

# A Sociocultural Study of Garhwali Mangal Geet

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By

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## Declaration

I declare that the work presented in the dissertation entitled, 'A Sociocultural Study of Garhwali Mangal Geet' submitted to the Department of English, School of languages, Doon University, Dehradun for the award of Master of Arts (English) is my original research work.

The Dissertation embodies the result of investigations, observations, and experiments carried out by me. I have neither plagiarized any part of the dissertation nor have submitted the same work for the award of any other degree/diploma anywhere.

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M.A. English

(IV Semester)

## **Certificate**

This is to certify that the Dissertation entitled, 'A Sociocultural Study of Garhwali Maangal Geet', submitted by Mr. Shivank Thapliyal, has been done under my supervision. It is also certified that the work in this Dissertation embodies the original research and hard work of the candidate.

The assistance and support received during the course of the investigation and all the sources of literature have been fully acknowledged.

Dr. Richa Joshi Pandey

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## **Abstract**

Garhwal has always been seen as a mystic land of exotic culture. The geography of this place is considered refreshing and filled with positivity and spirituality. The relationship between man and nature here has been vibrantly expressed as a deep representation of pure and divine love and therefore this is known as the land of lord Shiva, Kedar Khand.

This dissertation aims at exploring the Vedic Mangal Geet of the sacred wedding songs of the Garhwal Himalayan region which have been transferred orally from the wedding of Shiva and Parvati till date and play a dominant role in the lives of people. Mangal Geet are not just songs but representations of universal celebration where the bride is a pure symbol of Goddess Aadi Shakti, Parvati and the Groom a representation of Lord Shiva. Ladies who sing Mangal Geet are known as ‘mangleri naari’ and are equally respected and welcomed. Nature plays a crucial role in these songs from birds to trees, from medicinal plants to rivers and mountains, everyone is invited to the divine wedding of Shiva and Parvati.

Many rituals are still kept alive by the Garhwali people that took place during the wedding of Shiva and Parvati. Initially singing of the Vedas and spreading Vedic knowledge, the songs later invite nature in the persona of an important guest. The bride is worshipped like a Goddess. She is illuminated by applying sacred Himalayan turmeric, exotic Himalayan herbs and sacred water. She is ceremonially decked with vibrant fabrics and authentic Pahari jewelry. The sacred flame is reverentially rotated in front of her as a mark of the Goddess, symbolizing Shakti dominating the universe.

The groom is regarded just as lord Shiva or Vishnu and is worshiped like a God with the humming of the Mangal Geet. The wedding ritual continues and

the couple is ready to take seven rounds about the sacred fire with seven vows according to the Santana Vedic culture of India where songs are sung to make the bride aware, step by step, that now she is ready to leave her home and take up new challenges and responsibilities. Hence these songs are not just there for entertainment but awareness and education as well. The last Mangal Geet is very emotional as everyone bids farewell to the bride, everyone gets emotional and prays for her well-being. She is carried in a big palanquin adorned with silver parasols like a Goddess into the new home.

The Mangal Geet, hence, are not only wedding-oriented songs, but a crucial part of cultural transmission for the people living in Garhwal Himalayas. The songs not only hold mythological and Vedic representation but also a reflection of simple sacred life and natural harmony which is passed from generation to generation.

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## Chapter 1: Introduction

The Garhwali language has been marked as 'Central Pahari language' for the reason that, in Hindi, mountains are known as 'Pahad'. It belongs to the Northern Zone of Indo-Aryan languages. Our country holds more than 325 languages which include the Garhwali language. It is spoken in Tehri Garhwal, Pauri Garhwal, Uttarkashi, Chamoli, Dehradun, Haridwar, and Rudrapur districts of Uttarakhand.

Preserving the Garhwali language has become a concern as its speakers are declining. It requires the preservation or at least celebration of the culture and environment in which it is spoken. Today, it is rapidly vanishing and the UNESCO Atlas of the World's Endangered Language book authored by 'Theo Bauman' has also notified Garhwali as a shrinking language. The language is characterized with a soft tone and clarity with words. It is spoken in a soft, loving and tender way, often in a sing-song style. Losing it would mean losing a rich part of the Indian cultural and linguistic heritage.

The culture of Garhwal puts extreme faith in divine intervention. Garhwal is renowned for its mythology and its older name was 'Kedarkhand' which means the land of God. It was settled during Mauryan Empire and the Garhwali community we know of came into existence in the 15th century as its king Ajay Pal merged 52 kingdoms into a fortress. Later, it came under the British rule. The Garhwal kingdom was founded by the Rajput caste and Ajay Pal was a member of it.

The wedding folk songs are also divine in nature. They have a permanent position in the psyche of the people of the Himalayas and speak about the love

they keep for their deities. In the culture of Garhwal, life revolves around rituals performed in the name of God. Culture makes people desire the connection to the spiritual and supernatural world. The Temple Koteswar Mahadev is where it has been presumed that Lord Shiva had stopped for meditation before reaching Kedarnath. The temple is filled with a great aura as there are other stories about it regarding the manner in which Bhasmasur's head turned into ashes (S. Bhatt). There are countless such temples, full of stories of gods and epic personalities. All of these find a place in legends, hymns and songs, all passed down orally from generation to generation.

Here the stories move around supernatural facts so much that the people believe that the deity can enter the human body and help the whole village in this form. The concept of God in Garhwal is so deeply rooted that people have grown with the psychology of having a Godly connection. This land of the Himalayan culture of Garhwal is the affectionate land of God where proofs of the divine are read, seen and believed in many ways. In the temple in Uttarakhand, Dhari Devi, the deity, changes its facial gestures. In the initial phase, she is an innocent child which eventually gives way to another face gesture- that of a young girl, and then the last stage marks the phase of womanhood. (S. Bhatt).

It is no surprise then, that the divine connection dominates most songs, especially those regarding ceremonies and rituals. The Mangal Geet is all about inviting the gods before a sacred ceremony, such as that of a wedding. It means worshipping the bride in the image of the Goddess Parvati.

The fantasy symbolizes or represents the entire universe celebrating the Mangal ceremony.

The divine can be present here in various forms. The first song discussed here shows how the divine changes from birds to human and is in attendance during the ceremony. (M. Gusai) The first represents Vedic knowledge, stories of how Lord Brahma has to correct the crow's knowledge. This shows how even God thinks it important to add to crow's (and thus, human) knowledge.

The second song is concerned with illuminating and decorating the bride where she is being looked up as a goddess coming directly from heavens. Also this celebration is not only taking place at her house, but the entire universe is the site of the celebration. The sacred river to Hindus, Ganga is dancing in waves in a way as if it is rushing to happiness and exhilaration. The bond of organic love and knowledge that has been mentioned in the song adds to the personality of the simple people of Garhwal hills. Every time these songs are sung, it reminds every one of the wholesome things in life.

The next song eventually leads us to the materialistic concerns where the bride is blessed and admired after completing the bathing ceremony involving turmeric. Then she moves on to clothing which her family has collectively arranged for her. It forms part of the contents of her trunk which have been discussed and arranged beforehand because it is to accompany her to the groom's place. The third song revolves around the worship of the bride where materialistic things are offered to her as a gesture of the love her father has for her. The responsibility on the father's shoulders is spoken of, reminding everyone of the worth of a father in a girl's life.

Then, the fourth song proceeds with worshipping the groom. The scenario

has been created to regard his presence as no less than Lord Shiva and therefore he is worshiped with the sacred sound of the conch shell. The groom is showered with affection by the bride's family. His attire has been discussed beforehand too, be it ear-ring, golden crown, or bracelets.

The fifth song finally connects the bride and groom together, as they make rounds about the sacred fire. Both are taking oaths for the upcoming new life. The girl is asked to leave her parents' home and make new beginnings in her life. First she is told to leave the company of her parents, then her siblings and finally her friends. All of them are important but now there will be an addition of another circle of people, that of the groom's family. This tradition has been considered a little outdated, because she is being asked to leave the lap of her friends and family. In the eighteenth century communication in the hills was really difficult and women were cut off from their family for years after marriage. Today, in the globalized world, everyone remains in touch.

The last song eventually marks the farewell of the bride where she is voicing her insecurities, that she is scared of going into a black (representing an unknown world) mist, that she fears being alone.

Then, her father tries to solve her anxieties when he assures her the company of a handsome husband. He also says that he will send horses and elephants with her.

Discussing all themes in the Maangal Geet makes us sympathetic towards the life of a girl who is sacrificing her childhood life, leaving behind her familiar happiness and how she is now to deal with her insecurities and challenges in her husband's home. It calls for a

feminist discussion, as we see that the groom has not been attributed any kind of fear and insecurities, which seem to be lacking in the psyche of man. (R. Sajwan)

The people who are more connected to the pure sense of the divine are charmed with positivity whereas people who disregard it often have trouble finding an anchor and thus remain prone to pessimism. Thus the belief in the supernatural that dominates the life of the people and keeps them in company of the deities keeps them serene and happy. (A. Thapliyal).

Gods are discussed as the ultimate problem-solvers in the culture of hills, transcending professionals like lawyers and doctors. Thus the people of Garhwal take note of God first. The practice of faith is so high amongst people that they want to seek synchronization with the higher cosmic vibrations. For this there are various practices which people here carry out like fasting on full moon days and Shivratri. All these fasts are there to bring about connection of the cosmic to their personal thoughts. (A. Thapliyal).

We make a note that how psychology has dealt with the Garhwali culture's connection with nature and its consciousness of ecology. The sight of green trees has always been appreciated. The ceremonies involve herbs and the songs often mention them; and this makes it all the more beautiful.

The descriptions of the beauty of the sun being dusky, as well as the river reflecting its high waves, bring us closer to the realities of how we must manage ourselves in nature, and behave judiciously.

Though the people of the hills have been called out for orthodox and narrow ignorance concerning scientific attitudes regarding nature, we are now realizing that they were more conscious of nature unlike 'modern' people who only celebrate the environment without actually being concerned about the realities of life and nature. Most societies today are focused in taking from nature and not giving it back.

The culture of Garhwal delights in mixing reality with supernaturalism, where we find every dot getting connected to the divine ultimately. The Mangal Geet have been set in the earlier centuries and it is believed that sages had to go for deep meditation to work for obtaining the verses, and only then these songs could have been composed. The knowledge and simple living that which people of Garhwal believe in, is valuable and is focused on making the connection with God.

Connections and the mental make-up of people have been discussed earlier. The aestheticism that these songs hold is quite refined. They vibrantly depict the celebrations in life which make the quality of life better and teach us to rejoice in the name of God. We are again bound with a divine sense and realize that God is culture and it is the supreme power without which they cannot do anything in life.

The idea which has been set, is God is superior and not human beings. The basic difference which God and demon have is that whenever we are to connect to God, we get to him directly through a meditative approach; on the other hand, when it comes to a demon we are asked to connect by other humans and believe in it, letting go of all good practices. This means that a divine connect would never let you become over-dependent on other human beings for good things to happen in your life but the universe will let you sink in the divine through challenges leading to positive growth.

Mangal Geet have a lot of importance to hold for the upcoming generation as there is a resurgent interest in culture conservation. The aspect of culture conservation has a long way to go as it has dealt with many phases and will eventually decode the anthropology of the human cycle. We feel elated that our ancestors had a strong word to say about culture and eventually this land has been marked as Dev Bhoomi where divine air flows, filling the hearts of every man and woman.

People are also proud of these songs because they make humans value their deities. Culture conservation is dealt with a heart filled with nostalgia and love and connections, a feeling of protection and care. It is a mark of insecurity, but it is necessary because we need to keep reminding ourselves to preserve our cultures. The important aspect of culture conservation is to perform it directly rather than just mere acting or solely writing about it. The best and fastest way is to speak the language, talk more about the ancestral bindings and question the logic and reason of foreign thought. Conversation of language helps you get rid of the hesitation which lack of fluency in



the language creates. Being able to dig into the history will always keep you bound to facts, confident about yourself where you would not be able to again find yourselves under the rule of any masters; you will be your own master.

We take it very lightly when we focus on some religious songs but they matter a lot and directly affects our mentality. They lead us to a good amount of spiritual vocabulary. They create a desire for cultural conservation as well. We have touched and focused more on bringing God to human ends and Mangal Geet are made to preserve the arts and facts which cohabit these songs. Woman is given a special task of luring birds, and the lord blesses the ceremony and eventually ends it by giving instructions to her.

The value of worship has been marked as the most important part of human life with the divine mentality and pure consciousness. The value for God is never less in any process: be it anything, spirituality will make the most difficult prayer get answered. This song has a lot of influential potential and we are taught to go about dealing with the morals and rituals our ancestors have kept for us. (S. Bhatt)

It is observed that now Garhwali communities have started recording and writing their folk songs and stories, but they do lack in presenting the authenticity of the Garhwal region as a whole and is limited to a particular geography. Hence, a lot of interviews with local elderly ladies of Garhwali villages and an observation of cultural practices were used as methods to satisfy the purpose of this dissertation. Data was collected on a local survey basis. The

respondents were asked about the Mangal songs. With zeal and enthusiasm, they shared the songs, which were part of their oral history and oral narratives, which are handed from generation to generation. Hence transcription of these songs has been done to determine the raw authenticity of the topic, as it exists among the natives.

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Mangleri Naari singing auspicious Mangal Geet.



Mangleri Naari.

Mangal Geet: Sagun Bol Sagun Nyuto ('Auspicious Song, Auspicious Invitation')

Original Lyrics:

आऊ बैठ कागा, हरिया बींी छा, बोल बोल कागा, चौ दिशी  
 शगुनो बेि मुखी बमाा वेि बाचलू, शगुनी कागा शगुन बोदललो  
 द िंजी का सुआ, अटािी का सुआ, िे आऊ सुआ तू,  
 स्वदगन्यो न्योतो जान्नी नी छो मै, च्ािंिो नी छो मै, कै घि  
 को िेवी न्युदत की औन? बमाा जी का घि होली सादवत्री  
 िेवी, वे घि, वी िेवी न्युदत की लौन दशव जी का घि होली  
 ावाती िेवी, वे घि, वी िेवी न्युदत की लौन दवष्णु जी का घि  
 होली लक्ष्मी िेवी, वे घि, वी िेवी न्युदत की लौन

(A. Thapliyal, M. Gusai, S. Bhatt, R. Sajwan)

Translation:

Come, sit crow on the green tree and spread the auspicious message across all directions. Oh respected brahmin, reflect on the words of the Crow, Oh Vedic brahmin, read hymns auspicious which the crow will sing, giving the Auspicious invitation. Omen, O caged parrot, oh parrot living in the attic, go and invite married women for the auspicious occasion of marriage, go gold-winged red-beaked parrot. Go and invite married women for the auspicious occasion of marriage. Neither I know nor I recognize anyone. Which house, which goddess should I invite? Goddess Savitri will be in Lord Brahma's house, invite her from that

house, ; Goddess Parvati will be in lord Shiva's house, invite her from that house; and Goddess Laxmi will be in lord Vishnu's house invite her from that house.

Here we get a vivid glimpse of Himalayan culture spreading its roots spiritually into people's lives. We see the lyrics of the first wedding song giving out the auspicious invitation to all the married women of the town and more importantly to the feminine energy, Shakti Goddesses who reside with Lord Brahma, Vishnu, and Shiva.

This Mangal Geet initiates itself with the voice of women, marking the beginning of the divine ritual of marriage. The first element is invitation. As we can see here, a crow has been invited by them to sit on a green tree and it has been asked that it should spread the auspicious message of marriage in all directions.

Afterwards, they pray to Lord Brahma to accept the words of crow about the marital occasion. These women of the Himalayan culture of Garwhal are emphasizing reading the Vedas to the crow and then it will sing the auspicious omen in every nook and corner of the town. People are so devoted to the faith of God that every symbol they chose for the sacred occasion is in relation with God. It can be seen how even a small invitation ceremony was initiated in the name of God who are invited before the people of the town.

Further ahead, the lyrics discuss how the parrots of cages and attics are being called out by these women to bring the notice of invitation to all the married women. Here the crow is the inviter of God and the parrot is the messenger of married women. These are both presumed to be holding

supernatural understanding. The crow holds the importance of belonging to the ancestors in Himalayan culture, and therefore the crow, playing the role of their ancestor, will give the invitation to Lord Brahma.

It gives us an understanding of the respect the culture of Garwhal holds for its ancestors, as well as their faith in God. The next invitation moves on to the goddesses and we also see that in the lyrics that the speaker is in a state of confusion before giving the marital invitation. This is because each house worships a different Goddess. Ultimately they conclude by deciding to invite goddess Savitri, Laxmi, and Parvati and this brings closure to the invitation ceremony.

The two themes which dominate this song are supernaturalism and feminism. The first term is concerned with establishing the order of existence in the Garhwali imagination, and the latter is the belief in giving equal rights to women as that to men. It brings us findings that this song holds the element of supernaturalism as we see that the crow is no longer a bird but a carrier or representative of the soul of their ancestors. It works as a good omen for them which will communicate the invitation of marriage, as an ancestor, to Lord Brahma. We also see how the role of Lord Brahma in reading the Vedas to the crow is also an element of the mythic belief. It paints a big, cosmic picture of the rituals. If we also analyze the crow as being a symbol of supernaturalism then we come to the fact that amongst other birds, crows are considered intelligent because they tend to have the same neurons as that of some monkey species, therefore providing scientific validation of the bird's choice. For this reason, the crow has been chosen to convey the exact information to Lord

Brahma.

We also see that a spirit of Feminism plays directly, as the occasion has been initiated by inviting women first, and not the men so here, we also conclude that the Himalayan culture of Garhwal has high regard for women. Garhwali people consider women as the maker of this world. To bring married women and the Goddesses together for initiating the marital ceremony gives us a close account of how important have women been considered in our culture.

Department of English (Doon University)





Haldi Baan Mangal



Singing Maangal Geet

## Haldi Baan Maangal ('Song of the Haldi Ceremony') Original

Lyrics:

िे द्यावा िे द्यावा मेिा बमा जी, िे द्यावा  
हल्दी का बाना हे, जीया िैया जीया मेिा बमा  
जी, जौन िीनी हल्दी का बाना हे

िे द्यावा िे द्यावा मेिी माँ जी जी, िे द्यावा  
हल्दी का बाना हे, जीया िैया जीया मेिी माँ  
जी जी, जौन िीनी हल्दी का बाना हे

िे द्यावा िे द्यावा मेिी बडी जी, िे द्यावा  
िाई िूध का बाना हे, जीया िैया जीया मेिी  
बडी जी, जौन िीनी  
िाई िूध का बाना हे

िे द्यावा िे द्यावा मेिी चाची जी, िे द्यावा घी  
तेल का बाना हे, जीया िैया जीया मेिी चाची जी,  
जौन िीनी घी तेल का बाना हे

िे द्यावा िे द्यावा मेिी मामी जी, िे द्यावा  
चिंिन का बाना हे, जीया िैया जीया मेिी भाभी  
जी, जौन िीनी समयो का बाना हे

िे द्यावा िे द्यावा मेिी िीिी जी, िे द्यावा  
 कचूि का बाना हे, जीया िैया जीया मेिी  
 िीिी जी, जौन िीनी कचूि का बाना हे

क्यान होए क्याण होए कुिंड कौजालू? क्याण  
 होए होलु सुिीज धुमैलो? ऊबा िेशोिं ऊबा  
 िेशोिं गौिा जी नहेिी तब होए होलु  
 कुिंड कौजालू क्याण आई क्याण आई दसिंधु  
 छालाि? क्याण होए होलु सुरिज धुमैलो?

नहेिन लगी लक्ष्मी की लाडी, तब आए होली दसिंधु  
 छालाि क्याण होए क्याण होए धौली द िंगली,  
 क्याण होए होलु सुरिज धुमैलो?

नहेिन लगी सीता जी स्वरू ा, तब होए तब होए धौली  
 द िंगली तब होय तब होए

सुिीज धुमैलो

(S. Bhatt, J. Devi, S. Devi, G. Devi, P, Devi)

Translation:

Give your blessings, my brahmin, with turmeric,

Long live the brahmin who has given blessings with turmeric.

Give your blessings, my mother, with turmeric,

Long live my mother who has given blessings with turmeric.

Give your blessings, my elder aunt, with milk and curd,  
Long live my elder aunt who has given blessings with milk and curd.

Give your blessings, my younger aunt, with ghee and oil,  
Long live my elder aunt who has given blessings with ghee and oil.

Give your blessings, my paternal aunt, with sandalwood,  
For a hundred years live my paternal aunt who has given blessings with  
sandalwood.

Give your blessings, my brother's wife, with prosopis,  
Long live my brothers wife who has given blessings with prosopis.

Give your blessings, my elder sister, with zedoary,  
Long live my elder sister who has given with zedoary.

Why did the aqueduct turn turbid? Why is the sun dusky?

Goddess Gaura must be taking a bath in higher reaches that's why the aqueduct  
turned turbid. Why waves are rising in Sea? Why is the sun dusky?

Goddess Laxmi's beloved [ bride] is bathing, that's why waves are rising in the  
sea. That's why the sun is dusky. Why the river Ganga is yellow, why is the sun  
dusky?

Goddess Seeta like the bride is taking a bath that's why the river Ganga turned  
yellow, that's why the sun is dusky.

Here in this song again the women are asking Lord Brahma to bless the bride  
with turmeric paste. They are calling the God of Creation to bless their  
daughter with turmeric Baan. In the proceeding lyrics, the women are  
blessing Lord Brahma to have a long life and asking him to maintain the

tradition of giving a blessing with turmeric, to their daughters ahead. Again the women are asking the bride's mother to worship the bride with turmeric and bless her as a bride. This whole song lays on beautifying the bride with every organic herb, and oil. The ceremony then asks the bride's family members to come in an order turn by turn and individually beautify her look further. The bride's elder aunt has been asked to bless the bride with curd and milk to illumine her on her wedding day. Also, the younger aunt has been called to bless the bride with ghee and oil and it is to work as an antibacterial to prevent any tear on the skin; also, oil lightens up the tone of the face. The paternal aunt has been called up to beautify the bride with sandalwood and the women singing this Baan song are blessing her with hundred years of life span ahead. The people of Garhwal hills were filled with organic knowledge about cosmetic herbs. This is seen when the wife of the bride's brother is asked to bless the bride with Prosopis herb which acts as an anti-inflammatory and antimicrobial agent. Even the elder aunt has been asked to bless the bride with the Zedoary herb which again proves to have antibacterial properties. The combination of Prosopis and Zedoary brings the fact out that the people of Garhwal hills held sharp scientific judgement.

The women of Garhwal compare the ceremony for the bride using the image of the aqueduct which turns turbid. The idea is that it has turned turbid due to Goddesses bathing in the aqueduct. Even the fantasy has been extended by using the image of the dusky sun, same as that of the Haldi color. The culture of Garhwal is keen on connecting with Gods, the bride has been regarded in parallel with Goddess Gaura taking her bath at higher reaches of the Himalayas. Again, the fantasy compares the bride's bath with

risen waves of the sea, and this shows how the entire universe has been affected by the holy bath of the bride. The clear indication of lyrics has been come up to call the bride as the goddess Laxmi's beloved. The river Ganga which is meant to be the most sacred river of the Hindus has become yellow like turmeric. It shows that the importance that turmeric ceremony holds for the people of Garwhal.

Department of English (Doon University)



Kapda Piraan Kapda Piraan Maangal

(‘AttireSong’)

Original Lyrics: नही धुवे के लाडी मेिी,

फुिफुया हुवेगी ैि ैि लाडी मेिी, ि

ेशमी का डी बाबा जी तुम्हािा लैनी,

बाजारू ना मौली की मािं जी न

तुम्हािी, द टारू सजाई ैि ैि लाडी

मेिी जििीन का डी बडा जी तुम्हािा

लैनी, हाटन मौली की बडी जी न तुम्हािी,

द टारू खोल्याली ैि ैि लाडी मेिी

मोत्युयो जदडत का डी चाचा जी तुम्हािा  
 लैनी िेसू ना मौली की चाची जी न  
 तुम्हािी द टारू सजाई नही धुवे के लाडी  
 मेिी, फुिफुया हूवेगी

(S. Bhatt, K. Devi, P. Joshi, S. Martolia, S. Negi)

Translation:

My dear, become floral after bath wash. Put on, my dear, the silky attires your father has brought for you from the market. Your mother has arranged your trunk. Put on my dear, your brocade attire.

Your elder uncle has shopped from the mart. Your elder aunt has opened your trunk. Put on my dear, your pearl embroidered attire. Your uncle has brought from foreign land; your younger aunt has arranged your trunk. My dear becomes floral after bath wash.

The song holds the dream of a father that his daughter needs to have good material for her. This song which tells the importance of material brought for daughter's married life.

The fact is no more hidden that the father rather than the mother is more commonly expected to take this responsibility, in terms of capital. It shows that how a father in this song has been asked to arrange for the clothing and jewelry whereas the female members are focused to help only in setting the contents of the trunk of the bride. The women are not making or buying things for her.

The role of the father has been marked to reflect the bond between a father and his daughter in a world where the daughter's life requires the



father's support. This song reminds us that though times have changed, the duty of a father has remained unchanged. This song again beautifies the bride by aesthetically comparing her to a flower. In the proceeding lines it has been requested by the bride's mother that she wear silky clothes which her father has brought from the market. With these lines we can sense the responsibility of a father, who has been portrayed arranging all materialistic needs for her daughter, unlike today where we make our daughters responsible as well, for arranging the materialistic needs, be it attire, home or money to make the ends meet.

It also suggests a patriarchal domination over the material world and sees material responsibility of a father as carried out, out of love. This song signifies the importance of male culture over the tradition of Garwhal where men were sent far for earning and women have been seen as household managers, thereby being portrayed in adjusting the trunk for the bride. It again highlights the belief that the worth of women arises from mastering domestic chores and not the material ones. The whole song focuses on the facial looks of the bride, stating that it pleases the atmosphere with its floral tenderness and freshness.

With everyone being upgraded from domestic to working women today, we still lack today in the terms of togetherness and community feeling. This song emphasizes that the aunt, elder aunt, uncle, elder uncle all work together and cooperate to bring about the daughter's marriage. This song teaches us to upgrade ourselves from within importantly in the soul-cleansing process. The importance of silky attires and pearl jewelry marked in this song brings a concept of binding women with jewelry and clothing for a new proposed ceremony. In a woman's

life, it has been stated that she needs to emphasize glittering clothes and jewelry in order to maintain her status. It is for the best first impressions in new beginnings.



Dhooli Aragh (Welcoming the Groom)

Dhooli Aragh

(‘Worshipping the Groom’) Original Lyrics: कू होलु मेिी

दधया कू जदनत, कै ड्योला आज धुली अिघ जैका अिंग होलू

ीताम्बी चोला, सुई होलू तेिी धीया कू जदनत जानू नी छो मैं,  
च्ािंिु नी छो मैं, कै द्योला आज धुली अिघ जैका दसि होली  
सजीली गडी, जैका अिंग होलू दिलदमलु जामो जैका होला जैका होला  
कान कुिंडल, जैका होला जैका होला हाथ किंगन तै िेयान तै  
िेन धुली अिघ, तै िेन आज सिंख की ूजा जैका दसि होलू सोना  
कू मुकुट, जैका अिंग होली ीताम्बी धोती तै िेन आज धुली अिघ,  
सुई होलू तेरु घीया कू बाि

(G. Martolia, P.Negi, J. Devi)

Translation:

Who will be the bridegroom of my daughter? To whom I will offer adoration?

The one with the divine robe will be your daughter's bridegroom.

I neither know, nor recognize whom I will offer adoration.

The one with adorned turban, dressed in glittering clothes.

The one with earrings. The one with bracelets. To whom will I offer adoration?

To whom you will I offer the worship of the conch shell?

Who will have a golden crown?

The one wearing a divine robe, to him you will offer adoration.

That is your daughter's bridegroom.

Here the marriage ceremony procession has moved further where the bride's family is looking forward to worshipping the bride groom in his yellow attire. They wait to worship him by blowing a conch shell. The song sings of the groom with his divine robe and turban, which is the tradition of Garhwal as well as many other parts of India. The groom needs to have a turban as it provides a moment of respect for the groom. Again, the ceremony of marriage in hills of Garhwal is a sacred one and as we have seen in songs so far, that it has been compared with Shiv –Parvati pair, therefore whenever a bride and groom happen to marry they are considered not a human couple, but the sacred lord Shiv–Parvati pair.

The dress of the groom in India, consists of the turban and glittering clothes and with bracelets. This attire is similar to the descriptions of the dress of several gods in India. The promotion of attire in the song revolves around the concept of minimal materialism in the culture of Garhwal which holds nothing too heavy on its back, but rather has been considered part of the basic needs of a human.

The importance of worship of the groom has been e m p h a s i z e d where the culture of Garhwal celebrates Lord Shiva. The song shows the hidden mystery of the groom's appearance which glorifies the process of adoration in the ceremony of Mangal geet; It is not patriarchal in the way that in the wedding ceremony there is equal space and share in the rituals for both bride and groom to be loved and worshipped. The song using its Godly gestures, invites humans to hold the God within their self in day to day life as well.



Phera Phairan (Circular rounds of the sacred fire) Phera Pherna

(‘The Sacred Fire Ritual at Wedding’)

Original Lyrics:

हेऱी फेऱी बईया कड ले, हेऱी फेऱी

बईया कड ले हेऱी फेऱी , हेऱी फेऱी

बईया कड ले हेऱी फेऱी

ैलो फेऱो फेऱि लाडी, कन्या छै कुऱिंवाऱी

िऱूजो फेऱो फेऱि लाडी, बुवे बाबू को प्याऱी

हेऱी फेऱी बईया कड ले, हेऱी फेऱी

बईया कड ले हेऱी फेऱी , हेऱी फेऱी

बईया कड ले हेिी फेिी तीजो फेिो फेि

लाडी भौ भैनो की प्यािी चौथो फेिो फेि

लाडी, सौजिं ादियो की िुलािी हेिी

फेिी बईया कड ले, हेिी फेिी बईया कड

ले हेिी फेिी , हेिी फेिी बईया कड ले

हेिी फेिी

ािंचोिं फेिो फेि छोड वे बाबू

की गोि छाटो फेिो फेि छोड सौजिं

ादिया िगडो हेिी फेिी बईया कड

ले, हेिी फेिी बईया कड ले हेिी

फेिी , हेिी फेिी बईया कड ले

हेिी फेिी सातोिं फेिो फेि

लाडी कन्या वे तू नािी िाजी खुशी

िाई तू लाडी, सिा स्वदगन नािी हेिी

फेिी बईया कड ले, हेिी फेिी

बईया कड ले हेिी फेिी ,हेिी

फेिी बईया कड ले हेिी फेिी

(A. Thapliyal, J. Thapliyal, J. Rawat)

Translation:

O, Bride! Hold the arm while taking the rounds. Take the first round  
dear-- you are an unmarried girl.

Take the second round dear, you are dearly loved by your  
parents. O Bride! Hold the arm while taking rounds.

Take the third round dear, you are beloved of your siblings. Take the  
fourth round, you are beloved of your friends.

O, Bride! Hold the arm while taking the rounds.

Take the fifth round and leave the lap of your parents.

Take the sixth round and give up friendships.

Make the seventh round you have turned to a woman from a girl.  
Always remain a happily married woman.

O, Bride! Hold the arm while taking rounds.

The bride in this song is undergoing transformation with every circular round around the sacred fire and it eventually marks the process of the young girl attaining womanhood. She will adore herself and take the responsibility of being a member of the groom's family. In the initial line, the girl has been asked to take a circular round around the sacred fire and leave the unmarried state. She can then join the ranks of the married. This process of taking an oath around the sacred fire is for the girl to get herself prepared for a new journey of life and adjust to the changes it will create. It is a psychological technique,

where she is instructed and made aware of the responsibility which she will be fulfilling in her married life.

It's adding a fresh new perspective to life. During the initial line, the bride has been asked to hold the arm of the groom. It prods her on to attach herself to the groom's world.

Now in the second line, the girl has been asked to take a second step remembering that she has been adored by her parents and she eventually has to make space for the new members in her family [ groom's family]. The bride is undergoing an emotional phase where she is made aware of the love and memories at her father's place.

The third round again makes a girl remember that she has been dear to her siblings, and though they will always be there and she will miss them, but she has to also make space for the groom's family.

Another step asks her to remember her friends who are attached to her father's house. In the fifth circular round, she has been asked to bid farewell to her parent's lap. She has been asked to leave her friends, something which today has become a point of resistance where the bride desires to have the same connection to her parents and friends as she had before marriage, which should be the case in keeping up with gender equality.

Finally, in the seventh round, the girl has attained all the instructions to move from the juvenile phase and enter womanhood with blessings of love, happiness, and joy in married life.





Vidai (Bid Farewell to Bride) Vidai Maangal

(‘Farewell Blessings To Bride ‘)

Original Lyrics: काला डांिंडा ि बाबा काली छा कुएडी, यखुली

यखुली मै लगी डांि काला डांिंडा ि बाबा

ैली घोलु लाडी तुवे सकील जदनत ैली घोलु लाडी तुवे सकील

जदनत तब घोलू लाडी तुवे हाथी आ घोडा तब घोलू लाडी तुवे हाथी

आ घोडा यखुली नी भेजलू काला डांिंडा ि बाबा काली छा

कुएडी, यखुली यखुली मै लगी डांि काला डांिंडा ि बाबा

(B. Maithani, P. Negi, S. Bhatt)

Translation:

Father! There is black fog behind the black mountain. I will be afraid  
alone Father, going behind the black mountains.

Firstly, I am sending you a handsome husband.

Then I will give you horses and elephants.

I will not send you alone.

Father! There is a black fog behind the black mountain, I will be  
afraid alone.

Father! Behind the black mountains...

This song marks the end of the marital ceremony and it finally makes the father's heart sink heavily under the grief of giving his daughter's hand to some other family. The daughter plays a very sensitive role in a father's heart, and eventually in this song, the daughter discusses the very fear of her heart that she will find herself alone in the groom's family. But her father reassures her that she has been sent with a handsome husband and she will eventually be happy with him. He is trying to re-focus her daughter's attention on her marital life and not at the parents' house. In this song, it has been quoted that 'there is black fog behind the mountain which indicates the fear inside girl through the image of the black fog.

For a girl the thought of leaving her parents' home makes her sick and fearful and again her father distracts her with materialistic gifts which he offers to her daughter. During old times, money and heavy gifts were not exchanged, but farm animals, utensils and such needful, were welcomed. This today has become 'dowry' where luxuries such as car and expensive electronics are demanded. Her father is constantly assuring her that she is not alone, and that she will have good time going ahead with her husband.

This last ceremony is not really followed to the letter, in the current situation, where girls are increasingly taking care of their parents too after marriage. The concept of not performing duties for your parents after the marriage has faded in these times and this has improved the status of girl child preference in today's times. The earlier situation has been connected to female feticide rates which have come down significantly. This song of farewell of a bride, tells a lot about the psychology before the twenty-first century where people had often followed illogical and orthodox mindset without accommodating justice and the needs of the society, which did not grow out of reason but shrewd principles to maintain patriarchy.

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### Chapter 3: Conclusion

The concept of Mangal Geet revolves around the element of supernaturalism and feminism. Supernaturalism means a belief that is not governed by the laws of nature but that is concerned with the other world of demons, Gods, and angels. It conclusively shows that the people of the Himalayan culture of Garhwal, have kept their belief in the other world. They communicate, through rituals and prayers, with the divine so as to keep themselves connected to God. Like a person needs to breathe in order to live, the people of Garhwal need divine approaches in life to live and make sense of the world. The very first song deals with an auspicious occasion and highly establishes a belief in the mystic supernatural. Here birds are messengers of God and every special event is held in the presence of Gods.

Garhwal hills house a rich amalgamation divine and demon stories. Thus this concept arose from the very mindset of people who believe in the dark shades of hills as well as the bright side of it. The dark shades consist of bad omens and demons. But it has its counter in the bright side of the hills, that is its divine connection as the abode of Gods. The supernaturalism concept establishes the idea of light and dark both exist and counter each other. This view strongly promotes the healthy as well as unhealthy aspects of the universe linked with superpowers and it somewhere gives a space for collective fantasy to take place in order to solve real problems, under the laws of nature.

The Mangal Geet talk to the hidden realm of nature and reveal to the audience that nature is not limited. Its mysteries are unsolved and human brain cannot understand it without divine help. This is the reason for inviting Lord Brahma at the sacred ritual first and asking him to bless the

crow with worthy words. This promotes the divine world. Also, calling the goddesses Gauri, Laxmi, and Parvati displays a healthy spirit of feminism.

The second song is the further celebration of highlighting the bride's face to eventually beautify her and this concludes the creation of a fantasy of the bride is compared to Goddess Parvati and the turning sun dusky and sacred river Ganga turning yellow on sacred turmeric bath of bride eventually leads to the conclusion that how the sacred part of the universe is celebrating the marital celebration of the bride.

The comparison again to river and God leads us to sink into the thought of supernaturalism. Also, the concept of inviting the organic herbs for the bride's facial glow turns up to conclude the scientific knowledge which was filled in the people of Garhwal hills and it has some where marked the sense of deep knowledge towards nature.

The addition of ghee and oil, and milk eventually concludes the attachment towards the agricultural mindset in which people living in hills are skilled till date it is the very mindset and gene they carry towards producing the land with green. The third song again leads to the procession of the ceremony by focusing on the cloth and jewelry culture of Garhwal and also the trend of fare of clothing in the local villages. It also concludes, also the domestic work responsibility of a woman has been marked less when it comes to dealing with another outside material world so the conclusion to this part solves that men being dominated in the foreign work binds women to look only for the household. The women are only portrayed in setting trunk and enjoying the ceremony by singing invitations whereas men are chalked as more responsible for arranging clothing and jewelry.

In the life of the appearance of jewelry marks her worthy of being



a bride which promotes materialism concept again in women too but not wearing it but having it as a gift. In the fourth song, the concept revolves around worshipping the groom too and it further promotes the royal attire of the groom with bracelets, golden crown, turban and earring.

Again the divine psyche seeks a mark where in dressing attire of the groom has been marked sacred with the pair of God Shiv - Parvati, Savitri - Brahma, Lakshmi - Narayan and gives marriage a strong hold like done in these couples, the fantasy of divine intervention marks the steps of marriage in the concept of Garhwal. The culture in the hills about marriage is less about the material and more about connecting to the divine. In this song, the material which is marked for both bride and groom is the basics which both of them will pursue but not a heavy material has been talked about.

So from this song, we conclude that earlier marital occasions were not a symbol of material gain, unlike today where we see that people cost heavily on artificial preparations like catering, clothing, designing, wedding planning, everything concludes more of material gain than spiritual gain. In the fifth song, the sacred fire ceremony focuses on a girl joining womanhood and she is been instructed to take seven circular rounds around the fire just for entering the task of womanhood also it concludes that though it sounds real moralistic to get attached to the groom's family, it doesn't satisfy that she needs to leave her parents out of responsibilities and one important thing it marks that besides this song reminding the girl about all the love she has gained at her father's place but eventually it lacks that the groom has been sent absent when it comes to sharing the responsibility during the instruction.

It focuses much on a girl being the central idea of transformation but not the boy who will eventually enter manhood. The conclusion is not biased toward the groom but still, it lacks the instruction for a boy to enter the state of manhood. The last song farewell bidding to the bride is talking about the insecurities a bride faces while traveling to her in-laws, this song also revolves around the emotional sensitive bond that a father and daughter share. Again, the materialistic gain of horses and elephants mentioned in this concept promotes the idea of centrality in agriculture work.

Father has been portrayed as focused on the idea to remain husband focused and it leads to the repeat mode of phallus power in a woman's life. The conclusion to all these six leads us to look for the bright side of supernaturalism and the concept of divine connection in the psych of people also the gesture of ecocriticism has been portrayed where they worship Goddess Parvati like bright with her herbs, oil, ghee, and hence are also concluded eco centric. The concept of a minimalistic approach in material shows the attitude on which people of Garhwal hills focus.

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