

A Study of Indian Folk Music with Special Reference to Uttar Pradesh

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Abstract:

Folk music is a vital element of any living culture, and is considered to be an unrecorded tradition of the society which maintains an informal social force regulating the present of the society's social systems. Folk music, as one of the important aspects of folklore, also shows a man's relation with nature and human behavior at different stages of life. Thus, folk music not only helps in understanding the socio-cultural and religious life of the community, but also human psychology and the adjustment of an individual to his culturally constituted world. In fact, folk music unfolds various socio-cultural complexities of society. Every community, ancient or modern, has its own precious treasure of songs although the content of songs and the style of singing differ from community to community, place to place and period to period. There are other songs which are sung during particular seasons or in connection with certain occupations. Boatmen, laborers, sees-sowers, harvesters, embroiders, papier mache makers milkman, saffron-reapers, shepherds, village girls fetching water, grinding grains, skating, transplanting and weeding paddy, sing their different melodious songs in chores. There are songs sung as lullaby or cradle songs, at the birth of a child in the home or performing the sacred thread ceremony etc. Many weeding songs by women in chores during different ceremonies performed during marriage. Folk studies form an essential part in any scheme of study dealing with the evolution of people's social emotional and cultural life, and is also an index to their ethical, aesthetic norms and sense of values.

Keywords: Folk culture, social system, Ethos, Folk perceptions, etc.

Introduction:

A study of the folk lore reveals people's ideas and ideals, hopes and fears, aspirations and superstitions. India is land full of folk lore, with its age-old civilization, rich cultural heritage, myths, legends, folk verses and rich legacy which has been handed down from generation of generation. The study of folk lore is a reliable and trustworthy index to know the background of the people as it fostered cultural unity and national integration despite its diverse languages, religions, regions and time. Folk lore is such an aspect of

culture which explains people's socio-cultural systems, beliefs, values and attitudes through folk songs, folk dance, folk talas, proverbs, riddles, legends, fables, charms, fairs, festivals, religious, superstitions customs and traditions. The field of folk is extensive and provides rich treasure of human experiences. It is the oral tradition of the people which is transmitted through the kprocess of socialization. Folk song in Indian music is known as lok-giti or lok sangeet. Folk music could be sung with only three or four notes also, it is not bound by any rigid hard and fast rules. It is just like a free bird flying in the open sky. Joy fully and freely with light weight. Uttar Pradesh has a very rich culture heritage and has been a grand arena of arts. There have been poets, dancers, writers, dramatists and musicians, who have attained glory in the literary and art world. Uttar Pradesh has been a great lover of music. Since Uttar Pradesh does not have any script of its own, the culture and tradition reserved in its music has passed from generation to generation. However, some style of music and singing like temple sangeet, shiv gayan and folk music survived the upheavals and persisted to appeal on account of their sentimental value and emotional attachment. These styles of music are continuing even now as a distinct and as a tradition of ancient Uttar Pradesh.

Uttar Pradesh is so full of melody and rhythm that it distinguishes itself from the music of any other state. The delicacy the grace and charm of Uttar Pradesh music is ultimate. There is no function or celebration which is performed without music. Not only on happy occasions but even in times of sorrow, the involvement of music is a must. Like "van" a folk form of Uttar Pradesh that is sung when someone dies and as environment of sadness prevails all over. Uttar Pradesh has consistently enjoyed a rich and distinct cultural heritage that has been always viewed with awe in the Indian horizon. The social, cultural, economic and artistic life of the people in this "paradise upon earth" inspired many writers and researchers to choose subjects varied in nature reflecting the cultural legacy of the lands. Kalhana's rajtarangini is one of the works, which brought into limelight several such nuances of the lives of the people of Uttar Pradesh to write on the subjects, which had a social and cultural bearing. Music is basically a spontaneous creation, which gives expression to human instincts, sentiments and emotions with its universal appeal and potentiality to enlighten the soul. It has been the most important medium of expressing to human emotions from early stages of life on earth. This art has progressed and evolved everywhere in the world with the evolutions of civilizations. Different places and different nations have evolved their different forms of music and art. Wherever human civilization and culture advanced, literature learning and art got promoted. The advancement in civilization from time to time have witnessed simultaneous progress development and promotion of music. The music of Uttar Pradesh during the Hindu period was more or less a shadow of Indian music. Nilmatpurana and kalhana's chronicle suggest that ancient music of Uttar Pradesh was a version of Indian music. Ancient Uttar Pradesh has been a prominent by artist and musicians. They maintained very close links with the rest of the country and Indian impression was reflected in the culture of this place. The art of writing on the subject of music had not been in vogue. The musicians and artist did not relish writing during those

days, as a result of which we do not possess any written material on the notation or on the grammar of music, which was prevalent at that time.

Music is always a human marvel in the time frame, language and culture. Furthermore, it has become a fragment of the social heritage of many regions. The current paper analyzes and talks about how a specific type of music, along with its fame, takes the position of alternative music in style and introduction. The aim and the objective to conduct this study are to understand the background of the famous Bhojpuri traditional song “Kajri” and some more about their way of entertainment. Apart from collecting fresh data of tradition, religious beliefs of the indigenous cultures, the emphasis was laid on the qualities assessment of the data and comparing them. And, Secondary data had been collected from library search, journals, books, and web sites pages.

The word Kajri is gotten from the Bhojpuri word “kajra”, or “kohl”, a sort of semi old style melody, beginning with the renowned Indian subcontinent in Uttar Pradesh and Bihar. It is often used to portray a woman’s yearning for her sweetie as dark storm clouds hover in the late spring sky, and the style is remarkably sung during stormy weather. It is quite similar to the chaiti, Hori, and Sawani. All are basically sung in the areas of Uttar Pradesh: around Banaras, Mirzapur, Mathura, Allahabad and the Bhojpuri areas of Bihar. Indian music has a long history, there are various dialects in India and every sung in the eastern Uttar Pradesh and Bihar area. The most well-known instances of the Kajri, can be found in the Bhojpuri language, yet there are comparable melodies in the sister dialects of Awadhi, Maithili and so on the word Kajri comes from ‘kajal’ or kohl, alluding to the dim shade of mists which look as though they have been spread with “kohl”. As a reference to this ‘kajrare naina or kohl spread eyes, defied in a few bits of music and verse, too Bollywood melodies.

Kajri songs are sung in a large area, but the Mirzapur district of Uttar Pradesh is known as the birthplace of the Kajri songs. The people of that area believe a beautiful love story behind those songs. According to their tale-There was woman named Kajali whose husband was away in the country. Monsoon arrived and the separation became unbearable. She started crying and singing at the “Kajmal” Goddess feet. After that these cries and songs took the form of the popular Kajri songs.

These are two genres of Kajari singing in Bihar and UP- one in which it is sung as a play and the other is sung by women on a rainy evening, a dance in the evening and evening a circle- known as ‘Dhunamuniya Kajari’ Inferable from the furious notoriety of the Kajari in this music of Uttar Pradesh, this class was additionally sung in the ‘Thumri’ song by ladies of UP and Bihar. Thumri is a style that was promoted by females in archaic India, between the sixteen to the nineteenth century and the mid-twentieth century. The tune text of the Thumri depends on an assortment of subjects, and for the most part, it has to do with

sentiment. Inside the Thumri, there is the sub-sort of Kajri. Large numbers of the tunes just as verses were taken from people Kajri and adjusted into Kajri of the ‘Thumri kind.

Saawan: Literally meaning the duration of the storm. Most of the Kagari songs manage to portray thunderstorms, including the portrayal of greenery, thunder, and the creepy sound of wet lanes, the shadowy atmosphere.

Jhoola: Mainly famous in Uttar Pradesh and Bihar. Ladies would assemble with their companions on trees and sing while they swung themselves to and fro in Jhoola or swing. This music turned out to be profoundly mainstream and begun to be called ‘Jhoola’.

Viraha: Refers to partition from one’s lovers. Kajri tunes that highlight the feeling of ‘Viraha’ incorporate portrayals of the lady longing for her darling, especially struck by the sentimental storm climate.

The fundamental themes in Kajri incorporate Radha and Krishna – the famous symbolism of heavenly sweethearts, as seen across various artistic expressions in North India. Different themes incorporate the mango tree, the Kadam tree, the jhoola or swing that is absed on these trees. The verses additionally make references to the fast, approaching mists, especially to Uttar Pradesh, known as the ‘Umad Ghumad Badal’. The Papiha (peacock), seen across Indian culture as the ally to ladies, is additionally a well- known element in Kajri melodies or the lyrics.

Folk music is mostly performed by villagers in rural areas. Music encourages learning of new jargon in the classification of types of communication (verbally, catchphrase sign, sheet, or symbols). It can fill in as a wonderful asset in expressing inner feelings. Also, it is in the vernacular, therefore it can easily add anyone to the hearts.

Kajari music is a wonderful method for the village woman to communicate. It gives away by which women can share feelings, expectations, love, and implications. Any music has the ability to influence our general public socially, ethically and honestly. It can pass on the force of feeling in the form of peace. The song of a melodious masterpiece can express emotions in similar way. Showing harmony with harmony reveals happiness, reluctance and peace and opposites express cohesion, excitement, humiliation or repulsion.

Kajari liberates the spirit of the village woman. This allows women to communicate in manners that are very influential. It can loosen up women, activate them and bring out emotions. Kajari is a song of love and love. Kajari helps rural people to find out what emotions created by a piece of music. The person encounters at that in order to engage with Kajri or possibly express a bent; regardless of whether it can be cheerful, hopeless, fearful or frantic.

Music is a channel of communication it gives a method by which individuals can share feelings inside humans and can be utilized vastly inconspicuous varieties of expressiveness by ladies, with the end goal that exceptionally mind-boggling enlightening constructions and substance can be conveyed very quickly between individuals. Music is what we do with and for others, and which through its open qualities can give the indispensable help of human cooperation to those whose extraordinary needs create different modes of communication.

Conclusion:

Music implies entertainment and connected with human existence to communicate and see sentiments and states of mind of various parts of life and the climate. Music is moving forward with culture, localism, region or age, who moves with age to seal on non-melodic occasions of life such as celebrations, functions, seasons, paths, and so on tunes to people in culture. It is important for and can be designated as a heritage for the general public or culture. The development of music is essential for the advancement of human civilization. A portion of the people's tunes became popular as a result of their customary worth their importance to social exercises and the excellence of their basic song pulled in both the crowd and traditional artists specifically. They got a portion of the people tunes and began introducing in old style structure adding the components of traditional music. This is additionally a cycle of development through which traditional tunes, Kajri, specifically, got a significant spot in the collection of semi-classical music and in this manner arrived at the shows at public and worldwide levels. Through examination, it was felt that this music and society culture needed some more examination and its advancement for the protections of an important heritage.

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