

Gender Bias and Discrimination between the Folk Songs of Jammu Region: with Special Reference to *Sanskara Geet*.

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Abstract—Duggar pradesh or Jammu region is prominent in its geographical, cultural and traditional elements which reflect the three region of this state (Jammu, Kashmir and Ladakh). Folk music became the vein of any region and it also presents the alternate version and sometimes supplements the literature or history. These folk songs not only provide entertainment but also reflect the religious, cultural, traditional and social awareness among the common sects. This paper brings out the discrimination in various Sanskaras of human being in Jammu region, with special reference to girls who are reckoned as unwelcomed guests in one's home and always represented as burden that one has to give throughout his life, whereas boys are considered as lucky charm. This can be clearly depicted in the *bihaiiee* (birth song) which only delivered at the time of birth. These folk songs had sung at the time of birth or name giving ceremony (Naam Karan) male not in case of female. The song below:

*puttar da jammna noohhaa da auna
inder de barkha raja nitt nai auni*

This song clearly reflects that 'if a son is born in a family he brings a lot to the family and also propagates as a symbol of goodness. Thus, this paper explores these kind of songs with special reference to marriage songs and compare it with the birth song and bring out the comparison and differences in them.

Keywords: Duggar, Sanskaras, *bihaiiee*, discrimination, folksongs.

Oral tradition is the foundation of Axtell suggests that there are three basic problems with reality on oral traditions to recreate the past. Firstly one's knowledge of the past is determined by what people are currently talking about, so one has little perception of the past accepts in terms of the presents. The danger, as Axtell says, is that "Myth and history tend to merge". Secondly, while oral knowledge is very conservative, it also is subject to "structural amnesia." This means that those elements that no longer have any relevance for contemporary society can be forgotten or transformed. Thirdly, oral knowledge depends on human memory, which or by the death of a member of the community. This is particularly true since many cultures have men or women who

become the repository for knowledge about the community's history and traditions. The loss of such a person could be devastating to a cultural group.

Apart from inherent dangers in interpreting oral literature as pointed out by Axtell, the term "oral literature is itself problematic because while "literature is usually taken to involve books (though theatrical works are problematic for this conception, as are lyrics, if considered historically) oral literature seems too contradict this idea, given the meaning of oral and the etymology of literature in literate (Latin meaning letters), in the conventional and traditional sense of terms oral and literature, invoking contradictions with the advent of derridean deconstructions, however, this contradiction has been resolved to a great extent.

I will argue in my paper how oral literature, despite the absence of traditional 'medium' (like book) and the authority of the author, enshrines in itself some intimate voices and dismantles the unitary authoritarian perspective in literature the 'I' that names the world and imposes prescriptive definitions on the nature of reality. I will further show how these intimate voices, which are 'carnavalesque' that languages by its very nature is dialogic and what many viscidness or heteroglossia allow for is the challenging and subverting of monologic and authoritarian discourse by other kinds of language which parody or deflate the central, official language and values. This linked to bakhtins concept of carnivalesque whereby literature can draw on discourses outside the established language of authority to suspend the hierarchical structures and all the forms of terror, reverence, piety and etiquette connected with it. Carnival allows people who in life are separated by impenetrable hierarchical barriers to enter into free and familiar contact, thus suspending the established official order and allowing new relationship to merge, popular and democratic and celebrate poetic democracy, is the word used to characterize those poems of words worth that deals with the elementary simplicity of the

simple unsophisticated country folk. Words worth's proposed use of the very language, with all its crudities and oddities, of the rural folk, emanate from the songs which are the popular expressions of the sentiments of the Jammu people.

There is no one who is not unaware of about the sanskarageet. The essence of these songs begins from the birth of an individual till his last ride which includes all the stages in one's life. The ritual and rite songs like bihaee I have quoted here few lines of a song from bihaee.

Asse un saasu kanne nayeoo bolna

Saade bhi jamyeya puttar

This song represented the Duggar society which represents the patriarchal society in which a mother who delivered a male baby now says in egoistic tone that from this day onwards I am not going to talk with my mother -in- law, because in region like Jammu a female is to be considered as mother only when she delivered a male baby. But as far as mother is concern she have to undergo equal pain during delivered baby. Where as the scenario of birth is more eulogized in the following bahiee,

Bajjan badiee mere nanau de ghar bajjan badiee

Khbaran aayeya golul da

This bahiee is delivered on a birth of a baby boy in sister-in-law's house and the daughter-in-law's house and the daughter- in -law is celebrating it with great pomp and show and representing his birth as the birth of lord Krishna and the news are floating from gokul, the birth place of lord. But no such descriptions or recognition has been presented at the birth of female child.

Although birth is reconsidered as very auspicious occasion because each and every spirit in this universe is having the honour to become mother. All the creatures of the world have equal happiness and celebration but in case of human being male baby birth is reckoned as the gaining of all the honour a lady can have. These can be clearly depicted in the folk songs that there is celebrations at the birth of male but evidence are found when the are celebrating the birth of a female child.

Conclusion

The conception and the authority to define and interpret genre in a culture is also portrayed in narayans's (1995) essay on women's song in kangra vally in the Northwest Himalays in India. The genre suhaag (folk song):

Mere babl ji baiddi de bol de ne tote

Tussi bol de kyu nai

Mere babal ji veede di oolee khadooe

Me sham sham rooye.

This suhag clearly represents the last rite a girl has to face and her condition in the society and she urges her father to talk when she is not able to say anything in front of their in-laws. The word has sorrows and grief where as ghodii represents the happiness and sho the merry nature of the words and songs. The ghodii below represents below presents the condition of a marriage of a male in society:

Nikki nikki boondi nikkia ve vare

Ma ve suhagan tere shagan kare

Ma ve suhagan tere shagan kare

Damma di bori tera baap fade

Damma di bori tera baap fade

Ghodi te mera shona veer chade.

This ghodi represents the status of a family where boy's marriage ceremony was celebrated with great enthusiasm. But the girl's marriage is not considered as such happy moment in family. Where as the girl's marriage is equally important but is not celebrated like that of boy. Ghodi about the marriage song on girls and boys, boys songs about suffering in married life, is a subset within the large genre of women's song where according to singer 'everyone might sing, but only those who had experienced similar sufferings would really engage with the song' (Narayan 1995:255). The suhaag and ghodi are representation of the folk and especially the folk women. They are the only representative of the society.

This paper clearly depicts the presence of hierarchal society and also meant and created by women. These songs sung and propagate by women but these song are not meant and created by females for girls or at the birth of a child.