitation on their relatives at the other villages by 'Brahmin' or now by a post-card. This latter should be written in black-ink. At the top of the latter, they cut the right corner of the post-card or write 'Lugada utari ne vanchavun' means "Remove your cloth and read," mean it is unsuspicious news so reader must have to take bath after reading the latter. They also indicate the date of twelfth day's rite.

Almost every relative come separately as his or her convenient date within twelfth day at the deceased house for ko-ko (kan-mokaṇ) this rite perform in the courtyard of the deceased house. Bereaved family's male, neighboured and caste peoples have to sit in one line, when the relatives enter the court yard while wailing, they start the wailing in peculiar voice and guest also sit opposite bereaved family's male members and wailing with them. Intensity of their wailing would be based on the relationship with deceased. Males wailing in the courtyard and women in side the house, while wailing women covered their face with their 'Sari'.

Women sitting on the soles with bent knees, their right hand rest on their head elbow on knee and with left hand, they hold the end of their sari, which covered their face. They are oscillating while wailing. After some moment, other women are come to them, (probably the wife of deceased) and she is tries to untie their hand one by one, and give them some water; this rite is performs one by one.

On the other hand male in the court yard they stop wailing after same moment and one member of the deceased family is give them a water, They take a mouthful of water and gargling it and throwing away on the earth.

After that, all women performed the 'Rajiya Kutava' 'Chajiya leva' or 'Osala Kutava' rite.

Researcher had a chance to be a witness at the age of 12th or 13th at his countryside, and he had that chance more than once. That scene was unforgettable, that sound and songs are still lingers in his hearts and ears.

All women (local and invited) stands in circle, wearing back clothe (nearer to black) they covered their face with their 'sari' called 'Ghunghto' or 'Ghumato' or 'Laajkadhavi' (veil) They fly their both hands in sky and colliding forcefully against on their own breast, without moved their upper body. They take-up their right leg one-step ahead, then left leg close with the right leg. Thus, they repeated the steps as right leg then left leg. They moved slowly in circle, without expression of cry and it has tremendous power to move person to express his emotions, this particular action knows as Chhajiya/Rajiya/Osalo/and 'Kutavo.' Mean to be perform, usually they have one main woman singer who leads others. Leader sings the main song and groups are repeating "haye...Rajavi...hye...haye"; chorus accompanying at the end of every stanza.

Therefore, no one wished to die after visualizing Marashiya or Rajiya. Even the stalwart could not stop his tears, the atmosphere of sorrounding place are full of grief and affliction, some one at the corner of house sobbing constantly, some of them are very silent but their silent has its own story, but every face has only one feeling and that is melancholy.<sup>110</sup>

#### **4.2.16.5: Rooster in Marashiya:**

Rooster (kukado) is the symbol of awareness, but the death is the long and permanent sleep, nobody wakeup after the death then why the

folk poet uses the symbol of rooster in the songs of Marashiya or Rajiya.

The reason of using the rooster indicates that the body dies or demolishes but the soul is immortal, it is boost the awareness of others without deceased. He tries to say wake-up and be a good human, your life is not for excessive enjoyment, and comforts, life are for salvation.

*Pachali raat ne parodhe  
Marghalo bolyo ne  
Hye... Parona... hye... hye*

Last night's early in the morning, the rooster's voice makes every one wakeup but our one guest (parona) have gone away there is a deep philosophy in this song, that we are only the guest for some years on this earth or at our family. We have arrived on this earth with empty hands and moved out with empty hands, the soul is the quest of this body and one day he will have to empty this house of body. Death is the journey of unknown path...

*Lili lili limabadi ne chanye  
Maraghalo bolyo krodha ma  
Haye... bapuji... haye... hye*

Under the shadows of Nimb tree, rooster has been crowing in anger... oh! Father has gone.

The 'Rajiya' and marashiya of 'Uttara' and 'Abimanyu' the famous characters of great epic 'Mahabharat' has also been finds in folksongs.

*Oh Raka decorate the elephant  
'Anna' would be performed for 'Uttara'  
Oh 'Sari' Marchant coom soon  
brings the precious sari for 'Uttara'  
he brought millions of sari  
she tries to choose red  
However, all are black, it is bad omen  
On bangle maker come soon  
brings the precious bangles  
he brought many pairs*

*She tries to wear  
but all are broken, it is bad omen  
Late night early in the morning  
Abhimanyu is dead in war, by treachery and  
late night early in the morning  
rooster crowing and morning has gone*

This is the best example of coming events, make their shadow before; Bad or evil things are going to be happen when ‘Uttara’ preparing herself for going to her husband’s house, called ‘Annu.’ When she has tries to select the red ‘Sari’ (red is an auspicious colour in Hindu religion) every time she has black Sari, (black colour is bad omen in Hindu religion). When Uttara has selecting bangles from the ‘Maniyaro (bangle seller who is the expert of ivory bangles.): Bangles are the symbol of long life of woman’s husband in Hindu religion. If woman being widow, then she has to break her all bangles. After that she cannot wear the bangles in future every one can easily predict out that she is widow) when Uttara tries to wear bangles in her wrist all are broken and that is bad omen.<sup>111</sup> At the time of wedding, she has to wear three symbols until her spouse lives. ‘Chhudi’ (bangles) ‘chandalo’ (small round an auspicious mark on women forehead) ‘Mangalsutra’ (Gold chain with pendent wear in the neck presented by her spouse) after the death of her husband, abruptly rubbed out her ‘bindi’, broken out her ‘bangles’ and removed her ‘mangalsutra’ from her neck by other women. After that, she never wears those things in her rest of life.<sup>112</sup>

Hindu calendar is base on moon cycle and day is knows as ‘Tithi.’ (lunar day) known as (1) Ekem (2) Bij (3) Tij (4) Choth (5) Pancham (6) Chhatha (7) Satam (8) Atham (9) Nom (10) Dasham (11) Agiaras (12) Barasha (13) Terasha (14) Choudas (15) Poonam or full moon. These fifteen days of increasing moon known as ‘Sud,’ and the decreasing of moon known as ‘Vad.’ ‘Vad’ is starting from ‘Padavo’ then Bij and as

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<sup>111</sup> Page: 128: Gujarati Lok Sahitya Manako- Part 4- By: Kanaiyalal Joshi.

<sup>112</sup> 16- Field research work. By: Reasearcher

above 'Sud tithis', after 'choudas' 'Amavasya' comes means the moonless night or dark moon.

As per Hindu religion every ththi (lunar day) have its own importance. As 'Ekam' to Poonam (Purnima) and 'Padavo' to Amavasya (Amas) another marashiya based on tithi (lunar day) as below

*He ye beni Padave te gam na jaie  
Padave to hoye besatu varas  
Ghadi re rakho beni palakhi  
He ye beni bije te gam na jaie  
bije to hoye bhai bij jo  
Ghadi re rakho beni palakhi*

It shows the importance of 'Tithi' they request to dieing woman to stop dieing on particular 'Tithi' and described the importance of same 'Tithi' as per Hindu religion. They request that do not go on 'Padave' lunar day, on that day is New Year of 'Hindu' Calendar. On the 'Bij' there is a festival of a 'Bhaibij' so doing go on that day. 'Bhaibij' festival is also most important festival for 'Hindus' that day every brother goes to his sister's home were she married, Brother visited for good wishes and give some gift to his sister. Thus, this request is carry on for dying women to shows the importance of every 'Tithis'. Every 'Tithis' have its religions important but woman has gone already, so this song shows the love and affection of beloved dead woman. 'Marashiya and Rajiya' have a great literary value. There is many an idiom for death in Gujararti language (1) 'Mota gamatare javun' (2) 'Pargam javun' (3) 'Yam na teda avya' (invitation of death god Yamraja) (4) 'Parlok Sidhavavun' (5) 'Ram rami java'.<sup>113</sup>

Thus, death is also the festival for Indian people, they believed in previous birth and rebirth, their philosophy of religion based on deed,

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<sup>113</sup> Page: 134: Gujarati Lok Sahitya Manako- Part 4- By: Kanaiyalal Joshi.

holy deeds, and sin. They believed that every deed have its own results, good for good bad for bad.<sup>114</sup>

‘Dhira Bhagat’ a famous Gujarati poet also wrote the philosophical dirge as:

*Jive te javana sahu  
Muva tene tame shun ruvo?  
Ronar nathi rahevana re..  
jiva manigar bandhava re  
Mali avyo ful vedava, Kalio kare re vichar  
Ajno din raliamano, kale avshe apani vaat re  
jivo re manigar...  
Kona choru kona vacharu? Kena mai ne baap  
Antkale javun ekala sathe puny ne paap  
Jive mnigar bandhava.<sup>115</sup>*

It is admonition to the people who afflicted on the death of their beloved. Dhira Bhagat as preacher he says, One who is-born death is destiny for them, then why the melancholy for dead? Death is your destiny too. Every day gardener is collecting the flower from garden and buds are thinking that tomorrow would be our turn, so today is only precious day for us. Death is the end of every relationship, who mother, who father, whose son every things are rubbed out after death, Nobody comes with you when your time is up lastly you have to journey with your good or bad deeds, your sins and your righteousness, so increasing your adoration to God then the materialistic world.<sup>116</sup>

‘Rajia-Parajia’ and ‘Marashiya’ are folk-song for the death occasion. Only ‘Ram naam’ is the link between the death and salvation so this type of songs are also have to be referred which are depends upon the life of ‘Ram-sita’. The story of ‘Uttara Abhimanyu’ is also referrers for

<sup>114</sup> 17- Field research work. By: Reasearcher

<sup>115</sup> Page: 135: Gujarati Lok Sahitya Manako- Part 4- By: Kanaiyalal Joshi

<sup>116</sup> 18- Field research work. By: Reasearcher

that reason. There is a psychological view of folk people behind this reference.

The death of Abhimanyu is occurring at his very teenage. The dreams of 'Uttara's are sheltered and destroyed before it would be fulfil, the horrible situation are to be create for the 'Uttara' and it is the great tragedy of that song. It is only first of her towards her husband after their marriage and she suddenly getting the widow ness, and she found that all her wishes are dead with the 'Abhimanyu', Uttara's grief it beyond the word. It is not easy to fight with the destiny.

This is not only the stories or songs, for the folk people, but they search themselves as the micro portion of such a stories or songs. They just imitate the pain, sorrow, joys, and happiness of that character as their own. We know that human is a part of society and stories and songs are also the mirror of the society and they found themselves in the continuity of that stories or songs. They are also uniformities with the character of the stories or songs. When they faced the same incidents in their life, when their dreams are also shattered that time they have find shelter from such stories and songs. For that reason, they are just relaxing from their grief. They get endurance from the folksongs and such stories, which based on a historical, social background and they feel that it is their own stories of folksongs. So this is the only psychological reason they may be select such a songs or stories. Because that song of 'Uttara-Abhimanyu' it has the extreme point of 'Uttara's' grief and pain, which she has been suffered from the death of Abhimanyu.

Still the subject of Marashiya- Rajia-and Parajia are untouchable form of Gujarati folk music and literature, and this tradition is now going to be disappear from the social life.<sup>117</sup> When the person is believe that he is elite, then he is also believe that the traditions and rites are also useless,

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<sup>117</sup> Page: 60. Gujarati lok Sahitya ni Jivanchakra Antargat Rachanao. [guj] By : Hasu Yagnik

and he strongly believe that such traditions and rites are only for the no elite people. They just leaves behind their culture and wish to be a most cultures society, but there is no existence of society with out the culture and they feel themselves in the low profile with this tradition and rites. They want to be a most cultured people by leave behind the culture and the race is starting to be most elite of the society but they does not know that without culture their identity is the nothing in the world. They are just ruined their culture and traditions within a short period.<sup>118</sup>

#### **4.3.: Familial interaction:**

Family is the primary institution in all human societies, but the pivotal position that it occupies in folk people civilizations is unique. As, 'Sorokin', 'Zimmerman' and 'Galpin' have shown, in all societies which subsist on plough agriculture, family is by far the most important social institution, and all aspects of culture and structure of these societies is marked by "the gestalt of familism" In all such societies family is the unit of social responsibility, and also of production, consumption and exchange. In these societies, all the important institutions, such as state and religion, bear the impress of familism. The essential characteristics of family in all folk societies based on plough agriculture are remarkably similar. Most of these families are marking by features such as large size, authority of the patriarch, low status of women, early marriage and so on.

The basic features of the traditional family system are almost the same throughout northern India. The picture of family relationship based on the analysis of North Gujarat folk songs would be largely applicable to the whole of North Gujarat. The analysis of folk songs brings forth certain relationship as joking relationship and certain others as relationship of avoidance. However, what is even more significant, it reveals certain relations as quarrelling relationship. While the terms "joking relations" and "relations of avoidance" are current in

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<sup>118</sup> 19- Field research work. By: Reasearcher

anthropology and sociology, the concept of “Quarrelling relations” \*is perhaps new. It seems that a folk society has been in existence for such a long period, it has not only patterns of cooperation but also those of tension and conflict have become crystallizing and have assumed distinct features. The analysis of folk songs brings this out.

Family is still the central element in the social life of the vast majority of North Gujarati people. It determines largely a man's status in the society, his profession, his religion, and even his manners. For the womenfolk, the family is even more important because they spend most of their time inside their homes and do not have much to do with persons other than their family members and relations. It is not surprising, therefore, that the family features prominently in Gujarati folk songs or music.

Innumerable lyrical folksongs portray the feelings of affection or disgust against various family members. The plot of the Gujarati ballad proper are concerned more frequently with the family matters than those of the ballads of many other countries though the epic lays and tales are seldom devoted solely to family affairs, their study helps indirectly to deepen out understanding of certain features of the family. The evidence of tales fills in certain gaps left in the picture of family life provided by the folksongs and ballads. The proverb is unable to give detailed picture of various relationships but it often illuminates, as if by a bright flash, certain dark spot.

The Gujarati folk songs are naturally concerned with the joint family where a son continues to live with their parents even after they are married. Reference to various members of the joint family occurs frequently. The songs a bound in description of relations of a woman with her mother-in-law, father-in-law, ‘nanand’ (husband's sister) ‘Jethani’

(wife of husband's elder brother) 'Jetha' (husband's elder brother) and 'Diyar' (husband's younger brother)

The songs sung during various ceremonies also bring in the relief the importance of the members of the joint family and they are including the name of their relatives.<sup>119</sup> The Gujarati folk songs specially folk songs of North Gujarat takes for granted the joint family system and help to support it by putting forth ideals for the various relationship, but it also pictures vividly the tensions that arise in the system. For instance, in a joint family a woman whose husband either is dead or absent expects to be supported by other members of the family. However, in many songs we find that such support is denied or at least grudged. It may be pointed out in a connection that emigration from the village area is very heavy. Moreover, the men who go out in search of employment often leave their wives at home. The prolonged absence of these men begins to put too much strain on the system.<sup>120</sup>

A study of a familial interaction, as depicted in oral tradition and as observed in reality, may give us an interesting picture of the nature of inter-personal relations within the family. A description of the attitudes, which relatives have to one another, may provide us with an account of the effective kin-group. Such a study may be valuable for functional theory, because familial interaction shows very well, how parts of culture are interrelated. It may also be significant for modern cultural anthropology in several ways. Based on kinship analysis theories of human behaviour may be tested, the relationship between beliefs or ideal behaviour of a people and their actual behaviour may be known, and the social scientists can formulate 'laws' of behaviour.

A study of familial interaction through oral tradition is indispensable in understanding the organization of the Indian patriarchal

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<sup>119</sup> Page: 122. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>120</sup> Page: 123. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

family and the stresses and strains inherent in it. In this chapter, an attempt has been made to give comparative picture of important kinship relations as described in the oral traditions of the North Gujarat region of Gujarat State.<sup>121</sup>

#### 4.3.1: Bhai-Bahen: (brother and sister)

In the Gujarati, family brother (Bhai) has the authority of male superiority over the sister (Bahen) and she is delighted in serving her brother in every way she can.

Madhubhai Patel well known folk songs researcher of Gujarat, He collect the 'Khayana' peculiar style of folk song and below 'khayana' has shows the relation between the brother and sister.<sup>122</sup>

*"Ammar perun ne zammar zammar chalun  
Beni to kevadavun mara veer ni"*<sup>123</sup>

Wearing an ammar and Walking with a jingling sound; I am the sister of my brother.

*"Aaj sakhi mari ankhaladi no hiro  
Aave madijayo veero  
To mandun gothadi!"*<sup>124</sup>

Oh! Friend, the diamond of my eye; my brother would come today and I have many stories to tell him.

*"Veera no ghodi ne khavo chhe kansar,  
Mandyo te sansar  
Ke mare vethavo."*

A mare of my brother wants to eat sweets like 'Kansar', Oh! This is household life but I have to suffer it!

*Bhai to bhola ne bhabhi dhutari,  
haiye thi utari  
ke veera a bena ne!"*<sup>125</sup>

My brother is guileless and bhabhi is deceitful so he is forgetting his sister forever.

<sup>121</sup> Page: 17. Folk Culture and oral tradition By: Shrivastava

<sup>122</sup> 20- Field research work. By: Reasearcher

<sup>123</sup> Page: 70: Gujarati Lok Sahitya Manako- Part 1- By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>124</sup> Page: 71: Gujarati Lok Sahitya Manako- Part 1- By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>125</sup> Page: 71: Gujarati Lok Sahitya Manako- Part 1- By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

“Anjana Patel” is the peasant class of North-Gujarat and they have the most important occasion of ‘Mameru’ during marriage ceremony. When the sister’s /daughter will, going to be marry brother coming to her sisters house with the clothes and golden ornaments and brother give some cash money to his sister. Below song, sister demanding various things from her brother but she not want anything for her but lastly she indicated that she also wants something.

On the occasion of ‘Mamerum’ (one of the ceremony of marriage) sister demanding to her brother;

*Sami dariya ni tede sandho chare re  
Madi jaya mamere avajo re  
hun ye nathi kani mangati re  
Camal grazeing on the opposite bay of the ocean, so oh my  
brother come soon for occasion of ‘Mamorun’  
— but my requirements is nothing  
Mara Sasara ne laya ruda dagala,  
Sasudi ne sadalani reet  
hunye nathi kani mangati re<sup>126</sup>*

Thus, she is demanding for her elder brother-in-law, brother in-law sister-in-law, other members of the family, for the cast people, for the priest, wife of the priest. Her daughter’s husband, and sixteen ornaments for her self, and very next she sing if you do not manage all this things than no need to visit her home. I am all ready satisfied without all this demanding.

Moon arising and ‘Harani nakshatra’ have been set down but still her brother is not coming with “Mamerun” she impatiently waiting for her brother, she doubting that her brother would be arriving or not, the auspicious time or moment would be sneak away. At last he is coming and sister asking for his late coming and brother giving the different reasons for his late coming in below song.

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<sup>126</sup> Page: 259: Gujarati Lok Sahitya Manako- Part 1- By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

*Madi no chandalio ugyo ne  
hainyo athami re  
Madi na chaya re lagi ne jovani tamari vaat  
Mamera vela vahi jashe re.*

*Benadi sonidane hate ghodalo radho leshe re  
Benadi taredia vasavata tagi vaar  
Mamera veta ham thashe re....<sup>127</sup>*



Another tragic story is also finding in folk literature of north Gujarat about brother and sister. It is a story song as ballad. Brother and sister, both is the orphan from the child hood. Brother and sister, the relation in Hindu family are extraordinary. Brother decided to leave his, village for the earning money by voyaging for the overseas trading; his sister wants to stop him because she faced the bad omen before his leaving. Her anxiety of bad omen and some time it would be true also that “coming events make their shadow before”. She says, “Please don’t go this time, because that crow flying over my head and snake also crossed my way, please don’t go”, but brother is refused. He answered, “It is my job and that voyage is not strange for me, he also promised that he would bring her wedding clothes and ornaments, for her marriage. Lastly, she says, “I have no shelter without you, and who would take care of me.” Brother says, “God is big shelter, stay at the ocean bay and pray to God”.

After some time sister heard that her brother’s ship have been broken down and he is dead, and she shocked, one day she find her

<sup>127</sup> Page: 260: Gujarati Lok Sahitya Manako- Part 1- By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

brother's dead body on the day of ocean. She collecting the wood for pyre, stand beside the funeral pure and pray to God with tears in eye", Oh! God it my love is true for ny only brother, pyre would be fire from my thumb of right leg, and it is done; both were burnt on the same pyre. Both are immortal in the folk song. This ballad is still singing by folk people.

In 'Hindu' calendar, there are two main and important festivals for brother and sister related, as is 'Raxabandhan' and 'Bhaibij'. Both festivals show the love and affection of brother and sister. There are numerous songs about brother and sister and their love sacrifice and affections.<sup>128</sup>

*Ane veera karu mara dalada ni vat  
aj no dado to parharo re  
tame rahi javoajni rat  
savare vahela tame jajo re<sup>129</sup>*

#### 4.3.2: Grand father-Daughter: (Dada-Dikari)

Grandfather is always beloved by his granddaughters and grand sons. He only the person to fulfil their all wishes and he have the treasure of folk stories and folk tales. He always passed his rest of time with his grand Childs.

Below song, grandfather has seven grand daughters and has no grandson. He wants to take revenge with his enemy and now he is helpless because of his old age and no male is there in his family to take revenge on behalf of him. He is disappointed and weeping in the corner of house, one of his grand daughters named 'Tejal' wants to know the reason of his crying and she came to know that her grand father wants to take revenge, but it is impossible without male. She is promised him that she would take revenge on behalf of him, grandpa is doubt that, how

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<sup>128</sup> 21- Field research work. By: Reasearcher

<sup>129</sup> Page: 299: Gujarati Lok Sahitya Manako- Part 2- By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

could she hiding her self as a woman? What about her ornaments, longhair and coloured teeth? She is satisfies her grandfather by giving an intelligent answers. Then she is fighting with the enemy's army and getting victory. Nevertheless, her companions have doubt that 'Tejal Varangio' is not man, but woman. So they tries to examine her in different ways, and at all step of examination she is passed and successes, and proved that she is male only.

It is folk-story 'Kathageet'. North Gujarat has a numerous 'kathageet' literature and the ballads of brave women and men. This ballad has description of the bravery and courageous and adventurous nature of 'Tejal'<sup>130</sup>

*"Ugamani deso na kagal aya re  
chore besi ne dada kagal vanche  
kagal vanchi ne dado dhah, dhah roya  
uparavade rahi ne Tejudi a joya*

*Kyo mora dada chyam tame roya  
sat sat dichari'e dado vazia kahevaya  
avata laskar dichari zuzava kaun jashe  
avata lasker dada ame zuzava jaishe re<sup>131</sup>*

In another song granddaughter is requesting to her grandfather that, please do not set my marriage in 'Vagad' region (The 'Vagad' region the area between Banaskantha district and Kutch region of North-Gujarat), although she could not able to open her heart to her parents. However, she has Dadaji to expressing her feeling towards; her 'Dadaji' (grandfather) knows that 'Vagad' region is as dry area and mother-in-law of that region having a bad name. As a mother-in-law, she is famous as a quarrelsome person by nature that is why she is refuse to be marring in that region. This song is not popular only in 'North Gujarat' although it is popular all over the 'Gujarat' is 'Dada ho dikari'

<sup>130</sup> 22- Field research work. By: Reasearcher

<sup>131</sup> Page: 270: Gujarati Lok Sahitya Manako- Part -1: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

*Dada ho dekari  
dada ho dikari  
Vagad ma na deso ho sai  
Vagad ni vadhiari shasu dohyali*



#### 4:3.3: Mother and daughter: (Maa-Dikari)

In North Gujarati, folk music and songs through, we seldom find women to be a mother of girl; the daughter is nevertheless loves a great deal by her. A famous Gujarati proverb is “Dikari to saap no bharo kahevaya” (daughter is the bundle of snakes) The song in ‘Vidai’ (The ceremony after the marriage in which girl leaves her father’s place and goes to live in her husband’s family) describe in a very touching way this separation between the mother and the daughter.<sup>132</sup>

After the separation of mother and daughter both are feeling empty themselves. Mother is remembering the helping hands of her daughter in her household work and daughter also remembering the loving nature and most trusted woman as mother.

Daughter has been sending a message through bird, oh! flying bird go to my maternal home and convey my message to my mother, what is

<sup>132</sup> Page: 133. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

my fault, why she forget me so easily ? Please send my 'asana' with my brother so I could see you and I have a numerous story to tell you of my husband's family. I would tell you everything while sleeping in your lap.<sup>133</sup>

*He udnara pankhi mahiyar tu jaje jo  
Sandeso madi ne maro alaje re lol;  
Madi oh, monghi madi, alakhi hun she lagi Jo  
Aana re mahiyar thi chyare avashe re lol.*<sup>134</sup>

The daughter also knows that how much her mother loves her. This could be shows from the songs, a girl, sending a latter to her mother from her husband's place, and depicting her miserable life in the 'Sasaru.'

*"Uncha uncha timbe te maru sasaru re  
neche rahi jyo charania no desh  
Mari ma ne kejo ke aana mokale  
Maro ghagharo fatyo mara dhenchane re  
Mokale Mokale kamaliun ke aana mokale  
Mari ma ne kejo...  
Mare kapadu fatyun che mari koniye,  
Mokale Mokale kenkhabani jod re;  
Mari ma ne kejo..."*<sup>135</sup>



<sup>133</sup> 23- Field research work. By: Reasearcher

<sup>134</sup> Page: 74: Gujarati Lok Sahitya Manako- Part -1: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>135</sup> Page: 102: Gujarati Lok Sahitya Manako- Part -12: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

My husband's house on the high hill and my parent's home is too far,

Tell my mother to send aana! My petticoat is turns from my knees; Send me another ohe with aana, so! Tell my mother to send Aana. My blouse is torn from my elbow; Send me the cloth of brocade; so! Tell my mother to send aana.<sup>136</sup>

Therefore, above song she still depending on her father or mother's help, unhappiness of their daughter parents wishes to do anything for happiness of their daughter. Some time it would be unbearable for them.

#### **4.3.4: Mother-in-law and Bride: (Sasu-Vahu)**

The relations between the 'sasu (Mother-in-law) and the 'Vahu' (daughter-in-law) are generally pictured to be unpleasant in most of region in Gujarat and its folk literature. It appears from the study of folksongs that the 'Sasu' considers is to be her right to order about and scold the 'vahu'. While discussing the mother-daughter relationship some songs was quotes, in which the mother of a girl requests the girl's mother-in-law to treat her well.<sup>137</sup>

Most of examples from folksongs may be exaggerated the terror of mother-in-law, but it would be exasperate between the mother-in-law and the daughter-in-law. Moreover, it is true that the folk songs are the mirror of the society, but every one has their own misery to express themselves by-the medium of folk songs.<sup>138</sup>

The mother-in-law and daughter-in-law (Sasu-vahu) relationship is the most important of all in-law relationship. The daughter-in-law comes to a new home and finds herself in surroundings very different from those at her parent's house. In her husband's house, she finds many restrictions,

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<sup>136</sup> 24- Field research work. By: Reasearcher

<sup>137</sup> Page: 138. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>138</sup> 24- Field research work. By: Reasearcher

which were not there at her father's house. On her arrival, she finds a cordial and amicable environment for a few days of months. Gradually the cordial and amicable environment changes and she becomes an object of criticism and fuss. Her steps are watching, her help in the manual work of the household is critically evaluates, and comments are freely made to apprise her of the views of others regarding the quality and quantity of her work. The mother-in-law keenly observes her talk and behaviour. This environment creates suspicion, rivalry, and jealousy between the daughter-in-law and her mother-in-law. The pattern of interaction between them is finding in the region of North Gujarat

In the folk songs of North Gujarat, portrayals of cordial relation between mother-in-law and daughter-in-law are not much, but references to hostile relation between them are in abundance. However, it is interesting to note that while in the folk-songs we generally find the mother-in-law giving trouble to her daughter-in-law, the folktales more often depict the opposite situation.<sup>139</sup>

*"He, sasaro amaro dev che re lol  
Sasudi kalo nag-moti veraya chowkma re lol"*<sup>140</sup>

Yes! My father-in-law is angel but my mother-in-law is a black cobra pearls spreaded in the courtyard

Daughter-in-law sings above song, she described that male members of her husband's family are good but female members, are not good. She sings that her elder brother-in-law like angle and his wife is looks like white buffalo, her younger brother-in-law (Diyar) is playing 'gedidado' (Hockey) and his wife still act like child and my 'nanad' (sister-in-law) like sparrow she is flying one house to another.<sup>141</sup>

*Mari sasuna ghar ma gadheda  
Manya chasa na rela jaya re*

<sup>139</sup> Page: 21: Folk Culture and oral tradition By: Shrivastava

<sup>140</sup> Page: 162: Gujarati Lok Sahitya Manako- Part -1: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>141</sup> 25: Field research work. By: Reasearcher

*Sasudi kem sambhare*

There are donkeys in my mother-in-law's house, buttermilk are spread all over the house so, why should I remember my mother-in-law?

Another song is very popular through out in Gujarat it is a folk song but as the terminology of Ballad this song stands perfect for the grief, which is given by her husband's family.

She was marrying in same village. Once she visiting her mother's house and describing her grief to her mother. She has depicting all her miseries, which she is bearing and faced at her husband's house. Her Nanand (sister-in-law) is always spying her all the time, meanwhile her Nanand listening all this conversation between daughter (Bhabi) and mother. Nanad returned to home and incitement to her mother that, how 'bhabhi' were (Brother Wife) disgraced and stagnated their big family, possibly exaggerated the whole story. Then mother-in-law tells father-in-law, he tells Jetha (elder brother-in-law) and elder brother in-law tells his younger brother (the husband of the guilty woman) they all made a big issue of irreproachable daughter-in-law. Her hubby is helpless because they believe that she made an unforgiving work or sin against their big and respected family. She must have to be punishing, and helpless husband brings poison for her wife. He requesting her that if you do not drink than I have to drink. Without saying, single word, she drinks the poison and she died. Her dead body treated as a bagger woman. There is no one behind the deceased for lamentation. No adorned of deceased there is no funeral procession. Her husband loved her but he endures this entire thing to be happens. After the pyre the deceased, the lonely husband tell her mother that now, you are satisfying and feel spacious but I am now servile. The song is as below:

*Gam ma piyariyan gam ma sasarun re lol*

ke'jo dichari sukha-dukha ni vaat jo  
 kavala sasaria ma jivavu re lola  
 sukha na vara te madi vahi gaya re lola  
 dukha na ugya che zina dabha jo  
 kavala sasaria ma jivavu re lola<sup>142</sup>



A number of tales describe the cruelties of *sasu* (mother-in-law) and sister-in-law (*Nanand*) helped her mother by her nature of sycophant and abusive. The root of this tragic song is only (*nanand*) sister-in-law.

#### 4.3.5: Pati-Patni: (Husband-wife)

The relation between the husband and wife are generally depicts to be cordial in North Gujarat and Gujarati folksongs. Though the relationship is not wholly free from tensions, as we shall see, there is usually a fair degree of conjugal love. The devotion of the wife to her husband is especially remarkable.

Love between the husband and the wife is the theme of innumerable North-Gujarat's folk songs. It finds expression in many ways; same of these are very touching.

<sup>142</sup> Page:58: lok sahitya – part-2, By: Zaverchand Meghani - 1972

There are different varieties of folksongs in which we find wives tries to prevent their husbands from going away to earn and when they have gone, waiting for them, and persuading them to come back soon. The affection is mutual. The husband, who has been force to leave his home to earn a livelihood, also dislikes the separation. In a number of songs, we find him remembering his wife while he is employing in a far-off city. In some of these, he refuses the advances of other women and tells them that his wife is waiting for him.

The wife is even more attach to her husband because mostly she is not good terms with her 'sasur' (mother-in-law) 'Nanad' (sister-in-law) and other members of her husband's family. She has to depend largely on the love and support of her husband. Moreover, the treatment she received from the family members is also influence greatly by the attitude of the husband. If he cares for her, she can expect to be treating well by others also, but if the husband is indifferent or is not please, she is likely to be neglecting or scorned. In the absence of the husband, a woman's life is hard in 'sasaru'

If relations between the husband and the wife are however, not always portrayed to be good, in folk songs many songs describe quarrels between them. From some of these we can also get an idea about the common causes of the tensions. One of the reasons of the dissatisfaction of the husband naturally is that the wife does not follow his instructions about domestic work.<sup>143</sup>

The husband dominates his wife and enjoys high status in the family. His wife and children give him respect obedience and service. The wife is also given affection, treated as mistress of the household and is considered as 'Laxmi' (goddess of prosperity) to the house. People believed that without wife the house is the camp of devils in fact the

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<sup>143</sup> Page: 125/126/127. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

mutual love, respect, and care between the husband and the wife is the core of family life.

A fine description of the husband-wife relationship is finding in the folk songs of 'North Gujarat' region. The wife never wants to stay away from her husband that is why in a 'Gujarati' folk song a woman begs him not to go away from her, for employment.<sup>144</sup>

*Dholaji chalya chakari re, Dalaji vinzano re lyo*  
*Mane hare tedata java raj dholaji vinzano re lyo*<sup>145</sup>

Dholaji going for the job take a fan with you; let me take with you, as take a fan with you"



Hand made fan is give the relief in hot summer, its air is naturally cool, and that is why wife told her husband to take her with him, just like fan so she can gives him relief, when he is tired after the hard work. In addition, that job might be as a soldier in the king's army and solders are adorns as a dagger, sword, tiger claw, shield, turban, delight shoe, and 'sudi'. Wife tell her husband that all these things makes him so handsome and she also wants to be a one of the adorned, and makes him more handsome. In shortly she wants to go with her husband, she has

<sup>144</sup> Page: 26: Folk Culture and oral tradition By: Shrivastava

<sup>145</sup> Page: 283: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

enough reason for that she loves him and wants to take care for her husband. She is worries about her husband about his health, food etc. She wants to look after him, so she tries to convince him to take her with him.<sup>146</sup>

There are the act of being offended and adamant between husband and wife. She went away from her husband, and her husband also displeased for his wife's over trifles, but he loves her so he sending his father to his wife to bring back her, but she refused, then he sending his elder brother to bring back her, again she refused, then younger brother, mother-in-law also tries to reconciliation, again she refused. At last her husband going to persuasion his wife then without any arguments she prepared to go with her husband.

*"Morali to chali rang rushane re  
Kon manava jaye rang morli  
Sasara ni vali hunto nahi re value re  
han, ka, ho, ve....Hunto mare mahiyar  
Jaisha rang moli"*<sup>147</sup>

In the next song wife always called her husband, as, 'Valam', 'Valamiyo', 'Rashiyo', 'Chel', 'Sanvario', Raj, 'Navalio' Pritam, These are the pet name, she always used in folk songs Hindu wife is traditionally bind to call her husband by his name... so she generally used pet name to express her feeling for the husband.

In this song, husband has been gone to the patan city for shopping and his wife is waiting because her husband is getting late. Night has gone but still he is not coming. She is waiting with her red eyes, and with her open heart, she knows that he has gone to the patan for the shopping of bangles and saris, but patan have a big bazaar may be he misquoted. Between all doubting she shows him and her happiness could not be express in word. Lastly, she says, oh! You do not bring the Sari and

<sup>146</sup>

25: Field research work. By: Reasearcher

<sup>147</sup>

26: Field research work. By: Reasearcher

bangles. Ok! Never mind it is enough that you came back safe and sound, so this is the love and affliction of the husband and wife.<sup>148</sup>

*Chundai no voharnar na ayo valamio*  
*Ke koi a ditho valamio*  
*Chundadi ke chudi na layo valimio*  
*Ke hem-khem ayo valamio*<sup>149</sup>

In below song wife is comparing the relatives of her husband's family with her paternal family, with the quality of the fruits and trees (which have bitter test). Such as grapes are always sweets and the word of her grand father is sweet, comparatively speech of her father-in-law just likes a 'Kachaki' (a bitter herb). Her mother's speech is as the sweetness of mango fruit, comparatively her mother-in-law has the speech just like the test of 'Neem' tree (very bitter), but over the whole my husband is best.

*Darakha mithi re pandade*  
*Ava mitha mara dadaji na bol re*  
*Navalio maro nehe bharyo*<sup>150</sup>

In the next song is depicted of the newly married girl and on the first night she came to know that her husband is impotent. There is no word to express or described her pain and endurance.

Women always suffered due to the hypocrite social traditions in India and especially in the Hindu family. It is male dominant society. We observed the child marriage, early marriage, and arranged marriage. They are not allows to raise her voice and no chance for opinion. She just obeyed the order of their parents. Parents always trying to marry their daughter off in the reputed family it is the matter of pride and preference in the society. There is no change for her own choice, because question is

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<sup>148</sup> 27: Field research work. By: Reasearcher

<sup>149</sup> Page: 200: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>150</sup> Page: 249: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

arises about the reputation of the family - casteism - high-low and poor-rich, these sections are considered this for the marriage.

Marriage is the important and essential factor for the entire of the society. However, it is also true that this important system rotted the root of our social life. We know that his family always hides male's blemish and it is spreads like virus on all over the society, as a common habit.

Here we discussing the one more folk song of North-Gujarat, but the story of this song are not concern only with the Gujarati region but it is spreading widely all over the India. The story is concern with numerous women of society.

On this song "chel darawaje dholchi vagi" newly married girls coming with the dreams of felicity and she depicted her husband as the macaroni, and her husband is a dream man for her, but very first night she came to know that her husband is important. All of the dreams have gone with the wind. She is feeling humiliate. She despised her destiny. She is getting an incisive wound to her heart. She does not open her heart to her family, because they already draw the line of family reputation of her family. They had been advised her to be a endured all an agony, and make her family's reputation up by an idealism and moralities of the society. Abided by the laws of the society and have to be keep mum or dumb, and suffered with her own pain and sorrow, basically it is not her own pain but gifted by the society.

She described her pathetic feeling in a song. We know that sexual affection is the basic needs of newly married woman, as the stomach need the meals everyday. So how far she could be deprives for lasting, and how could she ignore her lust. Once she is igniting all her loyalty and idealism and turned a side from the moral values of the society and family. Her mutinous behaviour is the fatal blow for the husband has reputed family. Her adulteration with her own incest, is to be experience

of perdition, so the 'Sasarvas' stay with husband's family with the important husband is to be converted in to the perdition for her.

On behalf of her stung, she is spites out over the mask of saying reputed family. We must salute her for her boldness. She is bluntly opens her elder brother-in-law (jeth) and her younger brother-in-law (Devar) both salacious people are ruined her life but she is helpless in the traditions of the society and family she is an inadequate to refused to have potion.

Previously we discussed that folk songs are the reflections of the society, and such a song might be the irony on the society by the suffered woman. Obviously, this depicted the dark side of the society. This incisive folk song would be perturbed the society.

Now a day's society accepted the changes from their old and harmful traditions. This song is popular and its composition is highly panegyric.<sup>151</sup>

*Chel darwaje dolachi vagi  
vage gajararo dhol  
nachaniu nachatu nathi  
Maru man monatu nathi<sup>152</sup>*

Oh, dear, listen the rythem of the, small drum and decorated big drum but the dancing object is not dancing so; I cannot please my

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<sup>151</sup>

28: Field research work. By: Reasearcher

<sup>152</sup> Page: 200: Gujarati Lok Sahitya Manako- Part -9: By: Gujarati Lok Sahitya Samiti-Ahmadabad-1957

heart.



The rhythm of dholache (small drum) and gajaralo dhol (decorated big drums) are sticking loudly. The sound of drums are the symbol of passions, 'Nachaniu' is the symbol of male organ "penis", "nachatu nathi" that means it is not working. On the first night of the marriage, she came to know that her husband is impotent.<sup>153</sup>

*Paranetar ni paheli ratadie  
'Venchude' maryo dankh,  
dhani maro jagato nathi,  
manmaru montu nathi.*<sup>154</sup>

On the first night of marriage 'Scorpio' is sting me, but my husband still sleeping, how can I pleased my heart.

At the first night of marriage scorpion stings her, The 'Scorpio' is the symbol of sex in folk literature, the sting of the scorpion awaked the high intensity of erogenous.

*Parynyo maro vadi a halyo  
daver ladave lad  
Man maru montu nathi*<sup>155</sup>

<sup>153</sup> 29: Field research work. By: Reasearcher

<sup>154</sup> Page: 153: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>155</sup> Page:153: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

My spouse goes to the farm; then younger brother in-law loves me  
excess but still my heart is unpleasant.

*Gharno dhani hijado maro*  
*daver kalayel mor*  
*man maru montu nathi*<sup>156</sup>

My husband is impotent [eunuch] and younger brother-in-law  
[Devar] is the blossomed peacock but my heart is unpleasant.

Thus, they falsify her every step, but she has no way to run away  
because Hindu religion believes in the fatalism, so she have to suffer and  
live the rest of her life within her fate.<sup>157</sup>

#### 4.3.6: Mother-Son: [Ma-Dikaro]

The love of the mother for the children is well known. It will be  
finds with full expression in Gujarati folk songs, beside the natural love  
of a mother. The Gujarati woman cares for their son also because her  
prestige depends largely on her success as a mother. As we shell later see,  
a woman who has several son is respecting by all while a childless  
woman (a barren) is considering unfortunate and she is even despises  
moreover, it is considered far more creditable to be the mother of a boy  
than that of a girl in innumerable songs we find a woman praying for  
motherhood. She recounts the humiliation and insults she has to suffer at  
the hands of her husband, family members and others with whom she  
comes in contact. If a woman has a son who has fallen ill, her anxiety  
knows no bounds.

Mother concern for the welfare of her son has found ample  
expression. A proverb says; “The wife looks at the bundle, the mother  
looks at the body”, meaning that while the wife of a man cares for his  
earning, his mother is more concerned to find out whether he is healthy or  
not.

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<sup>156</sup> Page:153: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>157</sup> 30: Field research work. By: Reasearcher

The relations between the mother and the son often take a turn for the worse due to the marriage of the son. It appears that as soon as the son prepares for getting married the mother becomes apprehensive of losing her control over him.<sup>158</sup>

‘Kaliadaman’ events is well know in ‘Hindu’ religion when child ‘Krishna’ brought in to control the ‘Kali Naag’ (giant black cobra) Everyday ‘Krishna’ going for the grazing of his cows at the pasture of the bank of ‘Jamuna’ river, and his mother given him his Tiffin and shoe and stick

*Ma perava ale pavan pavadi  
Ma zalava ale lavang lakadi  
Ma chede bandhave sher sukhadi  
vate kana ne na lage bhukhadi re.*<sup>159</sup>

More cradlesongs are finding for mother and son, one of the famous songs sung by Zaverchand Maghani, known as ‘Shivaji Na Halardu’ a very famous Gujarati song.

*Shivaji ne nindaryu nave  
Mata jijabai zulave*<sup>160</sup>

#### 4.3.7: Younger brother-in-law and Sister-in-law: (Diyar-Bhabhi)

The relationship between a woman and the younger brother of her husband is typically, a joking relationship. Custom allows the ‘Diyar’ and the ‘Bhabhi’ to cut amorous jokes, which would be considered highly improper for others to indulge in. However, the tales and epic poems cover some other aspects also.

Description in folk songs, provide in all probability an exaggerated picture of the joking relationship. It has already been pointing out that the

<sup>158</sup> Page: 131/132. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>159</sup> Page: 153: Gujarati Lok Sahitya Manako- Part -10: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>160</sup> 31: Field research work. By: Reasearcher

songs emphasize this aspect of the Diyar Bhabhi relationship and neglect others. This may partially account for the fact that even those songs which do not deal with the joking relations between the 'Diyar' and 'Bhabhi', usually show them to be far more cordial than those between the 'Bhabhi' and 'Nanad' and the 'Vahu' and the 'Sasu'. In many songs we find that while a woman's 'Nanad' and 'Sasu' treat her harshly, her 'Diyar' consoles and helps her in various ways. The 'Bhabhi' too is usually shown to have tender feeling for the 'Diyar'. There are a few exceptions to this, but overall, the songs picture this relationship as a very cordial one.<sup>161</sup>

In North Gujarat to a new bride, he 'Diyar' or 'Diyor' (diyor: is a peculiar word for husband's younger brother and used for the brother of wife only in North Gujarat. This word's sound similarly to 'Sala') is the first among the male members to whom she speaks and shows her face. The 'Diyar' has informal and joking relationship with his 'Bhabhi', but he gives her respect. He shows his sympathy towards his 'Bhabhi' and obeys her.

Since the position of the 'Diyar' is next to the husband, and since he can afford to crack jokes with his 'Bhabhi', sometimes it is found that both 'Diyar' and 'Bhabhi' fall in love with each other. Although such a relationship between 'Diyar' and 'Bhabhi' is socially condemned.<sup>162</sup>

Previously we discussed the song in husband-wife relation that "chel darvaje dolchi vage" in that song. Wife found that her husband is important then she fulfil her desire with her 'Diyar'.<sup>163</sup>

Thus, the 'Diyar' 'Bhabhi' relationship in 'North Gujarat' is of three types, and shows three phases of development. In the beginning when the bride arrives at her husband's house, her relation with her

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<sup>161</sup> Page: 147. Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>162</sup> Page: 39. Folk Culture and oral tradition By: Shrivastava

<sup>163</sup> 32: Field research work. By: Reasearcher

‘Diyar’ is of a sympathetic nature. Gradually the attraction for each other increases, and sometimes changes itself into infatuation. Afterward when the ‘Diyar’ marries and begins to live with his wife and children, the ‘Diyar-Bhabhi’s relationship becomes strained to some extent.<sup>164</sup>

‘Mehndi’ tradition is found in all over India, on the auspicious ceremony women used a kind of plant ‘known as Mehndi’ the leaves of which are used by women for colouring their hands and feet. Below song is sung by women for colouring their hands and feet. Below song is sung by women on auspicious events on family or in ‘Navratri Garaba’ festival.

*Mehndi te vavi malve ne ano  
ranga gayo Gujarat re mendi ranga lagyo  
nano diyario ladako ne kanee  
layyo mehndi no chod re...Mehndi ranga lagyo  
vati-gunti ne bharya vataka ne  
Bhabhi ranga tamara hath re...Mehndi rang lagyo  
hath rangi ne veera shum re karn  
ano jonaro paradesh re...Mehndi ranga lagyo*

‘Mehndi’ planted in ‘Malava’ and its coloured goes to Gujarat, so Mehndi is colourful Mehndi. My beloved younger ‘Diyar’ brought the plant of ‘Mehndi’ Pounding and crushing the ‘Mehndi’ with muller and fills up the small vessel and oh! Bhabhi do colouring your hand Mendi oh! Colourful mendi, Oh! Brother what for this entire colour? Its spectator is in far country. Mendi is colourful Mehndi.<sup>165</sup>

<sup>164</sup> Page: 40: Folk Culture and oral tradition By: Shrivastava

<sup>165</sup> 33: Field research work. By: Reasearcher



Above song shows the pure love of 'Diyar' for his 'Bhabhi' and next song 'Bhabhi' shows the pure love for her Diyar. Her only diyar have been killed the peacock in the bazaar of village 'Konpa.' As per rule of concern, Govt. peacock is a national bird and killing or catching the peacock is considering as crime. Therefore, her beloved Diyar is committed crime and getting the custody of the police. His Bhabhi is wants to bail him and she need money for that, she have not enough money for the bail of her 'Diyar.' Than she decides to sold out her all ornaments one by one and make her 'Diyar' free from the custody of police. This song shows the sacrifice of the 'Bhabhi' for her Dyar'

*Konpa ne bazarma 'diyar' moralo maryo...ji..re  
 morala ne marine 'diyar' jail ma padya..ji..re  
 moata ni tarkari bojan methi lage ji re  
 pag parmane kadalo chodi, dul karau  
 jail chodavan..ji..re  
 nak par mane nathani chodi, dul karau  
 Jail chodavan..je..re  
 nak parmane nathani chodi, dul karau  
 jail chodavun..ji..re*

'Diyar have been killed peacock in the bazar of 'Konp' for that crime, he is in jail, and desired for the sweet mutton of peacoke Bhabhi is

wish to bail him by sold her 'Kadala', the ornament of her leg. Bhabhi is wishing to release him from the jail; she sold her ornament of her nose.<sup>166</sup>



#### 4.3.8: Sister-law and Sister-in-law: (Nanand-Bhabhi)

The relation between a girl and her husband younger sister are particularly intimate and tender (but it would be abridged) A young wife is stranger in her husband's house, every one is very critical; she is being tested and criticized all the times; she generally is nervous and afraid of the new family. However, two people, beside her husband console her. One is her 'Diyar', the husband's younger brother, with whom she has every right to a romantic and humorous connection, the other is her 'Nanand', the younger sister who is probably unmarried and a favourite in the house, and to whom she can turn for support and confidences. The 'Bhabhi' in turn is especially affectionate to her 'Nanand' and help her in her love-adventures-un-happily, this pleasant relationship does not often survive the 'Nanand's' marriage. The 'Nanand' now goes to live elsewhere, and her visits are-in the opinion of her brother's wife an economic burden.<sup>167</sup>

The relationship between the 'nanand' and 'Bhabhi' as depicted in 'North Gujarati' folk song is typically a quarrelling relationship. It we may use this expression. Though sometimes they are shown to be friendly, usually either the 'Nanand' is found to be teasing and bullying her 'Bhabhi' or the 'Bhabhi' is quarrelling with the 'Nanand' and snubbing her.

<sup>166</sup> 34: Field research work. By: Reasearcher  
<sup>167</sup> Page: 231: Folk songs of Maikal Hill. By: Elwin Hivate

When the 'Bhabhi' is a newcomer and the husband's mother or elder brother's wife is mistress of the house, the 'Nanand' teases her and finds faults with her mercilessly. A new daughter-in-law is likely to be orders about and criticized by any member of the house, but her 'Nanand' is depicts to be the most outspoken of all of them.<sup>168</sup>

The 'Nanand' is frequently shows levelling false charge against her 'Bhabhi'; she often makes her brother suspicious about the chastity of his wife. Perhaps its most striking example is furnishes by the Gujarati ballad 'Nanand Bhojai' that tells the story of 'Bhabhi'. Every day 'Bhabhi' and Nanand goes to the well for draw the water and washing clothes; and one peacoke is to be attached with the Bhabhi. Bhabhi filled up her pot and peacock mischievously spilled out water from her pot. Nanand is afflicting by envy. One day she is inclined to slander her brother about love story of 'Bhabhi' and peacock; and her brother is trusted her whole story. 'Nanand' is blemished on the character of her 'Bhabhi' she is instigated her brother against the peacock, and wish to be execute the peacock and next day brother is killed the peacock and brought its dead body to home and ordered to cook the peacock's meat, but his wife is refused to cook it. She is felts guilty, that innocuous bird had been kills because of herself. Her husband is also feel sorrow for what he did and trips to persuade her, that he would be draw the picture of peacock on the wall; she is refused and told her husband that there would be no melodious sound of peacock, and at last she decide to commit suicide by drinking poison. This 'Kathageet' ballad is well knows in Gujarat region the whole ballad's villain is mean 'Nanand'<sup>169</sup>

A woman who is not in a position to average the misdeeds of her 'Nanand' finds satisfaction in the idea that the later also, when she goes to her husband's house, will receive similar treatment from her 'nanand'

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<sup>168</sup> Page: 143: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>169</sup> 35: Field research work. By: Reasearcher

A Bhojpuri proverb says. "The Nanand also has a Nanand"<sup>170</sup> we have also the other side of 'Nanand' in folk songs of Gujarat.

Sometimes both are became so friendly and frank with each other that they do not feel hesitation in opening their hearts before each other generally the first person with whom the daughter-in-law becomes friendly is her 'Nanand'. The 'nanand' being mostly free from household work gives more time to her new 'Bhabhi'. The cordial relation between nanand and her 'Bhabhi' is depicts in some folksongs in the region of North Gujarat.<sup>171</sup>

Husband is in a 'Surat' city, and she suggest him to bring ornaments for her 'Nanand' she says;

*"My nanand is mischievous so  
brought jingling ankler for her"*

In most of songs of 'North Gujarat', we found the tender relationship between the 'Nanand' and 'Bhabhi'

Married nanand is visited her bhabhi's house and she (Bhabhi) avoided her 'Nanand' at every step and she angrily leaved her Bhabhi's house.

*Manadi avya paronagate re  
dholia ghanv no sheero karyo re  
gotala dhoi ne kadhi kari re  
Osavyo kanod no bhat  
nanadi thali bhari rupia apashun  
Vahu balya tamar rupia re  
nanadi sara joi ne lejo re.*

Nanand comes to visit my home as guest make a sweet from white wheat make a 'Kari' from mango seeds, and make rice from kamod. Oh! Nanand come and eat, Oh! Go to hell with your food, oh! Nanad I will

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<sup>170</sup> Page: 144: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>171</sup> Page: 33: Folk Culture and oral tradition By: Shrivastava

give you lots of money, go to hell with your money, Oh Nanad I have many 'Saris' choose it, which you like take it and go away.<sup>172</sup>

Here we shows the tender of Bhabhi against Nanand and she is just took the eager of her (Nanand's) previous tender that is all.<sup>173</sup>

We have seen that of all the members of a woman's 'Sasariya', her 'Nanand' is her most outspoken critic. Similarly, when a woman falls upon bad days in her husband's home and turns to her 'Piyar' (father's home) for support, this is her Bhabhi who tells her most plainly that she has no place there. We find that girl's father, mother, and brother indirectly show their inability to support her, the 'Bhabhi' asks her too openly to go back to her husbands' house.<sup>174</sup>

*Mari nanandi te soy kerī ani re  
ane padpucha che teva gharni... maraghdō*<sup>175</sup>

My 'Nanand' is sharp point of niddle. She has the bābit of inquiry.

*Nanand bhojai panido ni har raj  
panida ni har raj[2]  
Bhojai bhare ne mor dholi dholi naakhe  
Juvo nanadi moralia na roop raj  
Moralia na roop raj  
Tamara veerathi mor radhialo raj*<sup>176</sup>

<sup>172</sup> Page: 219: gujarat Lok Sahitya Manako- Part -1: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957G

<sup>173</sup> 36: Field research work. By: Reasearcher

<sup>174</sup> Page: 145: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>175</sup> Page: 218: Gujarati Lok Sahitya Manako- Part -8: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>176</sup> Page:1/2/ "Mazam Raat" Garaba cassette: Music By: Narendra Mahershi – Producer: Mridang Studio-Abad.



'Nanand-Bhojai' both is going to well for draw the water and peacoke spilled out water from the pot of 'Bhabhi', Oh 'Nanand', look at this handsome peacoke, He is more handsome then your brother.

#### 4.3.9: Elder brother-in-law and younger sister-in-law: (Jetha-Bahu)

Custom permits a woman to have especially intimate relation with her husbands younger brother (Diyar) but it requires that she should avoid coming in contact with the elder brother's of her husband (Jetha). She should not before the 'Jetha' without the veil and as far as possible, should not talk to him directly. The 'Jetha' too is expected to avoid his younger brother's wife (Vahu) songs with describe the right conduct for a woman enabling her for become the mother of son, often that she avoided even the shadow of her jeths.<sup>177</sup>

Generally, there is no direct interaction between them. The sister-in-law communicates her wish for something or tells something through a

<sup>177</sup> Page: 149: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

mediator to her elder-brother-in-law. Among the certain castes of the 'North Gujarat' region, these restrictions are rigidly observing.<sup>178</sup>

There is a complete avoidance between a woman and her 'Jetha' in 'North Gujarat' the 'Jetha' is not allows to talk with her directly. She must keep her face veiled before him. Some folksongs depicting the 'Jetha'-'Bahu' relationship are also available in the Gujarati folk song.<sup>179</sup>

'Jetha'-'Bahu' relations complete avoidance of each other but although we also find looseness in the restriction, where the 'Jetha' or 'Bahu' keeps illicit relationship with each other. See in this song.<sup>180</sup>

*"Chel Janine chedalo zalyo  
nikalyo hago jetha, shāram mane lagati nathi  
man marun monthu nathi",<sup>181</sup>*

Unintentionally I picked up this clothe and he is my 'Jetha', but I do not shying but my hear is still net pleassant

another song shows the relation of Jetha's with the woman of neighbour she is suddenly visit and for welcoming the guest of her neighbour but that guest is none-another but her elder brother-in-law only and she is feeling shy.

*Padosan ne ghar meman avya  
dodi ne malva jaun  
hali-Mali ne dukhadan lidha  
hato ato maro 'Jetha'  
bali javun, Mari jauvan  
Mane kantata na avade, sasu ne santap*

When I come to know that my neighbour hava visited by guest, I just ran there, but that was my 'Jetha' I being jealous, I do not know how to 'spin' (to discuss unnecessarily at length) so my mother-in-law is anguishing.

#### **4.3.10: Elder sister-in-law and younger sister-in-law:**

<sup>178</sup> Page: 43: Folk Culture and oral tradition By: Shrivastava

<sup>179</sup> Page: 41: Folk Culture and oral tradition By: Shrivastava

<sup>180</sup> 37: Field research work. By: Reasearcher

<sup>181</sup> Page: 153: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

### (Jethani-Derani)

However, the relations between Jethani-Derani are not bad always. They do quarrel sometimes but they are usually quick to patch up. Often the quarrel is not serious at all. In some tales we find that, the 'Jethani' 'Derani' combine against their common tyrannical 'Sasu'.<sup>182</sup>

'Derani' and 'Jethani' both are suffered from their 'Sasu' and 'Nanand' one by one "enemy of the enemy is friend" so both have the friendly relationship. They work together and share their household works as seniority.

In the below song derani jethani both were went for sold their 'Dahi' (curds) and butter and they are getting late and they were faced the question from all the family members that why are they getting late? In addition, they have given them a satisfactory answer.<sup>183</sup>

*Derani-Jethani Mahida vechava jayata*  
*Bvena man padi hadtal, vahuvaru mahida vechava*  
*jayatri*  
*Paranyo puche che gori var chyan laagi*  
*Samo malyo kan dani...Mohida...*  
*Sasaro puche che vahu vaar cham laggi*  
*samo malyo che kan dani re*  
*Vahu varu mahida vechava ne jyata re*<sup>184</sup>

#### 4.3.11: Father-in-law and daughter-in-law: (Sasaro-Vahu)

In the North Gujarat region customarily the daughter-in-law (bahu), keep her face veiled before her 'Sasara' (father-in-law) the daughter in law father-in-law relationship is more or less like the 'Jetha' 'Vahu' relationship. Generally, there is no direct interaction between them. The daughter-in-law communicates her wish for something or tells something through a mediator to her father-in-law. There restrictions are rigidly observing. It happens that the 'Sasara' (Father-in-law) of bad character becomes infatuated with his young daughter-in-law. However,

<sup>182</sup> Page: 143: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>183</sup> 38: Field research work. By: Reasearcher

<sup>184</sup> Page: 194: Gujarati Lok Sahitya Manako- Part -9: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

it might be socially censors. That type of song not found in 'North Gujarat' region.

Daughter-in-law is almost admires her father-in-law, and she respect him as her own father.

Woman's husband get as letter from the king that, he is selecting as the soldier in his army. Then woman says that my husband will not going my where- you must send my father-in-law and very next she says that my 'sasara' is the leader of family why should he go, send my jetheji, thus she suggested the name of her husband's family and rejected also at last she is allowed her husband to join army of king.

*Sasaraji na arajan-bhim bhavar chalya chakari re*  
*Chakaria mare sasaraji ne mokalavo bhavar ghet avashe re*  
*sasara ne darbari teda sasara gaye kem chalashe*  
*Chakaria mara jetha ne moklavo bhavar gher avashe re*<sup>185</sup>

The normal pattern of familial interaction and its ideals are similar in 'North Gujarat's regions. The nature and causes of tension between 'Sasu' and 'Vahu' and between 'Nanand' and 'Bhabhi' are also similar as every Hindu family, even the techniques of depiction of these interactions in the oral traditions in 'North Gujarat's region is one. Some region have the different of their folk language upper 'North Gujarat' have different language, they have the minor touch or 'Marawari' or 'Rajashani' language most probably in the upper part of 'Banaskantha' districts and the region of 'Vav' Tharad' - some of the part of 'Kutch' region. Known as 'Vagad', folk region, and other one is a tribal area of 'Sabarkantha' district. The tribes have the different 'Gujarati' language then other North Gujarat's region. However, their songs have the one sound on the familial interaction.

In addition, all relationships necessary for the harmonious society but we have find that some relationship have not a harmonious relations.

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<sup>185</sup> Page: 209: Gujarati Lok Sahitya Manako- Part -7: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

Because the power of family centred in a single person, and nobody would like to handover his power to anybody else.

When the son is unmarried mother is only his power station. He is obeyed her every words, and his mother is also take care of him and fulfilled his every desires. Nevertheless, after marriage the situation has been change and different. His mother find hurting her self and she believes that the newcomer daughter-in-law would be separate his son from her, she has also doubts that his son now do not take care of her. Newcomer daughter-in-law would be taking away his son from her forever.

The same thing has also happening between 'Nanand' and 'Bhabhi's relationship. Before Bhabhi's arrival in her family she is the queen of the family every one fulfilled her every desired and what ever she wished she find it. Her brother loves her much. However, newcomer 'Bhabhi' attract all the family towards her and 'Nanand' find she lonely and that loneliness change her nature in to a bitter personality and with that she wants to prove that she is the best and better.

Therefore, the base of familial interaction is the trust, love and harmonious atmosphere and that would only make the society stronger and healthy.<sup>186</sup>

#### **4.4: BALLAD:**

##### **4.4.1: Introduction Western Concept and Indian Concept:**

Ballad a narrative folk song that fixes on the most dramatic part of a story, moving to its conclusion by means of dialogue and series of incidents. The word ballad was first uses in a general sense to mean simple short poem. Such a poem could be narrative or lyric, sing or not sung crude or polite, sentimental or satirical, religious or secular, it was vaguely associated with dance. The world is still commonly uses in this

loose fashion, and in the 20<sup>th</sup> century, popular music has become synonymous with a slow love song. In the field of folklore, however, ballad is applied specifically to the kind of narrative folksong described above. These narrative songs represent a type of literature and music that developed across Europe in the late middle age. Unlike the medieval romances and rhymed tales, ballads tend to have a tight dramatic structure that sometimes omits all preliminary material, all exposition and description, even all motivation, to focus on the climatic scheme (as in the British "Lord Randall"). It is as though the ballad presented only the last act of a play, leaving the listener or reader to supply the preceding materials. When the ballad emerged, it was a new form of art and literature, distinct from anything that had gone before.

Ranging from detailed, fully plotted narratives to almost purely lyric songs, the ballads of different lands and eras are remarkably varied. Moreover, within the variants of any particular ballad, great differences in structure may exist. Because it is transmitted orally, each ballad is subject to continual change, for instance, England's "The Wagoner's Land" began with a full plot, but its American derivative "On Top of Old Smoke" is a near lyric. Generally, the closer a ballad is to "polite" literature, the more detail it carries; oral tradition tends to discard non-essential elements.

#### **4.4.2: Ballad Tunes:**

Ballad is meant to be singing. Although they are sometimes written down in song or "ballet" books, and although they are often studied as poetry, ballads are normally performed (with or without instrumental accompaniment) at home in the evening, at the workplace or bedside, or in other everyday situations. The melodies of the ballads influence metre, stress, style, and above all, mood. Nonetheless, the melodies are independent of the texts. Tunes and texts often multiply, and an individual tune may always accompany an individual text, but many

separations occur. Some tunes, such as the one used in the united states for the cowboy song “The streets of Laredo” or that used for “villains” and His Dinah”, attach themselves to a number of ballads (and to hymns and love lyric as well), their variants forming what are known in folk music terminology as tune families.

#### **4.4.3: Origins and predecessors:**

Aesthetically, the ballad is considering by many to be the most remarkable and beautiful art form that the folk traditions of the world have developed. Precisely how or when it originated is not known. What is certain, however, is that the ballad is relatively recent. Failure to distinguish the ballad from its counterpart, the epic lays a medieval form of narrative poetry. Often on romantic or magical themes, led early scholars to think that the ballad had say survived from earlier day and to formulate the now-discredited theory of “communal origins”. Which postulated that ballad was producing by groups of people inspired to compose by some recent excitement in the community. In comparison with the epic lays, the ballad tends to be domestic rather than national or fabulous, simple rather than rhetorical or inflated in language and stanza and rhymed rather than non-stanza and unrhymed. Nonetheless, ballads and epic lays have over exaggerated and mingled, especially in parts of Russia and Eastern Europe, and the two genres are not always easy to distinguish.<sup>187</sup>

#### **4.4.4: Ballad: (Katha- Geet)**

“Ballad’ is originally related from French ‘verb’ Baller (to dance) folk song which are singing and dancing in circle with rhythm and music is known as ballad”

European ballad is the master copy of our Gujarati ‘Rasada’ as considered by encyclopaedia of Britannica as above.<sup>188</sup>

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<sup>187</sup> \* Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

<sup>188</sup> Page: 49: Lok Sahitya, \* Dharati Na Dhavan\* [guj] -Part-2 : By: Zaverchand Meghani

We have three types of 'ballad'

(4:1) Historical Ballads

(4:2) Familial Ballads, Social Ballads

(4:3) Heroic Ballad or Legendary Ballads

Among the several kinds of narrative poetry belonging to the folk, the ballad is singing probably most frequently. While loosely almost every type of song has been called a ballad, in literary usage it has meant a simple narrative song of known or unknown origin that tells a story with stress on the crucial situation, by letting the action unfold itself invent and speech with little comment or intrusion of personal bias.

The predominance of the narrative element distinguished the ballad from the other folksongs. Yet it is not always easy to distinguish a ballad from an ordinary song. Hogart says, "There is a continuous spectrum in folk song between the purely lyric and purely narrative. Ballads are simply the song at the narrative end of the spectrum and it is a matter of taste as to where the dividing line is drawn."

The ballad has their peculiar way of telling a story. The ballad singer chooses high spot in the story and concentrates on them. He does not present the story as a continuous sequence of event but as a<sup>189</sup> series of rapid flashes. The narrative technique employed by him is very much like the device of montage used in filmmaking. A series of shots are taking, as it were, from various directions and distances, and joined artistically. Thus, same events and things are describes in detail while others are skipped over.

Ballad tells the story shortly and economically. "As it shorts without preface, so it ends with epilogue," says Sidgwick. The plot of ballad is simple and short. Like the short story, it brings in to focus a single incident or situation. The story is telling dramatically. The talk and

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<sup>189</sup> Page: 45: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

speeches of characters are seldom mentions. The change of speaker may be indicated by a change in music; but generally the folk know the story already and do not find it difficult to make out who is speaking. There is no room for preaching or moralising in a ballad. The story is narrating without comments or explanation.

Another remarkable feature of ballads is their use of repetition in several ways and. the uses the same phrases and epithets repeatedly. This not only allows the narrative to follow smoothly but also increase the dramatic pressure. There is a refrain, often apparently meaningless or irrelevant, which is repeatedly while the story moves along. However, most significant of all is the use of the device of “incremental repetition”. To a dance the action, each stanza repeats the one before it, but with some addition, which leads to the climax.

The relation of the ballad with dance has long been a subject for controversy. Earlier writers like Prof. F. B. Gummere and Frank Sidgwick believed that the ballad was a dance song. The probable derivation of the word “ballad” from the Latin ‘ballade’ to dance was claims as clean evidence of this relationship. However, writers like ‘Louise Pound’ and ‘Hodgart deny’ that there is any essential relationship between the ballad and dance. Hagrart says that the derivation of the word “Ballad” tells us nothing about it. The history of the word shows that its connection with the poems now called ballad is quite arbitrary.

‘Mac Edward Leach’ points out that the ballad was accompanying frequently by dance in the Scandinavian countries, but rarely in England and only sporadically in other parts of Europe. In the North Gujarati region also, the ballad is seldom accompanying by dance. The North Gujarati ballad is often singing during daily toil. Many of the song sung while planting paddy (Ropani) weeding and grinding corn,

All authorities agree that the ballad proper is a short narrative song with a simple plot. The poem referred to above on the country, have themselves to high paints in the story. They begin with the beginning, usually continuous narrative. The ballad has rightly been compares with the short story. As a contrast, these poems can perhaps be compares with the novel.<sup>190</sup>

Sir Philip Sidney English critics also wrote, "Ballad sprang from the very heart of the people, and fit from age to age, from lip to lip of shepherds, peasants, nurses, of all class that continues nearest to the state of natural man. They make music with the splash of the angler's oars and the hum of the spinning wheel, and keep time with the step of the ploughman as he drives his team. The country seems to have aided men in their making, the birds note rings in them, the three has lent her whispers the stream its murmur, and the village bell its tinkling tune. The whole soul of the peasant class breathes in their burdens as the great sea resounds in the shells cast up on the shores. Ballads are a voice from secret places, from silent peoples and old times long dead, and as such they stir us in a strangely intimate fashion to which artistic verse can never attain".<sup>191</sup>

One or at the most two or three persons at a time sing ballads recite a group, but the poems we are now considering. Thus in the case of the latter poems the performers sing to brothers, while the ballad singers, at least of 'North Gujarat' and 'Gujarat', sing them for their own enjoyment. These poems lack the charming airy music of the ballads. Some of them are chanting rather than singing. They are not composed in stanzas like the ballads. They are recites in single lines.

Though it is easy to say that these poems are not ballads, it is difficult today what they are. They are more elaborate than the ballads but

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<sup>190</sup> Page: 46/47: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

<sup>191</sup> Page: 50: Lok Sahitya, "Dharati Na Dhavan" [guj] -Part-2 : By: Zaverchand Meghani

they cannot confidently claim the title of epic. 'Kerr' in his study of the Teutonic epic poetry is faces with similar problem. He observes, "They may be epic in character, in a general way, but now many of them have a claim to the title in its eminent and special sense? Most of them are short poems; most of them seem to be wanting in breadth of treatment, in amplitude of substance that is proper to epic poetry".

These remarks apply with equal justification to the 'North Gujarati' folk poetry we are now considering, except for the fact that many of these 'North Gujarati' poems cannot be call short. However, even the largest of these do not possess amplitude, breadth, and inclusiveness'- epic requirements emphasized by 'Aristotle' in his last chapter of the poetics. However, it would not be wrong to call these poems epic lays<sup>192</sup> 'Tejal Garasani' 'Kadumakrani' and 'Sadhara Jesang', easily including the category of heroic poetry.

The western scholars who have developed the concept must have been delighted to find well this great Indian heroic poem illustrates their paints.

In 'North Gujarat' Tejal Varnagio ('Garashani') ballad is famous, that song is concerned with female bravery, and that is its peculiarity.

*Ugamani deso na kagal avya ra*  
*Chore besi ne dada kagal vanhe*  
*Kagal vanchi ne dado dhah, dhah roya,*  
*Upervade rahi ne 'Tejudi' a joya.*  
*Kyo mora dada chyam tame roya*  
*Sat,sat dichari a dada vanziya kahevay*  
*Aavata lashakar dichari zuzava kun jase,*  
*Aavata lashakar dada ame zuzqava jaishun re.*

A letter is came from the Far East Grand'pa is weeping while reading; 'Tejal' observed her grand'pa that he is Weeping while reading

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<sup>192</sup> Page: 48: Folk Culture & Peasant Society in India – By: Indra Deva. 1989

the letter. She asks to her grand'pa that, tell me, garand'pa! Why are you wept says, I am barren, although I have seven granddaughters, the army of enemy is coming and who will fight with them! Do not worry grand'pa; I will fight with them,<sup>193</sup>



#### 4.5.: Festivals and Fairs-Vrat: (vows)

Indian Hindu life is base on religious belief. Our scripture described the 16 rites from birth to death, and people fulfilled their sanskars (Rites) on every steps of life whether it is joyful or painful on the every occasion of rites and on the festivals or on changing the season they have the song for every event.<sup>194</sup>

Most if not all, of the societies of the world periodically set aside portions of time for celebration. These are moments or special significance to the group or community. They may be moments or transition, from one season to another or from one stage of life to another, they may be anniversaries or historical events, of the legendary day of the birth or death of a hero or a god, or symbolic re-enactments of events in the life of a religious leader of the founder of a society. They may be moments set aside to honour same living person or some group, or occasions for communal work, with feasting and play add.

<sup>193</sup> Page: 270: Gujarati Lok Sahitya Manako- Part -7: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>194</sup> Page: 72: Lok Sahitya ki Bhumika.[Hindi] By: Dr. Krishna dev Upadhyaya

These recurring moments of special significance, with the celebration that fill them, are called festivals, and their study has long been a major occupation of continental folklorists.<sup>195</sup>

Folklorists speculated that modern festivals were survivals of ancient community magical ritual whose purpose was to make the days grow longer, to expel winter, to appease gods of the fields, forests and skies and most especially, to promote fertility. Festival activities were thus construed as symbolic representations of situations the participants would like to occur. Thus feasting was a fertility rite, a prayer for abundance harvest, and so forth. On the basis of this sort of hypothesis, whole systems were built in explanation of the nature of the primitive mind, the relation of myth to ritual, and the nature of the festival itself.

These conclusions were speculative, based on often tenuous, formal similarities between festival behaviour. Further, they were speculations about origins, rather than about festivals as occasions and forms of behaviour that persist through time. Looking at festivals, as they exist, one readily sees that they include ceremonial acts, but not all of the behaviour in the course of a festival is ceremonial. It may include actions prescribed by law or by the rule of some organization; although not all festival behaviour is so prescribing. Above all, one sees that much of the celebration may be directed to ward an individual or even honoured by the occasion, but by no means does all festival behaviour have a such direct symbolic connection. A revealing clue to the persistence of the festival is the fact that a great number of festivals continue to flourish, maintaining essentially the same forms, long after their original meaning has been forgotten. This clue should suggest to the investigator that the enduring significance of the festival lies less in its avowed purpose or meaning than in the fact of celebration itself.<sup>196</sup>

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<sup>195</sup> Page: 159: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

<sup>196</sup> Page: 159: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

Festivals on religious holidays and folk fairs (Lokmela) are unique importance in the folk life as for bringing to them, rapturous says and colourful gait 'Holi', 'Gokul aatham', 'Akhatrij', 'Divaso', and 'Vasantostav' are of seasonal importance. Whereas 'mer' tribe's 'horse ride', kutchhi Rabaris 'camel-rides', and 'Santi-dod' of 'Bhal' farmer's have astonishing characteristics that give surprise, awe and wonder.<sup>197</sup>

'Kalidas' has rightly written in "Shakuntal" "that festival are indeed dear to the folk" Festival is the symbolic product of cultural development and nourisher of sentiments. 'Utsava' (celebration) mean festival, that which makes the human life meaningful. It is symbolic of joy and overflow of human feelings and emotions, outlet of natural instincts to enjoy life. Not a single tribe or a community in the world is devoid of celebration of their festivals inherent quality of folk life finds its expression in folk festivals cultural unity in the life of the folk of 'Gujarat' has its roots in celebrations of their festivals.<sup>198</sup>

Intertwined with religious sentiments and born amid collective living are the precious gifts to the worshippers of natural beauty. Among all the various modes of celebrations and festivals, fairs especially the folk fairs, have always occupied a prominent place in giving joy, vigour, enlighten and imputes to human hearts to enable them to live life abundantly. Each fair is connecting with a certain important, event, or place and its historical origin. Myths and legends are enshrined in the folklores related to the history of the origin of fairs and places of religious or cultural importance. These fairs are commemorating these events year after year.

In olden days, there were no means of enjoyment as we have today. Having got tired and bored by strenuous work in the field or farms, the

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<sup>197</sup> Page: 8: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>198</sup> Page: 61: Folk Art and Culture-By: Joraversingh Jadav- 1999

rural folk used to find pleasure and joy of living at such fairs through their intermittent visits,<sup>199</sup>

Festivals, from an essential aspect of all culture, in almost all societies of the world, festivals are celebrating in one form or other since times immemorial. However, a good deal of literature is available on Hindu festivals. The analytical studies of the calendric festivals observes in specific communities are few. As far as can be shows no attempt has been make as yet to compare and analyse the calandric festivals of the two regions, situated at a distance of about on thousand kilometres from each other. 'Oscar Lewis' has pointing out that any analysis of Indian festivals, whether is to be historical or functional, should be base upon descriptions of the ceremonial cycle follows in a variety of specific communities. He writes, until we have such data, it will not be possible to assess the role of the Hindu festivals in Indian life and the varying degrees of integration in different localities between the 'great' and 'little' traditions of Hinduism.<sup>200</sup>

However, fairs and festival are for not only their amusement but it is there necessities. In those days, means of transportation were scare or nonexistent in hilly regions, Adivasis (Tribes) faced difficulties, in procuring things of their necessities, and due to economic and financial constraints, and they were unable to buy in bulk. Therefore, weekly fairs made their living easy enabling them to buy a few things that would last for a week.

Thus, fairs provide the folk with their necessities, pleasure of enjoying life and opportunity to visit temples and shrines. Tide to the threads of faith; operate turns to god to find so lace amid all his happiness and miseries. He would also find spiritual joy at the fairs held at the place of temples and shrines, which would ease the tension of daily life and

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<sup>199</sup> Page: 196: Folk India- Part- 6. : By Manorama Sharma

<sup>200</sup> Page: 151: Folk Culture and oral tradition By: Shrivastava

routine work and his heart, is refilling with pleasures and joys that sustain life and make it worth living.

Folk coming to fairs from villages forget worships suffered Young Men and women, girls and damsels wander here and there amid big crowds joyfully looking greeting the one and the other. They come to fairs in bullock cart, on horses, on camels or buffaloes or even long walking from dwellings to participate in the joys and pleasure of fairs, young boys and youth are playing around and young girls and women singing songs more in the fairs attracting so many and earning praises from many more.<sup>201</sup>

#### **4.5.1: Folk Festivals**

‘Vrat’ (vows) ‘Parva’ (auspicious day) and ‘Tahevar’ (Festivals)

##### **4.5.1.1: women observe ‘Vrat’-**

‘Vrat’ also known in folk as ‘Varat’ and ‘Vrat’ individually or in groups.

**1.2.: Parva** - ‘Parva’ has become popular due to collective faith ritual and religious instincts, devised for the welfare of all human beings. ‘Parva’ as if folk fairs are more connected with religious shrines, temples and places have certain characteristics unique and full of grandeur and all pervasiveness.

**1.3: Tahevar** (Festivals) is more important than ‘Vrata’ and ‘Parva’, as far as delicious dinner and enjoyment through playing of music, singing, and dancing are concerned.

It is not is to clearly demarcate the distinction among these three – ‘Vrata’ – ‘Parva’ - and ‘Tahevar’- ‘Parva’ is become popular due to collective faith of the people. Tahevar is the outcome of joy and gaiety of human life being expressing or celebrating based on natural and topical conditions and its changes. Some qualities or characteristics of each one

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<sup>201</sup> Page: 197: Folk India- Part- 6. : By Manorama Sharma

of these three could be finding in any one of them, and therefore mostly recognised as folk festival and celebration of an auspicious day.

Tradition of folk festivals is relating to changes in seasons. 'Holi' and 'Basant' (Vasant) Panchami' are the festival related to colour of seasons 'Diwali' is for harvest and new crops 'Dashera' is of mythical event; Raxabandhan' and 'Bhaibij' indicative of feelings to own kith and kin. Fairs are indicative of leisure - time enjoyment, celebration of birth and death. 'Yagnopavit' and wedding, Simant and 'Jiyanu' (Aanu) have concern with human bonds, human ties, and human relations whereas Norta-Navratir, 'Janamasthami' etc. are the religious festivals connected with celebration of worship of gods and goddesses, such as 'Krishna' and 'Shakti'. Thus, festival based on religious instincts brings in enlightened joy, thereby removing the fatigue and tedium of work-a-day world and add to worth - living life. Songs and music is their strong medium to express their emotions, without music they cannot exist, and very firmly they holding their tradition of music and instruments.

These folk festivals tinted with colours of religion and guided by austere feelings and nobility of human mind and pleasures of its celebrations are confined to cosiness and good behaviour. Elements of austerity are naturally there, as what is good is brought in by sense of religion and its observation.

Festivals are not only the means that end in giving joy and pleasure. They also lead human beings towards god, devotion to and worship of god and promote artistic sense and sentiments in folk life.

On festivals, streets are cleaned and decorated, Houses are cleaned, and painted and decorated with 'Rangoli' and 'Toran' symbolic drawings, and lamps are lit. People wear new clothes. Domestic animals are decorated with horn painting, and clad in embroidering garments. In

courtyard (Chowk) and 'Shery' (streets) 'Garabo' 'Raas' etc. is performed and all these are carried out with artistic way.

Without any discrimination of caste and creed, rich and poor, high or low in status, festivals are celebrated by communion sense, and participating by all who wish to. Even tense relations or enmity are forgetting and condones as sense of unity brings all the folk together to share the joys of festivals that encourage solidarity and communal living.

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#### **4.5.2: Fairs and festivals based on seasons:**

Since ancient time is Indian, civilization is agriculture based. Hence celebration of festivals and fairs are connected with almanac, change in seasons and work related to agriculture.<sup>203</sup>

Planning of fairs could be divided into-

(2:1): During Monsoon in the month of 'Shravan' and 'Bhadarvo' (mid July to mid September.) on full moon and no moon (Purnima and Amavasya)

(2:2): During 'Kartik' month (October-November) when agriculture crops are almost ready for harvest.

(2:3): During the spring season (February to April) when climate is moderate, winter harvests are being collected, people have time to enjoy fairs and festivals and have money to spend. Big fairs are held during this period at 'Somnath' 'Junaghada', 'Samalaji', 'Siddhapur', 'Voutha' 'Dakor' 'Shuklatirth' etc. and also at a number of places of lesser importance or not widely known.<sup>204</sup>

#### **4.5.3: Fairs and festivals place and duration:**

If we look to the selection of places of holding fairs we find that beautiful hills-hillocks and bank of the ever-flowing rivers have great

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<sup>202</sup> Page: 61/ 62: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>203</sup> Page: 80: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>204</sup> Page: 198: Folk India- Part- 6. : By Manorama Sharma

attraction for the people at large and therefore fairs are held at such places. 'Bhavanath' fair held on 'Shiv ratri' in 'Junagharh' and fairs at 'Pavagharh' and 'Shetrunjay', 'Voutha' fair on 'Sangam' of seven rivers, 'Shuklatirth' fair on the bank of 'Narmada' river are a few examples. Fairs are also hold at water reservoirs such as at 'Narayan Lake' in 'Kutch' region.<sup>205</sup>

#### **4.5.4: Fairs and festivals - based on religion:**

Festivals are holding on certain occasions and on an auspicious day. The place of festival is choosing as an outskirts of the villages or at Temples. Fairs relating to gods and deities such as 'Krishna' 'Rama' 'Mahadev' 'Hanuman' 'Ranchodrai' etc. fairs of goddesses such as 'Sitalamata', 'Ambaji', 'Bahucharma', 'Khodiyarma' 'Umia Mata' 'Untawadia Mata' 'Umia mata' are of great significance and importance in folk life, such fairs in the folk life feelings to dedicate life for the good of the community and the country.<sup>206</sup>

A normally real fair fun is enjoys only one in a year. During the year, a number of fairs are hold: but a particular fair is holding only once. The day is fixes as per 'Hindu' calendar for Hindu festivals. There is no uniformity and homogeneity in the duration of fairs. The duration factor is base on leisure time and its importance as estimated by the people. Local fairs are hold for day whereas some fairs continue for five days. 'Bhavanath fair of Junaghad, 'Taranetar fair' and fair of Madhavpur are held for five days. Some fairs also continue for a week. In Adivasi (Tribe) regions, fairs are holding every week providing an opportunity to the people to make purchases that for a week.

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<sup>205</sup> Page: 81: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>206</sup> Page: 198: Folk India- Part- 6. : By Manorama Sharma

If 'Bhavanath' fair of 'Junaghad' is of saints, sages and mendicants, the Taranetor fair is of young and motley men, Madhavpur fair is of blondes, beauties, and chivalrous youths.<sup>207</sup>

#### **4.5.5: Functions of the festivals:**

As may well be supposed, festivals, which involve a great expenditure of energy by the entire community, have a number of very important functions, which can be either positive or disruptive. For many businesses, 'Diwali' sales make the difference between profit and loss for the year. Negatively, festivals may hurt the economy by taking people away from the work. In India people used to celebrate 'Diwali', for one week, 'Navratri' for ten days, no less, until the government forbade its celebration on working days, on the grounds that it was crippling to commerce and industry.

State festivals have long been used for political purpose. The ruler's birthday has for centuries been celebrated in countries throughout the world, and the practice has been adapted by modern countries to promote patriotism, to generate intense feeling of devotion to the democratic, communistic, or socialistic way of life.

These functions, important though they are, must be regarded as secondary; they are not sufficient in themselves to explain the prevalence and persistence of festivals. The ritualistic and ceremonial functions of the festivals- to bring prosperity or (More concretely) rain, to foretell and influence the course of the coming year, to honour someone or something - all are obviously important in themselves, but are also inadequate as explanation of the function of the festival as a whole, since such ceremonials can, and do, exist independently.

Rather, the central function of the festivals seems to be to give occasion for men to rejoice to gather-to interact in an ambience of

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<sup>207</sup> Page: 199: Folk India- Part- 6. : By Manorama Sharma - 2004

acceptance and conviviality. In the case of general participation festivals, the festivals are often the 'only' occasion in which the members of a community get to gather. On this occasion, they interact; the interaction is satisfying, therefore likely to be repeated. The satisfaction creates a bond between the participants; they have had pleasure in each other's company. They identify with each other; in a general participation festival, the individual related to, and identifies himself with, the community. Thus, the festival is a prime device for promoting social cohesion, for integrating individuals into a society or group and maintaining them as members through shared, recurrent, positively reinforcing performance. It is, indeed, "the most concrete expression of collective emotions and loyalties". (Robert Briffault, "festivals", *Encyclopaedia of social science*-N.Y.1931, 6:201)<sup>208</sup>

Occasionally, limited participation festivals especially those associated with the "rites of the passage" have other functions. The celebration performed when a person come of age, and when he is betrothed and married, makes the occasion of the assigning of a new role to the individual. From this moment he can no longer behave in the old way; he must behave in the new. Much of the joking and crying associated with weddings are traditional ways of communicating the significance of the occasion. At the same time, this celebrations function to honour the individual and confirm his membership in the group.

#### **4.5.6: The structure of the festival:**

The festival cannot be defines as a particular kind of behaviour, as can song of storytelling; rather it is a set of traditional behaviours. In deed, the festival itself is often the context for the other genres of folklore. The festival is often the only occasion of the year in which the inhabitants of a region wearing their traditional dress; it is often

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<sup>208</sup> Page: 167: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

validated by an original legend and traditional recitations of miracles or great event of the past; festival behaviour may include the decorating and carrying in procession of an image, and popular devotions to that image. It will almost certainly include a feast [put together with traditional recipes] and drink [drunk in a ceremonial way with traditional toasts and manners of tossing is down] There will be proverbs and sayings associated with festival celebrants may sing and dance on traditional music played on handcrafted instruments. Beliefs and corresponding memo rats that prescribe behaviour may abound.

In a word, the festival may be considered a major class of folklore, one that within itself almost all the others as subclasses. A festival gives a unified context for the description and definition of the genres that occur within it, providing a basic whole, the festival cannot be understands without an understanding of the interrelation of its components.<sup>209</sup>

Our idea of the nature of the folk religion of an area will be far different if we extract from the festival only the popular devotions the candle-burning, making of vows, giving of ex-votes, carrying the image in procession -without considering the behaviour the people indulge in between these practice - the drinking, dancing, game playing and love making. What are the motivations for and the uses of dance, song, and music? It is often dancing in both sacred and secular context in the some festivals by the same dancers. Music, words, and movement remain constant, yet the significance changes according to the place of the behaviour in the festivals. One cannot necessarily inter meaning or function from content or form, likewise, the typical costume of a region. Why are they wearing then? Because wearing of the costume is one of the means that the festival provides for the individual is identifying himself

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<sup>209</sup> Page: 168: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

as a “member” of the region. Not to realize the part played by costume in the festival can lead to two common errors: to believe that the “typical” garb described is the everyday dress of the inhabitants concern the region or to conclude that this is “not really” the regional garb, but only fossil preserved by tradition and sentimentality.

This is not to say that subclasses of festival behaviour should never be takeout of context, but only that there are few questions, out side of certain problems of structure and content, which can be answers by reference to these behaviours in isolation. To be sure, in the course of time many festivals disappear altogether, leaving only disconnected activities associated with a certain day. These calendar customs may now exist quite independently of any festival.<sup>210</sup>

If the festival must be, analyzes as a complex, integral whole, upon what principles can such an analysis be organised? One promising why is to try to determine how each kind of behaviour contributes to the function of the festivals as a whole. It may be assumes that festival behaviour, being voluntary, and being repeated by the individuals of a community. Year after year through centuries, is rewarding to perform in feature. It may assumes that the reward is not in the cognitive domain but rather in the affective (one does not go to a festival to learn any thing new). That is, the interaction of individuals is of the kind that generates a positive emotional response or expresses a positive emotional condition. The traditional forms of festival behaviour can be shows as affective symbols, which function to express and generate not concepts but desired emotions. The festival is a shared sequence of emotional experiences based on symbolic interaction.

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<sup>210</sup> Page: 169: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

The festival, in short is an extremely complex and important social phenomenon that needs, and merits, close inquiry and analysis. Yet it is neglected area of folklore study.<sup>211</sup>

The festivals have been and continue to be significant occasions for most of us. They have affected the form and substance of our lives. In our celebration of them each of us participates, at one level of abstraction or another, in folk traditions that span the world and time.<sup>212</sup>

#### **4.5.7: Classification of festivals:**

We have classified the festivals in to various groups such as:

(7:1) Festival belonging to great or little tradition

(7:2) Pan-Indic

(7:3): Regional or local festivals

(7:4): Voluntary or non-voluntary festivals

(7:5): Self oriented festivals

(7:6): Family or community festivals

(1) Festival belonging to great or little tradition

The festivals referred to in 'Sanskrit' or religious text are treated here as belong to great tradition and those lacking such references are referred here as for little tradition.

(2) Pan - Indic

The festivals common and widespread in rural India are termed p - Indic

(3) Regional or local festivals

Those having a regional distribution are calling regional festivals. The festivals limited to a particular area are designating as local festivals North Gujarat's 'Halotra' festival Rupal Palli, 'Rupal palli' is local festival, and 'Halotra' is regional festival of North Gujarat.

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<sup>211</sup> Page: 170: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

<sup>212</sup> Page: 171: Folk Lore And Folk Life : By: Richard M. Dorson- 1973

(4) Voluntary or non-voluntary festival

The festivals observed based on individual choice is termed voluntary and those devoid of such an attribute are called non-voluntary.

(5) Self oriented festivals -

Among other - oriented festivals we include those festivals, which are observed for the well being and happiness of others, whereas, those observed for the good of oneself are referred to as self-oriented festivals.

(6) Family or Community festivals

The distinction between other-oriented and self-oriented festivals is only rough. No sharp line can be drawn to divide the two neatly. For instance, when a woman undertakes the fast for the long life of her husband she is trying to serve her own self-interest also, because the death of the husband would be her personal loss in every way.

The category of family festivals includes those festivals in which only the members of the family participate. The festivals observed in general with villagers in common are called community festivals.<sup>213</sup>

Most of the festivals belonging to great tradition are pan-Indic, non-voluntary and such in which Vrats (vows) are kept and deities worshiped, whereas all the festivals belonging to little tradition are non-voluntary, and most of them are regional and such in which Vrats (vow) are not kept.<sup>214</sup>

Most of the family festivals are pan-Indic, observed by all the members of the family but none exclusively by children, officiated at exclusively by women and such in which deities are worshipped, whereas most of the community festivals are regional, observed by all the members of the family.

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<sup>213</sup> Page: 186: Folk Culture and oral tradition By: Shrivastava

<sup>214</sup> Page: 187: Folk Culture and oral tradition By: Shrivastava

All the voluntary festivals are relates to great tradition, whereas some of the non-voluntary festivals are relating to great tradition, Most of voluntary festivals are pan-Indic.<sup>215</sup>

Most of the festivals in which Vrats (vows) are keeps and vows taken are family festivals, related to great tradition, pan Indic, voluntary, observed during rainy season by almost all the Hindu castes. In addition, fairs are not holds.

Most of the festivals have the stories telling is relating to great tradition. Pan-Indic, such as those in which 'Vrats' (vows) are observed and deities are worshipped. Family festival, voluntary observes during rainy season exclusively by women for the well-being of husbands, sons, and natal relatives. Whereas most of the festivals in which songs are sung are related to great tradition, pan-India such as those in which 'Vrats' (vows) are kept and deities are worshipped, community festival, non-voluntary, observed during summer seasons by all the members of the family for the well-being of oneself and the whole family.<sup>216</sup>

#### **4.5.8: Festival with fairs:**

All the festivals in which people go to visit fairs are observing by almost all the castes, and most of them are relating to great tradition, pan-Indic, voluntary, family festivals, observed by all the members of the family, songs are singing but stories are not telling.<sup>217</sup>

Thus, we conclude that most of the festivals observed in different regions of India are pan-Indic, of the rest most are regional and only rarely a festival is local. A large number of festivals observed in Indian folk societies are prescribes by religious texts and are religious either in practice or in motivation. Altruism finds place in most festivals in comparison to men and children, woman are more particular to observe

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<sup>215</sup> Page: 188: Folk Culture and oral tradition By: Shrivastava

<sup>216</sup> Page: 190: Folk Culture and oral tradition By: Shrivastava

<sup>217</sup> Page: 191: Folk Culture and oral tradition By: Shrivastava

the festivals. In most of the festivals, Vrats (vows) are keeps, vows taken and deities worshipped.<sup>218</sup>

Hindu festivals, feature of Hindu practice, occasion of celebration as well as yearly reminders of religious values. The majority of the world's Hindus live in India, a country of immense logistic culture, and geographical diversity, reflected in the different styles of religious observance. Although there is a vast number of Hindu festivals, only a small number are celebrating universally; more typically, festivals are observes within a local area<sup>219</sup> folk festivals provided spiritual joy and to materialists worldly, earthly pleasures with their beauty and artistry.<sup>220</sup>

#### 4.5.8.1: Holi – Dhuleti:

In the folk-song, Holi has been describes as:

*Gamne pachavade lili limbadi re lol*  
*Limbadina motera paan*  
*Munja valamji lol*  
*Faganma Holi khelo re lol*



<sup>218</sup> Page: 192: Folk Culture and oral tradition By: Shrivastava

<sup>219</sup> Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

<sup>220</sup> Page: 201: Folk India- Part- 6. : By Manorama Sharma - 2004

'Fagan; (Phalgun) with blossoming flowers is the festivals of beauty and gaiety, of change (Transition) of season. Fagan is the month of colour, which has symbolic expression in Holi and its celebration. It is the month of union of 'Shishir' and Vasant.<sup>221</sup>

On full moonday of the fagan month Holi (bonfire) is being at in all villages. Folk come to worship Holi with parched rice, roasted grams, and date. Newly wed grooms take five runs around Holi fire. A bundle of dry 'Juwar' plants is touched to the Holi fire by the farmers and then taken home so that, diseases would not affect domestic animals. Some would forecast ensuing, rains on seeing the wind direction of Holi flames. Young men would sing the 'Duha' and Ramvala' standing around Holi and even some would play stake for jumping across the Holi fire.<sup>222</sup>

In some places, salt heated over the fire of the 'Holi' is put into; the food is given to the cattle in the belief that this protects them from disease.

Instead of salt, some people give cattle leaves of castor-oil plants roasted over the fire of the 'Holi'.<sup>223</sup>

In Gujarat, celebration of Holi differs from region to region to some extent. 'Mer' community regard 'Holi' with great significance and play brave and adventurous games. Dividing themselves into two groups and stay in the village and other on the outskirts of the village. 'Falia' [street] dipped in water and made hard by squeezing like stick called 'Kakdo' is kept in hand by each of person in both the groups. 'Kakdo' serves the purpose of weapon. Then sound of 'Dhol or Dufly' (drum) and music of 'Sharanai' call upon the young men of both the groups to come to entrance of the village for game rivalry. The sight is wonderful and hilarious. During this course, some may be badly hit and lose sense also

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<sup>221</sup> Page: 202: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>222</sup> Page: 203: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>223</sup> Page: 154: Folk Lore Of Gujarat. Vol: - 1. By: R. E. Enthoven

and require to be taken home in 'zoli' (stretcher of cloth) finally 'Gor' (village priest) climbing on a high 'Veranda' shouts for putting and end to the game.

In some of villages of 'Mer' community instead of 'Holi' fire, a ditch is dug and a pot filled with grams is put within-on the next day the pot is taken out and a group sit in the village square (Chora) to protect the pot (Matalu). At this time, another group with branches of trees come there to take away the pot. Therefore, a fight begins with branches of trees; finally, village leaders ask them to put an end to the game.

In 'Kandia Rajput' of Saurashtra, the tradition is to play a game of 'Ambali Kadhavi' during 'Holi'. Young men cut a big branch of Ambali (Tamarind) tree and plant it in the earth on day of 'Holi'. Then on the next day of 'Dhuleti', they go to take it out, playing drums (Dhol) five to ten women would be there each with a whip made of squeezed cloth-rope. Water is poured in the earth around the planted branch to make it muddy. Young men are engaged in taking out the branch and women beat them with whips. Those who cannot bear whips go away. However, those who finally take out the branch are hailed for their bravery.<sup>224</sup>

Both 'Marwaris' and 'Gujaratis' celebrate the festival of 'Holi' with full enthusiasm. The migrated Rajasthanis, 'Vanzara', and 'Charas' celebrated 'Holi' in different way, though Ahmedabad (Gujarat) has mixed-up with particular culture.

New Year begins with 'Holi' of Chara and Vanzara community, long ago; their marriages were arranged on Holi. All community have got together and having this celebration in the particular manner. Prof. Mr. Gordhan Vanzara who is professor, he is the head of this community. He says that "To begin the 'Holi' according to their rites the 'Gheraiya' (people playing with colours) of their community. First, they visiting such

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<sup>224</sup> Page: 63: Folk Art and Culture-By: Joravarsingh Jadav- 1999

a house were some unfortunate incident (like death) have been taking place, in order to help those people to come out from their shocks. This tradition is calling 'Shokbhang'. In the similar way the "Charas" also visit each other's house, but they do not visit the house of such unfortunate families where death has takes place. Besides this of the culture of 'Dhundha' they visiting the house of a family, where childbirth has been taking place and they make a net of sticks afterwards, they all strike this net with sticks. That means that they all will help the protecting of child.

On this day, the 'Vanzara' tribes play 'Ghar' and sing folk songs. Shanker bhai Vanzara who has been playing 'Gher' since last thirteen years, says that, "since many years we play 'Gher' surrounds this monuments plus in order to play 'Gher', this Gheraiya's use long sticks of length six to seven feet along with musical instruments like 'Chang' 'Nagara' (Drum) 'Bronze plate' and 'Manjira". The 'Chara' tribe do not play this 'Gher' but collect 'Got' regarding this is elderly (respected) Amassing Bating says that", all rich and poor forgetting their difference goes about collect ting 'Got'. In Chara community, they begin playing 'Holi' with water a week before the festival day. Children and Devar-Bhojai (Brother-in-law and sister-in-law) mostly play it. Another leader of their community Mr. Ganpat Parmar say that", 'Dhuleti' - Holi played with colours sometimes become violent, they even beat one another, but no one takes it seriously."

The women of both the communities also join this celebration. Most famous among them are "Bhangarali" 'lumber' and 'Hemchado'.

Both communities have adopted the Gujarati culture but during 'Holi-Dhuleti' festivals, they celebrated it in there Marwadi culture.

Apart from 'Gher', Rajasthan's Holi is famous for 'Gindada' 'latthamaar', kodamaar, Salery, 'Sardari' 'Huranga'. These are the famous folk forms of Rajasthani 'Holi' and 'Dhuleti'.<sup>225</sup>

Holi has been an important festival for 'Dungari Bhil Garashiya' of Sabarkantha district of 'North Gujarat'. 'Dungari Bhil Garashiya' is the one of the tribe of sabarkantha region of 'North Gujarat'. This celebration considers with harvesting of wheat and cotton crops sale of which bring money to the family.

The festival starts from the fifth day of falgun month the popular folklore of 'Prahlad', 'Holika', and Hirannyakashyapa' is followed in this area but a slight change. In this area 'Holika' is considered as a sister of 'Prahlad' and not aunt. In addition, it is believed that she belonged to the 'Makawana' clan (gotra). Hence, the people from the Makawana clan are forbidding performing 'Pradaskhina'. If someone commits such a mistake, conflict would result. As a result, the head person of the village (Mukhi or Sarpanch) would make the announcement in this regard.

#### **4:5:8.2: Holi Jagaran: (Awaking of the Holi)**

Before firing of the 'Holi,' village's elders are awaking the Holi in the evening of falgun's fifth day. The procedure is very interesting. They would visit the house where death during the current year had taken place, with 'Dhol' (drum) and play 'Varidhol'; women would cry 'remembering the passed away loved one. This knows an 'Enhaklu Pagu' ending of the mourning period. After that, Holi comes to its original place. Lighting the fire of holy 'Holi' follows offering to the dry and green one and 'Dhup'. The money that was hiding in the 'Pothalo' last year while sending the Holi away is taking out and placed near the tree. None takes this money. Ashes or sand is taking to the open ground from

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<sup>225</sup> Page: 7: "Gujarat Samachar" [Guj] Daily News Paper – 6<sup>th</sup>. March. Saturday- 2004

its original place where 'Holi' is danced annually. The area is spread over the area and 'Janavio' Dhol' is playing, after this dancing and singing starts. The whole ritual is known as (Tawaken) of 'Holi', exactly after fifteen days, i.e. The fifteen day of Krishna Paksha (Dark moon) Holi is send back - 'Valamani Gher' singing, playing of different musical instruments, etc are the main features of this period.

Women are dancing every day accompanied by the 'Dhol', wearing bangles Ventla. Men play 'Dhol' in different rhythm; according women change their dance steps. About 30-35 styles of Dhol is playing and dancing.

#### **4:5:8.3: 'Veh' of Holi: (Acts on the Holi)**

Different 'Veh' (Acts) are performed during 10th to 14th day of 'Falgun' Acts like 'Tiger' 'Elephant' crocodile etc. Reflect oneness with the nature. Horses of 'Thakor' 'Rakhi' and 'Trade' - such acts shown their religion faith : Zarakhun' and 'Gapiyo' are showcase of their social life, where as 'Dakani' 'Kathodi', 'Adivasi', 'Bharvad' and acts of 'Bakaran' represents their interest in primitive religion faith. 'Kathodi' acts youth about 25-40 year old come in front of the community naked and act obscene and dance on music. The whole community watch this act without any prejudice and gets innocent enjoyment out of it.

#### **4:5:8.4: Lighting of Holi:**

Holi is lighting on the full moon night. The preparing starts from the morning. Wheat cakes are eating during the day. Newly weds keep and consume coconut. The preparation for lighting the Holi begins by five-six o'clock in the evening the centre place the wood from 'Hembala' (Shimala) is place. The Holi is making by keeping more wood around this 'Hembala' (which has two branches). Near by 'Nanoholo' is made by keeping few wood. Children put 'Gadaliyo' (Holayan) in both the Holis.

'Bhat' is bringing in white dry cloth from the village head-person (Mukhi). It consist two 'Rotis', (bread) 'Ghee', 'Gud' (Jaggery). The

'Bhat' is tied on the middle of the main Holi. Newly wed men offering 'Ghee' 'Divet' and coconut whereas women bring 'Churamu'. After the head person's permission, 'Janavio dhol' is playing and 'Holi' is lighting either by the headperson or by some village elder. After Holi is lighted one of the youths would get the 'Bhat' from the flames and is followed by others. They consume the 'Bhat' in some silent place. When the 'Holi' is half burned the wood that was kept vertically is made horizontal. The 'Divets' are lighted from the five and perform 'Pradakshina' women offer maize grains and sing. Other also gives offering to the 'Holi'. By that time, the youth would come back and jump above the 'Holi', it is known as 'Holi Adolavi' the offered coconuts are taken out and distributed as 'Prasad'. One virtuous woman would come forward consume the fire for the whole year. This fire would be used to light next year's 'Holi'.

Headperson and others protect the 'Holi' during the night. It is believed that if a non-virtuous person takes away the fire, the Holi would lose its spirit.

#### **4:5:8.5: Antsyo Firavi:**

'Antsyo' is when men playing drum (Dhol) and women singing visit every house and receive 'Gud' 'Ghee' and 'Rotala' (big bread). It goes for the whole night and the collection is divided in the morning. These are the important days for young lovers they spend there whole night with each other and get enjoyment. There are no restrictions about their sexual relationship during these days.

They have been playing with ashes, dust, and throwing it on each other without any restrictions.

#### **4:5:8.6: Tadhi Gher:**

After the Holi lighting 'Tadhi Gher' is performed the head person give money (Rs. 100 these days) to the 'Gher' leaders. The whole group is gives 'Gud' and liquor, the next day; the group visit near by village and asks 'Goth' from the shopkeepers. The group sings song and dance for the whole day and collect money. (Morian Nadrava' dance is famous)

The money collected from the 'Goth' is spent on buffalo, people from neighbouring villages are invited and community lunch is organized comprising of buffalo meat, every one is bring pre-prepared 'Rotala' from their house and enjoying lunch. The next day the guest becomes the host and enjoy for the whole day.

#### **4:5:8.7: Valamani Gher:**

The firth day of dark moon is the day of the 'Valamani Gher'. It is the last day of celebrations; it is also time for separatisms the enjoyment of fifteen days now takes place to end. Lastly the festival fever is high on villagers, for the 'Valamani Gher' they are search the place, where the lots of trees and water resources they enjoying some as 'Tadho Gher', in the evening the whole villagers takes dinner together. After that 'Holi' is scat, backfire is lighting at original place and coconut is offering. They find out the rest branch of 'Shimala Tree' and money, Durva (green gross) is putting on that place. The head person performed all these rituals. After dancing and singing ashes and taken out of the 'Holi' and 'Pradikshana' of the 'Pipal' tree is to be performed. They put the ashes on each other, and stop playing the 'Dhol' and singing It is known as "Holi no paar [Bhar - weight] uttaro" (reducing the burden of Holi) and people dismissed one by one<sup>226</sup>.

*(Holi song of 'dungari bhil garashiya')*

Mengari upar devo vanzara letti  
Kenavali gori vanazara letti

Kenavali gori vanzara letti  
Olio ramava geity vanzara letti

Patalo dekhi moyo vanzara letti  
Khakali rod leti vanzara letti<sup>227</sup>

Song: Mengari upar dero vanazara letti (sabarkanth-North Gujarat)



There is different ritual for 'Holi' also found in some tribal areas of South Gujarat. Two types of 'Gher' are performs. The first type includes only male. They put on women's clothes like 'Saris' 'blouse' etc. The also wear goggles. They performe 'Gher' with wooden sticks (Dandiya) and visit nearly villages. They collect money, grains, and clothes. They process continue for almost week, during these days, they abstain from sex. Often, they insist of putting the cattle bells (Ghughara) around their waist continuously. It because their trademark! Umbrella becomes a symbol of their typical hobby and attraction. It is surprising that they remain fresh even after dancing the whole day thought at the houses of property owners, traders, or economically well - off people. This is observing in the areas South Gujarat's 'Nandod' 'Zagadia' and 'Netrang'

Men and women both perform the second type of Gher. They put on clothes, jewellery, and flowers according to their preferences. They create circle-putting hands either on shoulder or on waist of the nearest person. The shape may also be of snake or irregular in addition to circle, often they imitate animals, while jumping and shouting. The dance is planning as such gesture and posture and speeding. 'Nandod' 'Dediapada' and 'Bedvan' are source of the places where such 'Gher' is

<sup>227</sup> Page: 24: "Bhilo Na Holi Gito" – Edt. By: Bhagvandas Patel - 1999

performs. 'Dhol' and 'Pipudi' (Shahenai) are main instruments of these types of 'Gher'.

#### **4:5:8.8: The types of Gheraiyadance:**

The Gher performed by only male takes the shape of circle. When woman enter in the 'Gher' it takes regular on irregular shapes. They imitate animals or reptiles, often the 'Gher' jumps and hops like animals and sings like them too. The style of the 'Gher' depends upon the rythem of the 'Dhol' and Pipudi'. The dance does not reflect individually but it shows collective action of the whole group. Both men and women perform the dance in the pair of two, three, or more persons. The presence of women sometimes leads to the atmosphere disturbances.

The dances of 'Bedvan' area are includes the system of making the 'Mandavun'. It reflects the 'Dangi' style of South Gujarat's Dang region where men and women make pyramid and its top is made of girls. The house that wishes to have pyramid at its own place is required to pay more for that.

The girls of the villages near the 'Taropa' village visit the houses that have newly wed daughter-in-law or an infant, sing 'Lol', and collect money.

Social awareness has spread to some of the village. For example, village near 'Khopi' have a different style of celebration. They perform gymnastics, family dress and some of the skits are reflecting social status of husband of two wives, consumption of liquor, and custody for the criminals, these are the acts they have been performs during the Holi festivals<sup>228</sup>

#### **4.5.9: Maha Shivratri:**

Mahashivaratri means 'great-night of Shiva'. The eve of every new moon is a special night for the god Shiva, but at this festival, on the 14th

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<sup>228</sup> Page: 18 / 19/ 20 : "Holi Gito" By – Jayanand Joshi

day of the month of 'Magha', praise are sung to the lord 'Shiva' and whole families may fast.<sup>229</sup>

This festival/fair is concedes with the 'Shivratri' festival and held at the foot of mount 'Girnar' in the month of Magha corresponding to January-February. It is also knows for the visit of 'Nag Sadhus' (Naked sages) who come from all over the country in procession along with elephant caravans. Dips in the holy 'Mrig Kund', stage shows, folk music and folk dances and other entertainments are of the attractions.<sup>230</sup>

Socially, the adult (generally Females) observe fast and worship lord 'Shiva' by offering water, milk flowered, Billy-Patra (leaves of wood apple) 'Dhatura' (Thron apple), sugarcane bits, Kolu (plum) rice and Tal (Sesame) etc. Many unmarried girls are also observes fast, and worship 'Shiva' so they may get husband of their choice by the mercy or blessing of 'Shiva'. Dome folk songs sung on the day of 'Shivratri' also this attitude of the unmarried girls.<sup>231</sup>

#### **4.5.10: Raksha bandhan:**

Raksha bandhan, also known as 'Sharavani Purnima' or 'Baleva' or 'Nariali Purnima' or 'Rakhi Punam', takes place at the time of the full moon in the month of 'Shravan' (July-August). 'Raksha' means 'protection' and 'Bandhan' means 'to tie'. Girls tie a 'Rakhi', a bracelet of silk thread, on to a brother's wrist to wish him protection from evil, as a bond of affection and symbol of family unity.<sup>232</sup>

In the village area, on this auspicious day the family priest (Brahmin) visiting the houses of his 'Jajmans.' He has ties a 'Rakhi' or 'Rakhadi' onto the wrists of the male members. He has also supplying 'Yangopavit' (sacred thread)<sup>233</sup> to the members of the higher castes and in return, gets one or two scars of grain or money from each house hold

<sup>229</sup> Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

<sup>230</sup> Page: 217: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>231</sup> Page: 169: Folk Culture and oral tradition By: Shrivastava

<sup>232</sup> Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

<sup>233</sup> Page: 156: Folk Culture and oral tradition By: Shrivastava

of his 'Jajman.' Sisters have been also tying 'Rakhi' on to the wrists of their brothers. In case the brothers are residing at a long distance the girls mail 'Rakhi' to them and return receive money. She always desires that his brother would protect her from every agony.<sup>234</sup>

#### **4.5.11: Janamasthami:**

This festival marks the birth of god 'Krishna'. During the festival, Hindus fast until midnight when Krishna is said to be born. There is singing and dancing and offerings are making in homes and in temples to 'Murtis' (images) of 'Krishna'.<sup>235</sup>

Eight day of dark half of 'Shravan' month is 'Gokul Aatham' popularly known as 'Janamasthami' the day which god Krishna folk-leader was born at twelve o'clock midnight. The day is celebrated since 'Aahirs' came to 'Gujarat'. This festival of Gop-culture reminds us of Radha-Krishna and their 'Raas Lila'.<sup>236</sup>

People would dance sing and play music for the whole day and night forgetting all their woes and worries. When rain comes heavy downpour of water during this month and on this day, there is abounding joy in the hearts of the folk, open parlour and village square, 'Dandiya Raas' Garba- Garabi, are played. Dholi (drummer) plays 'Hincha' (6: beat Rythem) 'Chalati on 'Dhol' and dancers play and sing accordingly. 'Rasada' played hilariously would make even earth tremble with force of dance and music. This is the great festival for 'Rabaris' and 'Bharawads' community. Fairs are holding at the temples of 'Krishna'. In the temple of Krishna, a small cradle (lord Krishna's idol) is place. The people sing Bhajan (devotional songs) of lord Krishna's songs with musical instruments. Women also sing songs to well-come birth of the 'Krishna' at 12 O'clock midnight, when 'Aarati Puja is performed and 'Prashad' of Panchajiri-'panjari' (made of coriander seeds, (Dhana powder) other

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<sup>234</sup> Page: 157: Folk Culture and oral tradition By: Shrivastava

<sup>235</sup> Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

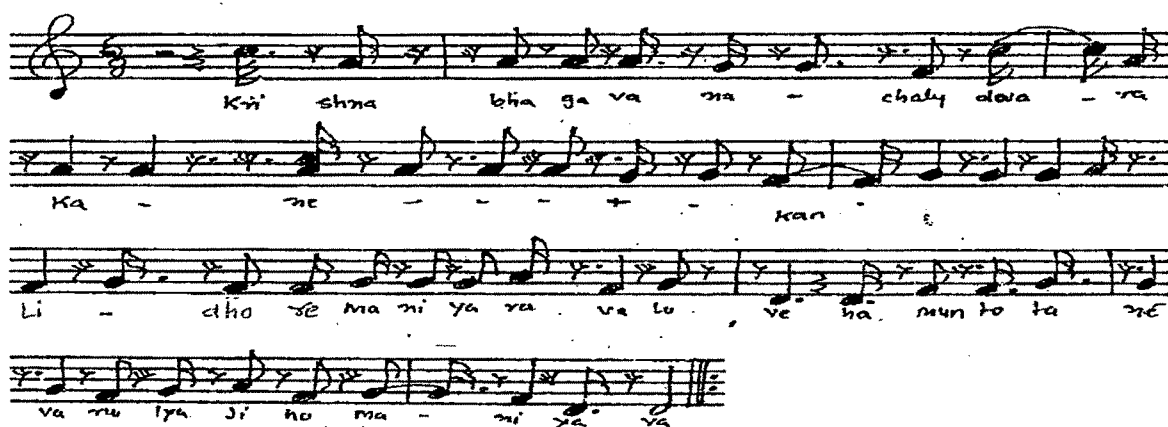
<sup>236</sup> Page: 65: Folk Art and Culture-By: Joraversingh Jadav- 1999

spices mixed with sugar and dry fruits) and coconut chips are served to devotees.<sup>237</sup>

Many songs have been found about 'Krishna' in folklore and folk music. He is forever an emperor of people's hearts.

Below song is very famous in 'North Gujarat' region

*Krishna bhagavan chalya dwarka ne kani  
lidho re maniyara valo veh  
mun to tane varulya o ji ho Maniyara*<sup>238</sup>



This festival provides an opportunity to the members of various castes come to closer each other helping to celebrate the festival successfully. Thus, it is a festival of the village and city community as a whole and not of a particular individual group.

#### 4.5.12: Navratri: (Norata)

'Navratri' in Gujarat, in western India, 'Durga Puja' in Bengal eastern India and 'Dashera' in the North of the country, this festival falls after the monsoon rain. 'Navratri' means 'nine nights' and celebrations include traditional dancing and devotional singing (Garaba). This is one of the few festivals celebrated all over India. It is also popular in the west.<sup>239</sup>

<sup>237</sup> Page: 66: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>238</sup> Page: 210: Gujarati Lok Sahitya Manako- Part -7: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

<sup>239</sup> Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

It is the festival of 'Shakti' and 'Bhakti' (divine power and devotion) 'Shakti Puja' (worship) is of great importance in folk life, 'Navratri' (nine pious nights). 'Norata' beginning from the first day of bright half of the 'Aaso' (Aswini) month corresponding to September October continues for nine days. 'Norta' means a festival of victory of divine power, which is life sustaining therefore, 'Navratri' is also the festival of welcoming the new monsoon crops. Food grains are symbolically the life-sustaining power therefore, 'Nov-ratri' is also the festival related to agriculture and farming.<sup>240</sup>

Each day symbolically stands for a particular goddess. First day is of 'Kumari' (virgin) second day for 'Trimurti' (Truth-beauty and delight). Third day is for 'Kalyani' (welfare). Fourth day is for the 'Rohini' (fourth lunar mansion) symbolic of bestowing water. Fifth day is for 'kali' (incarnation of power that demands votive offerings). Six day is for 'Chandika' (also of power and strength and anger incarnation that demands virtuous behaviour). Seventh day is for 'Shambhavi' (leading to superhuman knowledge). Eighth day is for 'Durga' (plenty in everything). Ninth day is for 'Subhadra' (chaste, beautiful, and well mannered). During the nine days, nine virgin goddesses are worshipped and 'Sthapan' 'Pujan' of 'Nav Durga' is holding. The Goddess may be in symbol of 'Yantra' (numbers on amulet add up to twenty). - 'Garabi' is a pot with holes on it and inside would be the lighting lamps or 'Bajara' grains wrapped in Banana or 'Poi' leaf and tying with silk cloth are put in the 'Mandavi' (square wooden stool with four small pillar and a dome over), or in a clay bowl. Wheat or barley is shown until stems come out called 'Jwara'; 'Jwara' is symbols of nourisher of life as it feeds human body. Lamp lit uninterrupted and constantly burning is the symbol of the soul in

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<sup>240</sup> Page: 209: Folk India- Part- 6. : By Manorama Sharma - 2004

human body that witnesses human action and gives light to human thinking.

Norata (nine nights) are celebrating with vrata (vows) and with fasting. 'Garaba' and 'Garabi' are the culture art treasure of Gujarat. In villages 'Koli' - 'Kanbi' wearing the dresses of 'Mataji', 'Ram-Ravan', 'Hanuman' 'Gandhari' 'Gangoli Ghandhar' etc. give entertainment to the folk. Men also, plays swards with music of 'Bungio' (drum) dhol in village square nine days are celebrating with faith and devotion to the goddess in all respects.<sup>241</sup>

#### 4:5:12.1: Raas-Garaba-Garabi:

'Hallisaka' dance is described in 'Harivansh' as 'Dandrasak' 'Talrasak' and 'Lalitrass'. 'Dandrasak' is popular as 'Dandiaras' 'Talrasak' mean dance which performe in circle with 'Teental' (Hinch) or 'Rasada'. Lalitrass means women wear beautiful dresses and dance with Gesture-posture with expression, with clapping by both hand in rythem is knows as 'Lalitrass' this tradition is belonging to 'Yaduvansha'.

'Banshi' (Flute) 'Mrudang' (Rhythmic Instrument) and 'veena' (string instrument) were using in 'Hallisaka ras'<sup>242</sup>

Songs of 'Hallisaka' 'Raas' only praised for god 'Krishna' and not for the 'Shakti Puja' (praised for Goddesses)

पार्वती त्वनुशास्ति स्म लास्यं वाणात्म जामूषाम्।  
तथा द्वारवतीगोय्यस्ताभिः सौराष्ट्र योषितः॥  
ताभिस्तु शिक्षिता मार्यो नानाजनपदास्पदा।  
एवं परंपराप्राप्तमेत ल्लोके प्रतिष्ठितम्॥

(अभिनव दर्पण)

Goddess 'Parvati' had been teaching the 'Lasya' to 'Usha', the daughter of 'Banasur' and 'Usha' had been teaching to the 'Gopies' of

<sup>241</sup> Page: 68: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>242</sup> Page: 77: Apani Lok Sanskriti: By: Jaimalla Parmar- 1976

‘Dwarika’ and ‘Gopies’ had been thought the women of ‘Saurashtra’. Thus the tradition of Raas have been spread all over the ‘Gujarat’

We found many similarities between the ‘Raas’ and ‘Lasya’ of Assam region.<sup>243</sup>

‘Raas’ and ‘Rasada’ have not the dramatic motif and characteristic of classical dance. ‘Raas’ is only performed by male and ‘Rasada’ is only performed by women, but occasionally they are participating.

‘Garaba’ is only performed by women, and ‘Garabi’ is performed by only male. ‘Garabi’s subject matter is praised of god ‘Krishna’ and ‘Garba’s subject matter is ‘Shakti Puja’ ‘Garaba’ is a long and narrative, and ‘Garabi’ is a short and sentimental. However, it has no binding by rule, many ‘Garaba would be short, and ‘Garabi’ would be long. Now days both are knows as ‘Garaba’. ‘Garaba’ is performs in chorus but it is not a group song.

The street ‘Garaba’ of Gujarat have a long tradition and still it is preserving the essence in folk culture and folk dance. Garaba’s subject matter is praised of Goddesses (Shakti Puja) and on the other hand it the described the social status of women and their activities and general subject.<sup>244</sup>

‘Norata’ (nine nights) are the nine pious days observing for fasting and religious ceremonies before ‘Dashera’. This festival of dance is most popular in Gujarat, from tiny villages and small towns to large cities like ‘Ahmedabad’, ‘Vadodara’, and ‘Surat’. ‘Navratri’ is celebrating with colourful ‘Garaba’ and ‘Dandiaras’ folk dancing, fasting, and feasting.<sup>245</sup>

*Mano Garabo re rame raj ne darbar  
ramato bhamto re giyo kumbhari ne haat  
ali kumbhari ni naar, tu to, suti hoye to jaag  
Ma ne Garabe re ruda kodiya melav...*

<sup>243</sup> Page: 79: Apani Lok Sanskriti: By: Jaimalla Parmar- 1976

<sup>244</sup> Page: 4: “Ramzat” [ collection of Ras –Garaba] –By: Minaxi Desai & Manorama Vayas

<sup>245</sup> Page: 211: Folk India- Part- 6. : By Manorama Sharma - 2004

The 'Garabo' of Mother Goddess is playing and dancing at the court of the king, while playing it is going to potter's house, Oh! Potter's wife weake-up and decorate the 'Garabo' with 'Kodiya' (Earthen vessel used as a lamp) and Than 'Garabo' is going to house of carpenter, goldsmith, and oil maker.



#### 4.5.13:1: Diwali: (Deepavali) (October- November)

'Diwali' or 'Deepavali' is the most important Hindu festival and the main one celebrated in west. Both names mean "row of lights". Homes are cleaned and decorate with garlands and festoons with light. It is time to great feasting and family festivity. The significance of 'Diwali' for believers is that good over comes evil as light triumphs over darkness. Another aspect of Diwali is the worship of goddess 'Laxmi', the goddess of wealth and grace. For those in business, it is a time to close the yearly accounts and make offering to 'Laxmi' to bring prosperity during the next year.<sup>246</sup>

In 'Sanskrit' it is 'Deepavali' and in 'Prakrit' it is 'Divalaya', this most ancient of all the festivals and celebrations of the folk in India. In the beginning, it was confines to celebration of season. During 'Indus valley' civilization period, it has celebrated for nature. Subsequently it

<sup>246</sup> Microsoft Encarta - encyclopedia- 1993-2001: Microsoft Corporation.

became the celebration for agriculture, and finally it has been coming to stay as folk festival. A religious element has been enters in it later stage.

This occasion gives joy and good health to the folk. During monsoon and up to the last week of the Ashwin (Asho) month, sunrays are scant; hence, insects bringing sickness and diseases are wide spread. The lampas and its light remove and kill insects and the environment gets clean, more ever, people clean and white-wash their houses and residential places before the day of 'Diwali'.<sup>247</sup>

#### **4:5:13.1.2: Dhanterash:**

This festival is great importance as 'Laxmi' (goddess of plenty and wealth) is worshipped during 'Diwali' on 'Dhanterash', the thirteenth day of dark half of 'Asho' month. This festival is for the worship of three goddesses 'Shri Laxmi' (For wealth) Sarswati (goddess of learning and knowledge) and goddess 'Mahakaali' (goddess of power and strength) and all these three bring total welfare to human beings. 'Kali' and 'Sarswati' has been worshiping on fourteenth day by all those who have been writing books of accounts.

#### **4:5:13.1.3: Kali choudash:**

On 'Kali choudash' farmers clear off the dang heaps of their yard by throwing into field<sup>248</sup> (Devotees of Shakti (kali) and 'Bhuva' (exorcists) with dishes full of boiled grains and naked swords go out of the village with shout and screams and throw 'Bakada' (boiled grains) in four directions, thus protecting the villagers from evil forces. During midnight, Bhuvas are also worship 'Kali' and meditate occultism to learn mystic knowledge by going to the 'Smashan' (crematory or burial-place). They apply black shoot (kajal) 'Mensh' in their eyes indicative of evil

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<sup>247</sup> Page: 212: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>248</sup> Page: 69: Folk Art and Culture-By: Joraversingh Jadav- 1999

doing. It is said "The one who has applied black school ('Kajal-Mensh') on 'kali choudash' is seldom afraid of any body, anything."<sup>249</sup>

Diwali is the day of no moon, thirteenth day, or Amavasya of 'Asho' month and the last day of the Hindu year. Village potter starts preparing 'meraiya' (small clay dish fix on wooden stick). Children have brings 'Maraiya' and fill it with cotton seeds and a cotton cloth string, then pour oil in 'Meraiya' and light it and going to throw it on the village skirt; 'Padar' or 'Bhagol' (Extremely of village). They believe that it would keep them free from evil and diseases.<sup>250</sup>

#### **4:5:13.1.4: New Year: - Besatu varas**

On New Year, everyone is wearing new clothes and visiting their friends and other relatives and family members. They forget their enmity and quarrel, it any and greet one another with 'Happy Diwali' and 'Happy New Year', and meet with affection and love.<sup>251</sup>

#### **4.5.14: Halotra:**

'Halotra' is the festival of farmers of 'North Gujarat'. 'Leuva' 'Anjana' and 'Kadva' 'Patidar' (Patel) also recognise 'Halotra' as 'Haljotra' or 'Alotra'. This festival is the same as 'Akhatrij' of farmers of 'Kathiawad'. After heavy rains in 'Ashadha' month, this festival is celebrated. Farmers with village leader go to the village priest to find out, which is the most auspicious day for the inauguration of 'Halotra'. Accordingly the farmers the jingling bells to bullock-neck, women tie cotton threads called 'Panushiya' to bullocks and ploughs (santi) and prepare 'Punkhiniya' in which two 'Laddu' made of ashes and wheat flour, four cobs (Kanasla) of Juwar, seven pieces of unused clay vessels tied with threads and a rupee coin are put on it. Then 'santi' (plough) is worshipping with this 'Punkhiniya'. Bullocks are served with seven types

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<sup>249</sup> Page: 213: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>250</sup> Page: 214: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>251</sup> Page: 70: Folk Art and Culture-By: Joraversingh Jadav- 1999

of food grains - 'Juwar', 'Bajara' 'Mug' 'Chokha' (Rice) 'Tal', 'Kapashiya' (cotton seeds) and 'Guwar'. Every women (the homemaker) tied 'Khes' to the farmer (Her husband) and then the farmer proceeds towards fields.<sup>252</sup>

At noon farmers; women with 'Kansar', Khichaddi' etc. go to fields to save their husbands and servants, singing.

*Andhi kaali kanthi no meh varasyo  
Hanji varasyo kani dadaji ne desh  
Hanji chiya bhai a hal jotarya"*



Thus, all the family members enjoy moon lunch at the fields. Women sow seven types of grains in the 'Chas' (furrow) of the field, serve sugar and flour to ant houses (Nagra or Kidiyarun) and enjoying singing folk songs.

These are the impotent festivals of North Gujarat, there are numerous festivals, but we are studying only, which are the most important festival relating to music and participating by all people of North Gujarat.<sup>253</sup>

<sup>252</sup> Page: 71: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>253</sup> Page: 206: Folk India- Part- 6. : By Manorama Sharma - 2004

#### **4.5.15: Some other calendaric festivals of North Gujarat:**

- 15.1 Dasherā
- 15.2. Ram Navami
- 15.3. Nirjala Ekadoshi
- 15.4. Nag Panchami
- 15.5. Sravani Somvar
- 15.6. Ganesh Chaturtha
- 15.7. Rishi Panchami
- 15.8. Anant chaturdashi
- 15.9. Kevada Choth
- 15.10. Bhal Beej
- 15.11. Dev uthi Ekadashi
- 15.12. Akhatrij<sup>254</sup>

Thus the study of festivals are observed in different region of Gujarat are pan-Indic, of the rest most are regional and only rarely a festival is local. A large number of festivals observed in Indian folk societies are prescribes by religious texts and are religious either in practice or in motivation. Altruism finds place in most festivals. In comparison to men and children, women are more particular to observe the festivals. In most of the festivals 'Vrats' are kept, vows taken and deities worshipped.<sup>255</sup>

Every festival has the unique important of music .they always enthusiastic with music dance and drama, it is an important characteristic of fairs and festivals. In addition, it is the part of life; there are no festivals and fairs without music and dance. They are enjoying their every moment of life with music. Music is the one of the strongest factor of their life as the purpose of amusement during gaiety and joy. Condolence during anxiety or ennui, Music is the one of the reason of their entity.

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<sup>254</sup> 41: Field research work. By: Reasearcher  
<sup>255</sup> Page: 192: Folk Culture and oral tradition By: Shrivastava

## 4.6: Folk fairs of North Gujarat:

### 4.6.1: Shamalaji Fair:

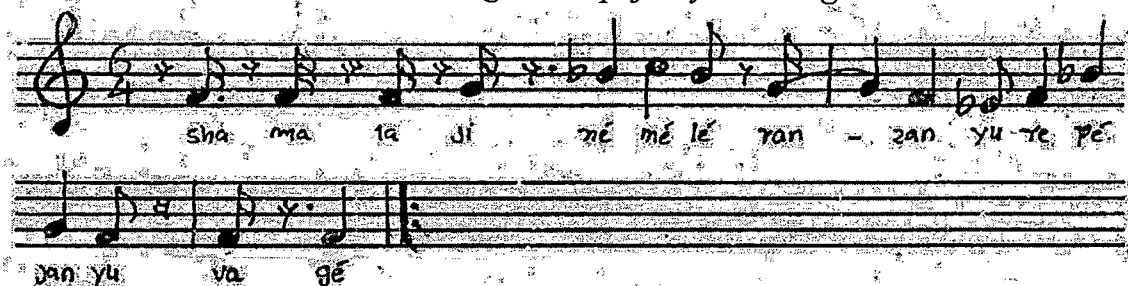
(Kartaki Purnima -Dev-diwali) (1000 yrs.old)

Renewal of mantra-Tantra by exorcists at the fair (21 days)

Cultural peculiarities of certain communities are also connecting with folk fairs. As the 'Brahmins' assemble to change their 'Janeu' (sacred thread) on 'Raksha bandhan' (Baleva) day on the bank of the river, likewise 'Bhagat' and 'Bhuvas' (Exorcists) assembler at the 'shamalaji' fair held every year of 'Kartaki choudash' in 'Aaravalli' hills to renew their 'mantras' and those who are novice in this are commence their learning (Sadharia) at the fair. Those who are affected by ghost (Boot-prêt) or 'Jodiya' (Evil effect) are brought to the fair for its cure on the bank of the river 'Meshvo' also where fair is held, such exorcists in great number assemble to enchant their 'Mantra' (Hymns). So also, the people desiring to be free from evil/effect are shows over there. This fair even continues for a month.<sup>256</sup>

'Bhajan mandali' from different region of Gujarat are performed their devotional songs (Bhoyans) tribe people is dancing and singing during fair.

*Samalaji ne mete ranganu re pejaniyun... vage*  
*Haal katori haal re ranganu re pejaniyun... vage*  
*Dosa doto kadhe ranganu re pejaniyun... vage*  
*Motiyaar mucho marde ranganu re pejaniyun... vage*  
*Dosio danto kadhe ranganu re pejaniyun... vage*



Very famous song about 'Shamalaji fair' knows all over 'Gujarat' that it is very rare song, which is always singing for particular fair.

The beauty of 'Dhol' (drum) would bring joy to young and old. Young gays with flute in hands and damsels and women clad in colourful and rich embroidered dresses commence going towards the fair. On the way, groups from other villages also join. Relatives from different and distance villages come to the villages surrounding.

Groups would have their 'Padav' (camp) near the fair place as per village, and take lunch consisting of 'Rotate' and simple food. After lunch men-women and children join dances, being played amid the fair in several groups.<sup>257</sup>

Mostly young tribal men select their match-damsels of their choice at the folk fair. A lover of particular girl accompanied by his comrades would kidnap his beloved from the fair and villagers of such girl would run after him to save the girl from kidnapping. The young people having sworn would face the incident and sometimes enter into scuffle 'Dhingana' (fight) thereafter such girl is allowed to marry her lover. The act of kidnapping a girl from the fair is calling "Ladi Khenchavi" (to take away the girl).<sup>258</sup>

Other 'Samalaji' fair held on month of 'Shravan' and 8th day of bright moon at the 'Shamalaji' near 'Khedbramaha' of Sabarkanth district. near the 'Meshvo' river there is a 'Prachin' kind of 'Nagdhara' taking bath in 'Nagdhara' believed 'pure' people participating from the Rajasthan state also, round about 15,000 people visiting this fair, but tribal is interesting only the fair of 'Kartik' 'Purnima'.<sup>259</sup>

#### **4:6.2: Poshina fair: (shraddha after death ceremony or death of relatives)**

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<sup>257</sup> Page: 86: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>258</sup> Page: 87: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>259</sup> Page: 8: Gujarat Na Adivasi Mela – ETD. By: Indra Shankar Raval – Girish Pandya & Jasavantsingh Rathod. 1982

Tribes hold 'shraddha' of their dead relatives at the folk fair. In 'Poshina' area of Khed bramaha Taluka (Sabarkantha) where Sabarmati and 'Akal-vikal' rivers met, the fair is held wherein the people of the area perform 'Sraddha' of their departed relatives. Ashes-bones brought in earthen pots are immersed into the river water and thereafter, virgin girls of there families are clad in new clothes and then they all enjoy the festival fair.

Thus, fairs provide the folk with their necessities, pleasure of enjoying life and opportunity to visit temples and shrines. Tied tot the thread of faith man turns to God to find solace amid all happiness and miseries.<sup>260</sup>

#### **4:6.3: Rupal Palli fair:**

##### **4:6.3.1: History of Rupal:**

'Palli' fair is hold on month 'Aaso' (Navratri) at the village of 'Rupal' (Gandhi nagar region of North Gujarat) and it is most famous festival fair known internationally. Precisely it starts from midnight of 'ninth norata'. According to temple, committee that three lacks of people would joint in 'Palli' procession.

The Historians of "Adi shankaracharya Vedic Shodha Sansthan of Varanasi (U.P.) are noted that an idol of 'Vardayinimata' is an idol of 'Dwitiya Durga' (Brahmani). Archaeologist was excavating at the place of the Rupal temple's soil and examines. In addition, defined that, the history of 'Palli' is five thousand years old, from the era of 'Pandava' tons of 'Ghee' is offering to the goddess, that custom continues.

History noted that king 'Mulraj Solanki' had built the 'Rudra Mahal' at Siddhapur, for 'Puja' He invited thousands of Brahmins (Priest) to the 'Siddhaskhatra' (Siddhapur) from the north India and 'Mulraj' gifted the different villages to them according to their 'Gotra'

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<sup>260</sup> Page: 83: Folk Art and Culture-By: Joraversingh Jadav- 1999

and 'Pravars'. King Mulraj Solanki had done this occasion on 'Shalivahan Shak' 934 on the 'Kartik' month of full moon, on Thursday, and 'Rupal' village was the one of the gifted village. Its number was 66, thus this Rupal village was donating to four Brahmins (priest) with four horses, from thousands of year it is known as 'Rupal'.

In Sanskrit literature 'Rupal' were known as 'Rupapuri' or Rupavati (it indicating in Mataji's Aarati song e.g. "Jai Adhya Shakti".) at those time, the village was prosperous, wealthy, and abundant and known as 'Town' (Nagari)

Folk legend about 'Rupal' shows that at the north side of the Rupal there was a town of demon 'Daumard' and at the west side of 'Rupal' there was the residue of 'Sonapuri' town. Demon 'Durmard' was the ruler of both the town. 'Durmard' had been killed by goddess 'Vardayinimata', and afterwards for washed her blooded clothes and body she innovated 'Mansarovar' (lake) for purification of her body and clothes. Afterwards she was takes rest on the bank of lake (Mansarovar)

Pandava had built a temple on that place. In A.D.1305 Allauddin had sent his army to destroy the temple of 'Rupal' but the 'Rajputs' of 'Rupal' (which was appointed by Siddharaj) fights back. Village people buried original idol of Mataji (goddess) under the soil and they established another idol of goddess in village. Thus, Chavada Rajput has been offers their service to the temple and offering 'Panchbali' from generations for goddess.

During the war, 'Chouhan Rajput' killed 'Balluminya' and whole army were attacks on Rajput and killed him. Thus, 'Rupal' temple was destroys.

After the war of 'Mahabharat' Pandava, Draupadi and god Krishna were visited Rupal and arranged 'Panchbali yagna' and started procession

of goddess 'Vardayinimata', and that decorative pilgrimage known as 'Palli'.<sup>261</sup>

This is the worship of 'Bali' participated by the folk of all communities. The ceremony is unique and it illustrates communal harmony, religious unity, and non-existence of unsociability.

On the eighth day of 'Asho' month, 'Harijan' bring wood of the 'Shame' tree. Carpenter prepares a chariot out of this wood. The 'Valand-Nai' (Barber) ties sticks to the chariot potter puts 'Kundi' (clay pots) on it. 'Vohara' (Muslim) put cotton seeds on the pots. Brahmin (priest) performs 'Navchandi Yagna'. The principal ceremony in this festival begins at twelve O'clock (Mid night). Village leader observes 'Navratri' 'vrat' and worships the goddess. Then chariot is takes around the village, which is lights with sacred fire in five bowls like pots, which are holding by devotees. Villagers add 'Ghee' to the burning fire. Several tins of Ghee are used on this festival fair, people in great numbers come to 'Rupal' from all parts of Gujarat and offer coconuts and flower garland and 'Ghee' to the goddess 'Vardayinimata'.<sup>262</sup>

#### **4:6.4: Chitra-Vichitra fair: (Navasti fair)**

This fair held on month of falgun 14th day of the dark moon (Vad), 25,000, people are visiting every year from the different region of sabarkantha - Banaskantha and also from the state of Rajasthan. This fair is knows as Tribal fair. It is situate 38 mile from the Khedbramaha. It is believe that Chitra and Vichitra Virya had been cures after taken the bath in 'Triveni'. People enjoying folkdances, folksongs, and groups of devotional songs are perform their songs. It is also known as fair of 'Gan Bhakari' village.<sup>263</sup>

#### **4:6.5: Bhavanath fair: (Desan)**

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<sup>261</sup> Page: 3: " Gujarat Samachar" [Guj] Daily News Paper – 21st. October- 2004

<sup>262</sup> Page: 226: Folk India- Part- 6. : By Manorama Sharma - 2004

<sup>263</sup> Page: 5: Gujarat Na Adivasi Mela – ETD. By: Indra Shankar Raval – Girish Pandya & Jasavantsingh Rathod. 1982

Bhavanath fair is holding on last Monday of 'Sravan' month at Desar 21 miles from 'Himat Nagar'. 'Desar' place is well known as the place of 'Chyavan Rishi' He was cured from blindness and old age by Aswini kumars. Idol of temple is 'Swayambhoo' (self-made) and mud of 'Bhrigukund' has the quality to be cured the leprosy. 10,000 to 12,000 people are participating in this fair. Groups of Devotional songs are performing, folk stories, folkdance and songs perform. All items of daily necessities would available at the varieties of stalls also held on 'Shivratri' on month of Magha 14 day of dark moon (Vad) 7000 people participating.<sup>264</sup>

#### **4:6.6: Dungarpuri Bava fair:**

This fair is holding on falgun month, 8th day of bright moon, at Amir Ghadha of Palanpur (Banaskantha). 8000 to 10,000 people is participate and mostly Adivasi and Bhil garashiya'. This place is knows as the 'Samadhi' of 'Dungarpuri' Saint in 'Vikram Savant 1967'.<sup>265</sup>

#### **4:6.7: Anand fair: (Amba-Mahuda village)**

Anand fair held on Chaitra Punam (full moon) at the Amba and Mahuda village 30 miles away from Khedbramaha (Sabar Kantha). 15,000 Adivasis participated in this fair. They performed their folkdance and folk songs during fair, there a spear of 'Bhim' in the temple of lord Shiv. This fair is organised by the warden of local 'Ashram' only the participating by the tribal of 'Banaskantha.'

Tribal performs tribal dance and songs.<sup>266</sup> Round about 34 fairs are hold in North Gujarat region but all are concern with local area only. However, all fairs are the important and similar fate is harmony in folk society, entertainment, education, and necessities of their daily life. They exchange their culture during fairs and festivals. It is essential factor of their social life and the release their pain by performing their music and

<sup>264</sup> Page: 10: Gujarat Na Adivasi Mela – ETD. By: Indra Shankar Raval – Girish Pandya & Jasavantsingh Rathod. 1982

<sup>265</sup> Page: 1: Gujarat Na Adivasi Mela – ETD. By: Indra Shankar Raval – Girish Pandya & Jasavantsingh Rathod. 1982

<sup>266</sup> Page: 5: Gujarat Na Adivasi Mela – ETD. By: Indra Shankar Raval – Girish Pandya & Jasavantsingh Rathod. 1982

dance and drama. They have their own way to enjoy their life and express themselves with media of fair. Fair is the communication between two generation thus they fill up the gap between two generations by participating in fair, They educating their youngsters or youth well, about their custom and folk traditions<sup>267</sup>

#### **4:7: Vrats: - Religious vow:**

‘Vrat’ stories are not much concern with folk music. It is story based vow, it may be useful research for the students of the sociology and linguistic not for the students of music. Therefore, we discussed here in brief information about religious vow (vrat) of possessing in ‘Gujarat’ region.<sup>268</sup>

Vrat stories (vows stories) have unique place in folk region of Hindu Society. Implementation of vrat (vow) with faithfully, than proper would come through, and ignorance, standing, and disgusting of ‘vrat’ (vow) would bring the havoc of rage god.<sup>269</sup>

#### **4:7.1.:‘Vrat’: stories are as-**

[4:7:1:1] Anant Choudas [2] Dashama [3] Diwali no divo [4] Purusottama mas

[5] Nag Pancham [6] Tulasi Vivah [7] Sobhagya Somvati [8] Sol Somvar

[9] Shitala Satam [10] Jaya- Parvati [11] Shravan Mas [12] Satya Narayan

[13] Gauri Vrat [14] Kevada Tij [15] Rishi or Sama Pancham [16] Vat-Savitri

[17] Bol Choth [18] Evrat-Jevarat [19] Ful Katari. Etc.

Usally vows are not concerned with peculiar songs they are base on stories, although people used general songs, and express themselves in

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<sup>267</sup> 42: Field research work. By: Reasearcher

<sup>268</sup> 43: Field research work. By: Reasearcher

<sup>269</sup> Page: 190: Gujarati Lok Sahitya Manako- Part -1: By:Gujarati Lok Sahitya Samiti-Ahmadabad-1957

songs. Some vows have the songs like 'Gurivrata' and vow of 'Randal' etc.

*Gorma no var kashario ne  
Nadi a nahava jaye re Gorma,*

For Randal;

*Kholano khundanar dyo rannade*

Thus, we can define that some of vrat were performed in groups and some of individual. Folks are to be vowed for their personal interest, and reasons but they were celebrated in groups or as communal way. They are shared their joy and trust and enjoyed in musical way, like folk dance, songs and drama. Some times, they are singing and dancing whole night.

#### **4:7.2: Folk Vrat: (vow)**

Vrat means Upvas (fasting). To worship supreme God (Istadev) by observing fast vrat is easy to observe that fulfils wishes, gives calmness to mind and purifies human behaviour. Vrat are two types in the folk life of 'Gujarat' (1) scientific and scriptural (Sastriya and puranic) (2) Folk vrat and vrat of virgin girls. The second type is known as "Varat Vartula" in folk life and these are as described in "Vrat raj" or advocated by priests and Brahmins. They are the natural product of the folk life called "Desaj vrat". These vrat are chiefly for getting good husband and protection of husband, even children, from sickness and casualties and the deities of these Vrats are also the imaginative product of folk woman coupled with stories befitting the deities.

Sastriya vrat have come down to be observed since 'Vedic' times advocated in scriptures or by performers of religious ceremonies -Purohit and are dominated by them. Whereas fruitful imagination of folk women of lesser intellect and literacy have created the universe of their own in which their deities are in tune with their faith and feelings. Folk Vrats are not for the few of the society but for all without discrimination. Whereas

Sastriya Vrats are for the selected people, observed chiefly by married women and performed with due ceremonies such as 'Aachman' 'Swasti Vachan' 'Sankalp' and 'Dan-Daxina'; which are quite absent in the folk 'Vrats' observed by girls unlike the scriptural verses. These vrata commence with folk songs 'Jodakana' (Randal). They are combined with worship and sports and coupled with expression of colours of seasons and gaiety.<sup>270</sup>

#### **4:7.3: Folk vow and humanity:**

Together with Jap-Tap, Aachar-vichar and Niyam-Sanyam, folk vrata are also teach to observe certain duties in folk life such as to feed dogs, with bread, to serve cows with grass, to birds with grains at 'Chabutara' to serve ants with flour at 'Kidiyarun', (an ant hole) to feed hungry and the poor, the saints and the sages etc.

#### **4:7.4: Deities in folk vrata:**

The word of Gods and Goddesses in the form of deities are the natural out come of folk life, and this is in fact the universe of folk women. 'Gorma' of virgin girls for good husband', 'Virpaslima' for riches and happiness, 'Tulshima' for husband of choice, 'Sitalamata' for joy of heart are a few example on the other hand cow, papal tree, banyan tree, lake, sun, moon, dawn, and hour of cow dust are also the form of deities for worshipping.

Contribution of folk 'vrata' has happened to be immense in the cultural development of folk life.<sup>271</sup>

#### **Summery:**

Most of the festivals belonging to great tradition are pan-Indic, non-voluntary and such in which Vrats (vows) are keeps and deities worshiped, whereas all the festivals belonging to little tradition are non-

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<sup>270</sup> Page: 76: Folk Art and Culture-By: Joraversingh Jadav- 1999

<sup>271</sup> Page: 77: Folk Art and Culture-By: Joraversingh Jadav- 1999

voluntary, and most of them are regional and such in which Vrats (vow) are not keeps.

Most of the family festivals are pan-Indic, observed by all the members of the family but none exclusively by children, officiated at exclusively by women and such in which deities are worships; whereas most of the community festivals are regional, observed by all the members of the family.

All the voluntary festivals are related to great tradition, whereas not any non-voluntary festivals are related to great tradition, Most of voluntary festivals are pan-Indic.

Most of the festivals in which Vrats (vows) are keeps and vows taken are family festivals, related to great tradition, pan Indic, voluntary, observed during rainy season by almost all the Hindu castes. In addition, fairs are not hold.

Most of the festivals in which stories are telling related to great tradition. Pan-Indic, such as those in which 'Vrats' (vows) are observed and deities are worshipped. Family festival, voluntary, observes during rainy season exclusively by women for the well-being of husbands, sons, and natal relatives, whereas most of the festivals in which songs are sung are related to great tradition. Pan-Indic such as those in which 'Vrats' (vows) are keeps and deities are worshipped; community festivals, non-voluntary, observed and holding during summer seasons by all the members of the family for the well-being of oneself and the whole family.

### **Conclusion:**

Therefore, this chapter is base on an ethnomusicological study of north Gujarat region. Every aspect of life music is there, in every occasion, ceremony, festival, fairs, vows, and social functions they have the appropriate songs and music to convey their feelings to others. They

do not know the rule of classical music, they have their own rules and regulations, and strictly, they followed it. Therefore, this research work lengthens to details of above social functions and this is the purpose of the ethnomusicology to study of music in social life with every aspect.

In addition, try to evaluating the folk music in the reference of classical music. North Gujarat has the sharpen view about the music. Their singer sung like cultivated musician; their style of singing is anonymous. They have all the characteristic of cultivated classical singer e.g. Kaku, 'Muraki', Kan Swar, Khetaka, Tan, and it is rarely founds in other region of Gujarat. Even though they sings in high pitch note, [starting from F# and G# from middle octave] maintaining the softness, clarity of voice, pronunciation and smoothness in their performance.

Therefore, this is the basic social impact of music, an ethnomusicological study the every corner of society and finds the music, which is melting, in the human life, and folk life. Rite-de-passage, [sixteen Sankar] Birth to death, Familial interaction, folk festivals, fairs, vows, and other religious related activities are found

Every festival has the unique important of music .they always enthusiastic with music dance and drama, it is an important characteristic of fairs and festivals. In addition, it is the part of life; there are no festivals and fairs without music and dance. They are enjoying their every moment of life with music. Music is the one of the strongest factor of their life as the purpose of amusement during gaiety and joy, pain and sorrow. Condolence during anxiety or ennui, Music is the one of the reason of their entity and existence.

There is the ample diversity in the festivals of the north Gujarati people; they are tenacious and hard-working nature, so they enjoy their every part of life as they wish. They have been animated their lives during the festivals.

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