Women’s Voices from the Mountains
Serial CD6

Music, Songs and Stories: Archival Selections from India

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4  Bārahmāh  05'33''
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Restored analogue sounds on Indian intangible cultural heritage collected since 1982 by the Archives and Research Centre for Ethnomusicology (ARCE).
The women performing here are not professional musicians. These songs are part of the everyday life of women. Women’s songs are often work songs sung while grinding, threshing, and pounding, as a way to while away the tedium of long laborious tasks and provide a rhythm as well as companionship. Women play a key role in rituals, singing narratives and ballads as well as life cycle songs for events such as birth, marriage, and death. Wedding songs form a large part of the repertoire of women in India.

This important part of the intangible cultural heritage of India is disappearing with urbanization and migration to cities, and with mechanization that takes away the need for grinding and pounding. Moreover, recorded music and television are taking the place of song.

Thus, the recording and documentation of these traditions becomes more important. Namely, recordings of the voices of the woman in the home and in the fields, who carry out the rituals for their families and the gods who protect them, hold immense value.

This is a compilation of women’s songs from the foothills of the Himalayas, Kangra in Himachal Pradesh (the “land of the snows”), and from high up in the Garhwal Himalayas in Uttarakhand (the “northern land”).

Though not connected, there are similarities in the themes between the ghasyari songs and khuder of Garhwal and the pakaharu of Kangra. Women sing about their hardships, such as their daily struggles with marriage, absent husbands, and about the friendship among women. These songs do not have any instrumental accompaniment.

The songs are from the research conducted by two women researchers: Kirin Narayan and Ragini Deshpande. The songs from Kangra are those recorded and collected by Kirin Narayan, who has worked in Kangra, studying women’s songs and stories for many years. The selection presented here is from 1990 to 1991. Ragini Deshpande recorded and collected women’s songs in Chamoli, Garhwal, from 1981 to 1989.

As Sangita Devi says quoted by Kiri Narayan, “Everyone can sing, but only when you know pain can you understand the song.”
1. Saguna bola
Performer: Umati Devi and her daughter
Date of Recording: January 1983
Place of recording: Tilphara, Chamoli, Garhwal, Uttarakhand
Language: Garhwali
This is a mangal song. Mangals are sung at weddings and other auspicious life-cycle events by mangalyani, women who specialize in mangals. They are called to sing whenever there is such an occasion.
Recorded and collected by Ragini S. Deshpande

2. Chal Rupa burasa
Performer: Rekha Unyal
Date of Recording: January 1983
Place of recording: Negwar, Chamoli, Garhwal, Uttarakhand
Language: Garhwali
This song is a Ghasyari geet, which women sing while they cut grass. The lyrics here describe the burasa, which is the rhododendron. A girl calls out to her friend Rupa, who wants to become a rhododendron, fly away like a bird, or hide in the sky. It describes the Himalayas clad in silver snows, casting dappled shadows. It talks of the sorrows of the Ghasyaris whose hearts are sad and whose eyes are always thirsty.
Ghasyari songs are often sad and yearn for an absent husband or lover.
Recorded and collected by Ragini S. Deshpande

3. Pandav puja
Performer: Phindi Devi
Date of Recording: 1st May 1982
Place of recording: Pauri village, Pauri Garhwal, Uttarakhand
Language: Garhwali
This is a jagar sung as part of the Pandav puja, in which the Pandavas of the Mahabharata are worshipped. A jagar is a ritualistic religious song sung to awaken the gods. Titles of specific jagars are based on the names of gods and goddesses to whom they are addressed. In Garhwal, jagars are generally sung by the Ojhis, who are tailors by caste.
Recorded and collected by Ragini S. Deshpande

4. Bárahamhā
Performer: Nirmada Upadhyay and others
Date of Recording: 18th February 1991
Place of recording: Saliana, Kangra, Himachal Pradesh
Language: Pahari
This is a song celebrating Garhwal and the beauty of the Nanda Trishuli peaks and of the holy river Ganges that flows through it. The song asks not to forget this beautiful land nor the brave Garhwal soldiers who have fought wars, spilling their blood. It asks Nanda Devi to wake up and protect.
Recorded and collected by Kirin Narayan

5. Ambe dalia koyel bole
Performer: Veena Dhakar
Date of Recording: 18th February 1991
Place of recording: Saliana, Kangra, Himachal Pradesh
Language: Pahari
This is a song celebrating Garhwal and the beauty of the Nanda Trishuli peaks and of the holy river Ganges that flows through it. The song asks not to forget this beautiful land nor the brave Garhwal soldiers who have fought wars, spilling their blood. It asks Nanda Devi to wake up and protect.
Recorded and collected by Kirin Narayan

6. Asu Ghasyari
Performer: Rekha Negi
Date of Recording: 12th September 1982
Language: Garhwali
This is another Ghasyari song, with the singer identifying herself as a Ghasyari whose heart is always thirsty. It is a sad song of longing despite the cheerful melody.
Recorded and collected by Ragini S. Deshpande
8. **Suhāg song-ek sone salai**
Performer: Srimati Devi Singhora
Date of Recording: 20th September 1990
Place of Recording: Dattal, Kangra, Himachal Pradesh
Language: Pahari

This wedding song, "Father, don’t give me far away," celebrates the friendship among a cohort of girls who will all be married to different villages. The young bride asks her father not to give her far away or to a "different country" in marriage for then she would no longer be able to meet with her group of girlfriends. In the future, she might be able to meet with her father and mother on return visits, but not with her group of girlfriends. The song then goes on to make the same request to the maternal uncle. Such songs, sung around a bride, can be repeated addressing a widening range of relatives, including other paternal uncles and brothers.

9. **Phula burasa**
Performer: Vajanti Unyal
Date of Recording: 12th September 1982
Language: Garhwali

This is a song of longing for an absent husband throughout the various seasons. "The rhododendrons are blooming, peaches are ripening in the fields, but my eyes watch the road. Mangoes are ripening, and we sit under the shade, but my husband doesn’t come. It is now winter, and the chilly wind blows, but there is no end to the sorrow of my separation."

10. **Barsāti**
Performer: Judhya Devi
Date of Recording: 14th August 1991
Place of recording: Andreta, Kangra, Himachal Pradesh
Language: Pahari

Barsāti means "rain song." This genre is associated with the monsoon and often expresses longing for an absent husband. It was sung to ease the labor of transplanting rice. Bent over in cold muddy water, women passed the time chorusing such songs. Here, the woman confides in her husband’s sister of a pain in her side, and a Vaid healer is brought from Mandi. However, her yearning is so intense that she feels she will die without her Ranjha ("true love"), referring to the tragic Punjabi folk epic of Heer Ranjha. The lead singer here is Urmila Rana.

11. **Jhumelo**
Performer: Group of T olchha women
Date of Recording: 19th March 1991
Place of recording: Dattal, Kangra, Himachal Pradesh
Language: Pahari and Hindi

This track about the Rali rituals and songs combines speech with singing. This is included as a particularly interesting way to present intangible cultural heritage.

12. **Unchi unchi ridiya**
Performer: Anita and Nisha Sharma
Date of Recording: 18th August 1990
Place of recording: Banuri, Kangra, Himachal Pradesh
Language: Pahari

This nač git, or "dance song," celebrates the beauty of the valley, with rocks glinting on mountain slopes and water sparkling in the ravines, while also alluding to the innuendos of a joking relationship between a woman and her husband’s younger brother, ‘Bhabhi – Dewar.’

13. **Rali songs and explanation**
Performer: Janua Bhandari and Urmil Sud
Date of Recording: 19th March 1991
Place of recording: Dattal, Kangra, Himachal Pradesh
Language: Pahari and Hindi

This track about the Rali rituals and songs combines speech with singing. This is included as a particularly interesting way to present intangible cultural heritage.

Subhadra Devi gives instructions, in Hindi, about why and how the goddess Rali is worshipped each spring. Rali is identified as a form of Parvati, with her husband Senkar a form of Shankar, in the annual spring ritual for unmarried girls to gain a good groom by celebrating the marriage of goddess Rali to Senkar, with her brother Bastu in attendance. Subhadra Devi describes the rituals and the appropriate songs in dialect. She begins with the song for gathering spring flowers and making garlands for Rali each morning. Then, she moves on to the song about assembling objects for rituals. She goes on to describe how observant girls fast over four Mondays and go from household to household singing in order to gather donations for their Rali ritual. She then offers an example of this sort of song, in which the theme of male migrant labor common in the hills spills into mythological domains here, with Rali’s brother Bastu off to Delhi, while Senkar has gone to work in Chamba, each offering to send her gifts. Subhadra Devi ends by singing an example of the sort of devotional song or bhajan sung by grown women at the auspicious ending of the Rali ritual, when the goddess is carried to a pool to be submerged. This song addresses the mulberry tree from whose wood a flute for Krishna might be made. It describes the unfinished fates of those who haven’t ever given alms, fasted on ritual days, constructed raised stands for wayfarers to rest under shady trees, or given daughters in marriage.

Recorded and collected by Kirin Narayan
This is a Baisakhi tharya. A tharya is a dance song, like a jhumelo. Baisakhi tharyas are related to spring, and danced for enjoyment. Tharyas are also danced when a bride enters her new home for the first time.

Recorded and collected by Ragini S. Deshpande
1. 사구나 볼라(Saguna bola)
연행자: 우마티 데비 모녀
녹음일자: 1983년 1월
녹음장소: 우타르칸드 주, 가华尔, 차몰리, 틸파라
사용언어: 가왈리어
이 곡은 만갈(mangal)이다. 만갈은 결혼식이나 다른 상서로운 일생의례 때 만갈을 전문으로 부르는 여성인 만갈야니(mangalyani)가 부른다. 이러한 행사가 있으면 만갈야니를 불러 노래를 부르도록 한다.
기록: 라기니 데쉬판데

2. 칠 루파 부라사(Chal Rupa burasa)
연행자: 레카 우챤
녹음일자: 1983년 1월
녹음장소: 우타르칸드 주, 가华尔, 차몰리, 네틸라
사용언어: 가왈리어
이 곡은 가스야리 기트(geet)로 여성들이 풀을 자를 때 부르는 노래다. 가사는 진달래의 한 종류인 부라사(burasa)를 묘사하는 내용이다. 한 소녀가 친구 루파를 부르는데, 루파는 진달래가 되어 날아가 하늘에 숨기를 바라는 소녀다. 노래는 얼룩덜룩한 그림자를 만드는 눈 덮인 히말라야를 묘사한다. 마음에 슬픔이 가득하고 눈은 항상 말라 있는 가스야리의 슬픔에 관해 이야기한다.
기록: 라기니 데쉬판데

3. 판다부 무자(Pandav puja)
연행자: 타키니
녹음일자: 1983년 1월 1일
녹음장소: 우타르칸드 주, 가华尔, 차몰리
사용언어: 가왈리어
이 곡은 만갈에서 나타나는 만갈야니(mangalyani)가 부른다. 만갈야니는 만갈을 전문으로 부르는 여성이다. 이러한 여성들은 결혼식, 생일 등의 중요한 행사를 축하하기 위해 만갈야니의 노래를 부른다.
기록: 라기니 데쉬판데

4. 바라하마(Bārahmā)
연행자: 니르마다 우파드예 외
녹음일자: 1991년 2월 18일
녹음장소: 히마찰프데시 주, 캉그라, 살리아나
사용언어: 파하리어
이 바라하마('12달의 노래'라는 뜻)는 가창자로, 계절이 여러 번 바뀌는 동안 크리슈나의 여자친구 고피(gopi)를 묘사한다. 노래는 카탈라(Chaitra), 즉 봄에는 9-4월에 시작된다는 의미. 가수의 목소리와 가사의 운율이 나머지 가사와는 브라흐마(Brahmā)의 영혼이 드래싱 된다. 1966년까지의 교육적 맥락에서 나타난다. 이 노래는 만갈야니의 노래이자, 그들의 사회적 관계에 주목한 노래로 여겨진다. 1966년과 나르가우의 주요 특성에 대해 있다. 이 노래는 고피의 지식을 가르친다.
기록: 키린 나라얀

5. 암베 디아 달리야 코엘 볼레(Ambe dīālya koyel bole)
연행자: 비나 다르
녹음일자: 1991년 2월 18일
녹음장소: 히마찰프데시 주, 캉그라, 살리아나
사용언어: 파하리어
이 노래는 가수이자 노래의 주인공, 가수는 자신을 독립적으로 가르치는 고피로 묘사한다. 이 노래는 전통적인 노래로, 가수는 노래를 부르며, 가수는 노래를 부르며.
기록: 라기니 데쉬판데

6. 난다 트리슐리(Nanda Trishuli)
연행자: 레카 네기
녹음일자: 1983년 1월 1일
녹음장소: 우타르칸드 주, 가华尔, 차몰리
사용언어: 가왈리어
이 노래는 가수의 역할을 반영하며, 난다 트리슐리는 봉우리의 영상이 나타날 때, 그녀의 마음 속에 흔적을 남긴다. 이 노래는 가수의 역할을 반영하며, 난다 트리슐리는 봉우리의 영상이 나타날 때, 그녀의 마음 속에 흔적을 남긴다.
기록: 라기니 데쉬판데
9. 푼라 부라사(Phula burasa)
연행자: 바칸티 우நآل(Vajanti Unyal)
녹음일자: 1982년 9월 12일
사용언어: 가왈리어

국어: 멀리 떨어진 남편을 그리워하는 내용을 담고 있습니다.

10. 바르서타(Barsåti)
연행자: 주다야 데비(Judhya Devi)
녹음일자: 1991년 8월 14일
녹음장소: 히마찰프라데시 주, 캉그라, 안드레타
사용언어: 파하리어

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11. 주멜로(Jhumelo)
연행자: 톨차 여성들(Tolchha women)
녹음일자: 1982년 9월 13일
녹음장소: 우타라칸드 주, 가华尔, 차몰리, 라타
사용언어: 가왈리어

주멜로는 다양한 공동체 행사에서 춤에 맞춰서 단체로 부르는 노래입니다. 노래의 내용은 남편이 떨어진 후 남편을 그리워하는 것입니다. 노래는 친구들과 함께 춤을 추며 남편을 추모하는 시간을 보냅니다.

12. 운치 운치 리디야(Unchi unchi ridiya)
연행자: 안티아, 니샤 샤르마(Anita and Nisha Sharma)
녹음일자: 1990년 9월 18일
녹음장소: 히마찰프라데시 주, 캉가르, 바누리
사용언어: 파하리어

이 노래는 비용의 노래로, 봄과 연관이 있으며, 봄이 오면 농부들은 수확을 기대하기 때문에 노래는 봄의 축복을 상징합니다.

13. 릴리(Rali)
연행자: 바칸티 우நآل(Vajanti Unyal)
녹음일자: 1982년 9월 12일
사용언어: 가왈리어

이 노래는 남편이 떨어진 후 남편을 그리워하는 내용을 담고 있습니다.

14. 메리 알벨라(Meri Albela)
연행자: 라기니 데쉬판데(Lagni Deshpande)
녹음일자: 1982년 5월 1일
녹음장소: 우타라칸드 주, 파우리 가艉, 파우리 마을
사용언어: 가왈리어

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기록: 키린 나라얀

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Contributors

Co-Production Directors
Shubha Chaudhuri, Kwon Huh

Sound Editor:
M. Umashankar

Contents Editor:
Shubha Chaudhuri

Notes provided by Kirin Narayan for this album.