

# "Development of Haryanvi Folklore Music by Women"

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## ABSTRACT

Folklore is a precious element, who begin with the origin of the universe and its cultural boundaries spread with the extension of the world. In Indian culture and society Folklore played expressive and meaningful role. A complete element filled with originality, expression and simplification called folk music. In our Haryana life of female is full of challenges. When we want to know about the contribution of women in Haryanvi folklore we can see , how their life style, living situations , feelings, sorrow, love, beauty, exploitation all the elements are attached with folk music because folk music is the name of female expression in Haryana. In Haryana folk music tradition is divided into two important parts. First one is Kissa Gayan Shelly which is usually called Swang or Saang and second one is Muktak Shelly and in this category lokgeet of various rituals or occasions has come . Swang has limited to the male society. Only male were the part of this art form either in the role of performance or audience. In Swang all the characters of female has performed by males in female attire. In short female were not the part of this art form ,now in these days some one or two female artists lead these Swang groups professionally and in colleges and universities girls are also participating in this art form. On the other side female protect and develop the chain of haryanvi folk music from one generation to another generation with a very innocent manner. Haryana is known as a land of male dominance and haven't any place of feelings or happiness of female . When we deeply trying to watch the exact situation of female fertility here , It has been cleared that the existence of ladies are here to do hard work for family in fields and house, originate of new generation especially give birth to a baby boy. In all these circumstances how female develop and protect the haryanvi folk music from grandmother to granddaughter with its original fragrance ,that I am trying to say in my research paper.

**Keywords:- Folklore, Female, Haryana, Development, Culture**

Music is a powerful tool for generating and shaping emotional experiences. The emotional power of music operates through a number of distinct mechanisms. Listening to music can lead to emotional experiences through its ability to evoke memories or images, or by repeated association with emotional states. A piece of music may be reminiscent of a sad time in one's life and this episodic memory, in turn, may trigger feelings of sadness. The various sonic attributes may remind a listener of the sound of a waterfall, wind blowing through trees, or a vast and isolated landscape. These images and ideas may also trigger emotional associations. Music can also evoke emotions because of social, cultural or political associations. A national anthem can, for some, evoke powerful emotions of pride and joy no matter how tortured the rendition(1) Conversely, music that is beautifully composed and sensitively performed, if used as propaganda in a racist campaign, evokes sinister associations and negative emotions. In all these examples, the music itself is not the primary object of the emotional experience. Emotional experiences are partly triggered by the music, but the memories, imagery, or associations are what actually drive the emotional experience.

Civilized society, right from its inception, is accustomed to the idea that women is secondary to man in all aspects, starting from physical strength to creativity and even intelligence. The present paper proposes to deviate from this universal ideology and attempts to highlight certain areas where women supremacy cannot be ignored, rather the unparalleled qualities lie buried in them and their capability in bearing the sanctity of these qualities transcend through generations. A broad description of feminine activity and creativity concerned with folklore and folk performances is explained in this paper. In respect of Haryana women's participation in folk-art of folk-music in the form of songs and dances, folk-narrative in the form of creation and narration, observation of ritualistic ceremonies, are particularly documented. Theoretically we know that most of the elements of folklore are created by collective efforts where the identity of the individual creator remains obscure. However clarification of this apparent ambiguity that some elements of folklore material are exclusive creations of women, it becomes particularly necessary to discuss the conditions assuring the role of women in folklore.(2)

Women's voices in Haryanvi folk songs are a powerful instrument for exploring women's worldviews. Women's folk songs are autobiographical narratives that reflect their political, religious, and intellectual worldviews. This worldview includes their views and reactions to cultural norms and practices, fairs and festivals, superstitions and beliefs, cuisine and attire, as

well as activities and pastimes. They are used to communicate the goals, desires, ideas, and feelings of women as well as to provide narratives of how women dealt with the emotional traumas of life. By conveying self-images, these songs play a vital part in the discourse surrounding identity. Folk songs frequently feature the delicate, metaphorical, or even direct speech of women. The genre of women's folk songs are one such cultural artifact in its expressive legacy that portrays the tremulous route of a young woman in Haryana from adolescence to motherhood. When examined critically, These folk songs display a fascinating pattern of patriarchal domination, women's discontent with it, and women's desire to live in an egalitarian society free from patriarchal constraints. This shows how Haryanvi women use folk songs to communicate their vision, social cognition, and imagination as well as develop the folk music from generation to generation with innocence.(3)

Folk Music is the art of listening and flourish from grandmother to granddaughter with its approachable and easy going manner. Haryana is mainly known as a hardworking society and where there is no space for emotions and feelings. In Haryana women gives full cooperation in Fields and business. Animal husbandry almost maintain by women The attitude towards women in Haryana is conservative but women have played the scenes role in the growth of folk music in Haryana, which can say very important aspect of haryanvi folklore. Women have a significant contribution in the protection of folk music. Women's pressure free partnership from generation to generation took the shape in form of Lok sangeet . Haryana is known as a land of male dominance and haven't any place of feelings or happiness of female . When we deeply trying to watch the exact situation of female fertility here , It has been cleared that the existence of ladies are here to do hard work for family in fields and house, originate of new generation especially give birth to a baby boy.

Folk Music is the only element in which female's easily portrait the original and authentic colors of their realistic life . their personal talks, their thoughts, their feelings, their complaints, their romance, their happiness, their soreness almost all the feelings reflect as a mirror in the folk songs. common women conversation with Musical element became folksongs. On which topics women could not talk openly , they used to sing them through folk music in the group of ladies. It's really very sad that women of Haryana do not have direct freedom to give their thought. So that women try to express their thoughts through the gestures with the help of folk music. Group tendency is more widespread than individual tendency in folk music. The basis of folk song is colorful and tension free movement for various aspects of life.

### **Haryanvi Lokgeet of different perspectives**

In the Haryanvi civilization, men predominate over women. Women rely on males for support and safety throughout their lives. As a woman, she is dependent on and protected by her father, her brothers, her husband, and her sons. Folk songs, which have their own huge genre, are a perfect illustration of it. Folk songs are sung worldwide on occasions of a boy's birth, but no one sings them on a girl's birth.

*“Beera k bujhega meri, m su karma ki maadi re,*

*Beera tu re hua tha, jab baanti thi mithayi re,*

*Beera m re hui thi, jab mayad bhi royi thi re,*

*Tu doodh dahi t pala, beera m nue pal gi thi re,*

*Tu college khandaya,teri BA MA krayi re,*

*M sarkari me ghali , mushkil t dasmi krayi re,*

*Tanne nue moj udayi, m maa ki gel kamayi re”.*

The above song depicts the harsh realities a girl faces throughout her life. Right from her birth, she is discriminated at every level. Even her own mother cries at her arrival. She faces many challenges and struggle hard to overcome them. She works more than her counterpart at every stage in her life but still she is discriminated on the basis of gender. Girl child is not even given proper education which is a powerful tool to change the society.

Earlier, girls were not given education at their parental house; therefore, there are girls who do not want to get married to a person who is highly educated because it becomes very difficult for the uneducated girls to adjust with them.

*“Mere pita n julam kre m pade likhe ke bya di  
Balam mera angrezi bole, m usne ghani sata di ,  
Hath jodke kari namaste, Balam ke charna me,  
Vo bola goodnight, meri nhi smjh me aayi re,  
Us goodnight ke upar, manne sari raat gavayi re,  
Tadke uthke boli goodnight, idiot kah dhamkayi re,  
Balam mera angrezi bole,m usne ghani satayi re”*

This song describes how miserable she was when she married an intelligent man. She lacks knowledge, thus she cannot comprehend his English. Therefore, the song is an address to all the parents advising them to avoid educational mismatch marriages, either they should educate their daughters or avoid marrying them with the educated male After marriage this song is sung by newlywed bride and in which she complaint about their In -Law family

*Mere Bawan Gaj Ke daman pe  
sasu bhi boli Nandi Bhi  
Donoa ki Jeebh Katar lungi  
Chahe susra bole Dever Bhi*

In this song sister is waiting for her loving brother in Saman and said to crow for given her message to him that your sister is eagerly waiting for her.

*Unchi Manderi pe kaga re bolya  
lyaya he sandesa mere beer ka  
Ho ud ja re kaga mera beer bula de  
muh bharon tera moti choor ka  
Kaga bechara udan na paya  
ghode ki thap thap main suni  
main jhatpat mehlan tale utar aayi  
beer ne bhetar le gayi*

## **CONCLUSION**

Women express themselves by music; music provides a platform for women to speak out against the power structure. Folk songs amuse people while challenging the patriarchal structure of the home, where women are expected to be obedient and weak both physically and emotionally. She may express her anxieties, insecurities, and oppressive feelings through music because such songs show how dominant beliefs are not only tolerated and reinforced but also fought and questioned. The women express their outrage and tyranny in a manner appropriate to their particular cultures. In this instance, they are satirizing relationships and protesting through music in a way that they otherwise could not. Patriarchal connections like those with a husband, father, brother, and mother-in-law are in turn questioned, scorned, and ridiculed. Women who *sing folk songs, then, not only communicate their thoughts and feelings to others but also create* a platform from which they can deliver a message of dissent in line with their own cultural paradigm

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