

Deconstructing Haryanvi Saang: A Stylistic Appraisal

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Abstract

Humans distinguish themselves from other species based on their speech. The ability to create meaning for human beings makes them stand apart. This creativity continues to shape and change their language according to the time and circumstances. In language, meaning has always been central to human expression and makes art to become immortal. Hence, the research paper shall analyze how the meaning is constituted and communicated in Pandit Lakhmi Chand's *Saang' Shahi Lakadhara.* It shall also focus on using other linguistic features like plot, themes, setting, etc.

Keywords: Language, Saang, Meaning, Pandit Lakhmi Chand, Figurative Language.

Meaning has always been central to human expression. Nothing is valued without meaning and importance. Whether it is any form of literature- oral or written, it becomes a relevant and immortal piece due to its meaning only. Moreover, 'meaning' makes an art entertaining, appreciative, and immortal throughout the ages. Hence, this research paper shall analyze how the meaning is constituted and communicated in Pandit Lakhmi Chand's *Saang' Shahi Lakadhara.* It also aims to bring out figurative language and how the extra-linguistic features like setting, theme, plot, and other things help create meaning.

Language is the only medium through which meaning can be created and constructed in every form. The use of particular and ornamental language makes an expression unique and unforgettable. A poet uses figurative language to create a unique effect in his work. The use of figures not only enhances the beauty of the work but also deepens the meaning of the composition. While the extra-linguistic features like plot, characters, setting, themes, etc., are also crucial from the perspective of meaning to analyze a piece of literature.

The concept of meaning is understood differently by different philosophers. Indian rhetoricians believe that words have at least two meanings- a literal meaning and a suggested meaning. The suggested meaning is also called *dhvani* by Indian aestheticians. Anandvardhana, in his work *Dhvanayaloka*(9 century), propounded the concept of *dhvani* and discussed three kinds of meaning- *Abhida, Lakshana, and Vyanjana.*

Pandit Lakshmi Chand was the pioneer poet and one of Haryana's most renowned literary

figures. He was also known as 'Dada Lakhmi Chand' and entitled '*Surya Kavi*'. He has composed various savings, and even a simple and illiterate person can appreciate and understand the literary and linguistic beauty of his *Saangs*. The *slang* '*Shahi Lakadhara*' represents the commoner's everyday life and struggles. It revolves around the themes like the role of fate and chance in one's life and how the commoner struggles. The two major *slang* characters are the woodcutter and Princess Beena. Beena is the daughter of a king who banishes her from his kingdom because she believes in her destiny and that being a dutiful and faithful wife; she can do anything in her favor and overcome every obstacle in her life. Her views and thoughts infuriate her father because he believes his hard work and efforts have given Beena a luxurious life. Hence, he announces Beena's marriage to a wretched person, i.e., the woodcutter. Finally, the two marry each other, but the poor woodcutter has nothing to give Princess Beena except his small hut and poverty in the condensed forest.

The twist in the story is that this woodcutter was a prince in real. He was the son of King Jodhanath and Queen Rupani. However, misfortune befalls him and leads him to the forest. A bet on some petty issue between his parents, to which the queen Rupani loses, and as pre-decided in the bet, she had to leave her life of luxury. She tried to convince the king, but he refused and did not return his vow. So the queen came to the forest and took the help of a sage there. The saint helped her and offered his hut to the queen. She gave birth to the king's son (woodcutter) in the forest. Henceforth, the mother and the son lived in the forest for eight years, and then the mother died, leaving her son alone. Now, the situation of an orphan boy becomes more wretched. He is forcefully married to Beena. He tries to persuade Beena to return to her palace and live comfortably. However, a dedicated wife, Beena refuses to leave the woodcutter and believes their fortunes and misfortunes are not separate.

Gradually, they two arrange things in the forest smartly, and their life becomes smooth. However, this happiness was for a short while, and again the misfortunes enter their life as two dacoits. They kidnap the woodcutter when Beena and the woodcutter perform some last Queen Rupani rituals at the river Ganges bank. Now, the princess was left alone and crying on the bank of the river. Fortunately, King Jodhanath comes there and meets Beena. He takes Beena along with him to his kingdom. On the other side, the woodcutter emancipates himself from the imprisonment of dacoits and ends up reaching the palace of Jodhanath. He meets Beena there. The *slang* ends here with a happy ending.

The paper refers to a stanza when Queen Rupani is selling wood in the forest, and a woman from a nearby village is standing and looking at the pitiable condition of the queen. The stanza represents the woman's thoughts and what she says to the queen.

Stanza 7:

Nit aya kar hans-khaya kar le jaya kart tu, tukda pani hey ||tek||
Kitna bura horya se tere sath, dukh mei padya phool sa gat
Bat kehde sari, sunle mhari, na tu lakadhari, se koi rani he ||1||
Rup ka handa sa chasya, yana joban ban mei basya
Tera kaisa pati na akal kati, isi naar sati ki kadar na jani hey ||2||
Kyun le lakdi dole, kyun na bhed baat ka kholae
Bole ansun bharke, isi dar darke mehnet karke, roti khani hey ||3||

*Guru mansingh ko sheesh jhukake, Lakhmichand kahe chhand gake
Ake photo Trishna met, there kaisi deshi na koi aur beerbani hey || 4||*

Come to us daily, and take your food and other items of necessity happily.

Even though you are lovely, still, you have to face all these pains.

Listen, you must be a queen; you cannot be a woodcut tress, so tell us the truth.

What kind of husband do you have? Who has not valued such a pious lady like you?

Why are you trembling with the burden of woods? Tell us the truth.

You are always about to cry, behave as if you are afraid, and work hard to fulfill life's essential amenities.

Lakhmichand tells everything by bowing his head to his teacher Maansingh.

Your arrival has satisfied our desire to see you because no one can be as virtuous and courageous as you are.

ANALYSIS

Alliteration: *sari single, le lakdi, dar dark.*

Assonance: *handa sa chasya, tukda paani,*

Parallelism: *Aaya kar, khaya kar, jaya kar, sath -gat, sari- mhari- lakadhari, chasya-basya, pati- kati- sati, dole – khole, bharke-darke- karke, jhuka ke-gake, feti- meti –dheti.*

Epistrophe: repetition of the same word or same sounds can be seen at the end of successive clauses. In this stanza, the sound `ni' comes at the end of each couplet. Each phrase is rhythmic with the successive ones by repeating consonants or vowels. For example,

tera kisa pati, naakal kati, isi nar sati ki etc.

Kyun le lakdi dole, kyun na bhed bat ka khole

Metaphor: *Tukda-pani* is a metaphor for the necessities of life.

Yana's job is, for a young age, a queen.

Simile: *Phool sa gata* (the beauty of a queen is compared with a flower. She is as delicate as a flower). *Andhanda sa chaya* (the beauty of a queen is compared with something shining)

Hyperbole: *Roop ka handa sa chaya* is a hyperbole because even extreme beauty cannot be shined.

Imagery: above mentioned similes create an image of a wonderful lady.

Personification: *Yana joban* young age or beauty (job)is compared with yana(minor child)

Repetition: *Dar-Dar* (fear) These words are repeated to make the sentence formulaic and

emphasize its particular emotion.

Proverbs:

1. *Tukda pani*
2. *Phool sa gaat*
3. *Bhed baat ka kholna*

The word '*Beerbani*' is a compound word Beer (lady) + Bani (prosperity); perhaps this word indicates that the sense or belief of prosperity naturally lies with a lady.

Stanza 3:

This paragraph refers to a situation in that Queen Rupani is banished from the palace, and now she is standing in front of a cottage of a saint and trying to beg him to give her shelter. The whole paragraph creates an atmosphere of gloom.

Teri jagah toh layi, sab dukh rolayi, holayi pralya –si mere lekhe

Mein bann mein phirte-phirte har layi ||tek||

Rishi mane mat rakhi te nato, yo mera blackhat Rasht ka kato

Dato hey brahmachari, karke pyari, jaise Janak modular

Balmiki ne paas bitha puchkar layi ||1||

Meri te madi se taker, dukhi ho liya mera career, mein beer jat

Na haath baat, rishi mein adhi raat

Chodh shahar ne ho nagari te bahar layi ||2||

Mein kehryasu baat marham te, yu sab soda mile se karam te

Siwa dharamte te, koi ot nahin, badd chot nahin, mera khot nahin

Us girkanee ne saham abru tar layi ||4||

Lakmichand bethgi hol,tan mera ho liya damadol

Chand tol dhare wo par tire, santosh kare

Jin bandya ne duniya mein baji mar layi ||5||

I have wept for these pains a lot, and this day is like a doomsday for me. Due to this, I am seeking your help and coming to your place. I have been fed up with this wandering in the forest.

Please help me, hey saintly ones, at this time of utter grief, and do not refuse to give shelter to me. Hey, ascetic or pious ones, please keep me with you as one saint Balmiki had kept the daughter of Janak (Sita).

I am a lady with bad luck and have been fed up with all kinds of pain.

Nothing is in my hand, and this misfortune has befallen me in the mid of the night. I have left the city and come outside from it(as she has been banished from her husband).

I am telling you with a light heart that everything which one gets is based on his/her

actions. There is no solution without righteousness, and bad luck is not the fault of the elders or smaller ones. That snobbish one has defiled my reputation by keeping his words of banishment.

Lakhmichand says she feared her misfortunes now, and her body has also been exhausted. Moreover, a person who believes in true sayings of life and lives content in utter grief or worse days can easily bear all kinds of pain. Moreover, these people can live happily and overcome all kinds of pain.

ANALYSIS

Parallelism: *toh layi- rolayi-holayi, nato- kato, brahmachari-pyari-dulari, takdeer –shareer, hathbaat-adhi raat, marham te –karam te, koi ot nahin - bad chot nahin,- khot nahin, hol-damadol, dhare-tire –kare.*

Epistrophe: the *lay* word comes at the end of each five-line

Redundancy: *mein ban mein thirty –party har leyi*

This word is repeated to emphasize the exertion of a lady from wandering here and there in search of shelter. 'Sense of belongingness' can also be felt from this repetition.

Simile: *Ho leyi pralya- si mere lekhe and jaise janak dulari*

The first one refers to the utter grief of Queen Rupani, which is as tricky and significant as the disaster of doomsday.

The second refers to 'Sita' as a saint Valmiki kept her with respect and love.

Antithesis: *destructive- shot*

Alliteration: *mane mat, kasht ka kato, jaise janak, sab soda*

Consonance: *jagah today, relay holy pralaya, mera sharer,*

Assonance: *aabru taar*

Proverbs: The following proverbs can be found:

- *Madi se takdeer*
- *na hath baat*
- *about taar leyi*

Myth:

- *Dato hey Brahmachari*

karke pyari, jaise janak dulari

Valmiki ne paas betha puchkar leyi

Here 'Sita' is called Valmiki, kept her after the Ram-like queen Rupani banished her. By using these kinds of instances, Lakhmichand emphasizes that the condition of a lady always remains the same at every age.

Futuristic statements:

- *Mein kehrya su bat marham te,*
yu sab soda mile se karam te

- and

- *Chand tol dhare wo par tire, santosh kare*

Stanza 25:

This paragraph refers to a situation in which a Woodcutter is forcibly married off to Princess

Beena. Here, he tries to persuade Princess Beena to return to her father's palace because he is very poor or wretched.

*Mein gareeb nirdhan
banda, dhan paise bin khale
Age jane ke-ke dukh hoga tu kiski gelya chali ||tek||*

*Nyu te mein bhi jaanu
tane bhaag likha liya khota
Us gori ka kai jeena ho jiska balam chota
Pona dyodha jab ho mehram lota
Isa mard te kisa mail jin astra vastra ka tota
Bandh kangna cha mein bhar ke tu banddi bangi byahli ||1||*

*Theek kahun su gharne chali
ja kuch dingtana konya
Jo jaanbhooj dukh de beti ne wo babal syana konya
Naam, gaam aur
jaat meri ka matlab janya konya
Mein phirun jagat mein dhakke khata, mere dhod dhikana konya
Mein yun roun, tera baap dub gya tu kangle ke sang ghali ||3||*

*Ukti phirjya mauka se tera gupt jakham sekan ka
Rani ka ke kaam palang te per tale tekan ka
Beti ka farz baap ke jumme layak ban dekhan ka
Jaan bujh ke bhag phod diya chati ke tekan ka
Mein phirun diladdri tu bemata ne ghadi beth ke thali ||4||*

*Saachi baat bakhat pe kehde isme ke chori ho
Chori bhi karle koi thikana, je koi likdan ki mori ho
Byah jab chahiye, ann vastr dhan maya ki bori ho
Ghoda joda kada dushla jab sang mein gori ho
Lakhmichand keh byah na sajta jab tak rakhe dukhi kangali ||5||*

ANALYSIS-

Parallelism: *Gareeb*

nirdhan, admi banda, dhan paise, nam gam, goda joda

Alliteration: *likha liya, ka ki, bandi bangi byahli, dukh de, thod thikana, kangla ke, baat bakhat*

Assonance: *badh kangna, naam gaam jaat,*

Consonance: *nirdhan banda, gelya chali, syana konya, ban dekhan, ke dhakan ka, beth ke thali*

Repetition: *kai, kai*

Imagery: *Mein gareeb admi nirdhan banda, dhan paise bin Khali*

Mein neu rou tera baap dub gya ,tu kagle ke sang ghali

These lines create an imagery of a wretched person who does not have anything.

bandh kangna cha mein bharke tu bandi bangi byahli

Sarcasm: *Tu kiski gelya chali and tu kis angle ke sang Ghali*

Here the speaker is making fun of his priority.

Bandh kangna cha mein bhar ke tu bandi bangi byahli

The speaker wants to tell his bride that she has embellished herself as a bride with full enthusiasm for her forthcoming life, but she does not know how much pain she has to bear from this marriage. He says it all in a sarcastic tone.

Epistrophe:

Theek kahun... dhintana konya,

- *jo janbujh...syana konya, naam gaam... jana konya, mein phirun ... thikana konya*
- *Ulti phirjya... sekan ka, rani ka...tekan ka, beti ka... dekan ka, jaan bujh... dhekan ka.*

Generally, each stanza of four lines is rhythmic due to the ending word of each line.

Hyperbole: *Tu bemata ne ghadi beth ke thali*

These kinds of lines refer to the extreme beauty of Princess Beena. The word 'mata' is used for Goddess, indicating that Haryana's goddesses are generally more worshipped.

Proverbs:

- *jakham sekna*
- *ghadi bethke thali*
- *Bhaag fodna*
- *Palang te per tale tekna*

Antithesis:

Meinphirun diladdri, tu bemata ne ghadhi beth ke thali

This phrase is a direct comparison between someone wonderful and an ugly one.

Use of Urdu: Words like *Banda, Marham, Oakham,* and *Farz* are Urdu words that show that the Haryanvi language has adopted various changes according to time and situation.

Didactic Statements:

- *Sachi baat bakhat pe keh de, is mein ke chori ho*

Chori bhi karle te koe thikana, likdan ki mori ho.

Moral Duties: *Beti ka farz baap ke jumme layak ban dekhani ka*

Folk literature is a property of the commoner in India, and every aspect of their life is discussed. In Indian society, it is generally considered a father's duty to search for a suitable groom for his daughter.

Despite linguistic beauty, there are various features that one can notice through its deep study.

Myth:

- *Sarp dabe par bijli padjya, jo balak jetha ho se*
- *Lagi samjhawan, vidhi batawan, mat le Ravan, ya rishiyon ki karse*

These are the words of Princess Beena at the time when dacoits are trying to molest her.

- *Dato hey brahmachari, karke pyari, jaise janak dulari*
- *Param just bhagwan roop se nikli gange mai thi, mritlok mein insane ki gati Karan ne ayi thi.*

Futuristic Statements/Common beliefs: *Mata pita ho janam den ke nahi karam ke saathi
Kam, krodha, mad lobh, tyaje bin theek tyag nahin banta*

Theme: The theme of this slang is the life of an ordinary man who has always been a victim of his bad luck. Despite being a good character, whenever happiness comes to his life, at once, his bad luck plays a vital role in his life.

The poet has displayed a character showing poverty cannot take away your Goodness.

Characters: Major characters are Princess Beena and the Woodcutter. The whole play revolves around these two characters. Other minor characters are Queen Rupani, King Jodhanath, King Ram Singh, Princess Bela, and the two dacoits- Jalim Singh and Vijay Singh.

The occasion of Performance: The occasion in this saying is that Queen Rupani has been banished from the palace, and now she has died. The woodcutter is all alone when he is forcefully married to Princess Beena by her father.

Medium: Saangs are metrical plays, so generally in verse forms. The composer/announcer also uses prose to explain the story in detail. Saangs are always performed in the folk language and on an open stage. Various tones and pitches break the monotony and entertain the public.

As we know, folklore is all about the day-to-day life of the commoner, which is why it is designed in such a fashion that it can tell the core and profound meanings of day-to-day life. The analysis of this *slang* shows that all literary and nonliterary features collaboratively indicate a beautiful meaning. Besides entertainment, the slang has helped its audience to understand the social, cultural, and other nuances of Haryanvi society in terms of Indian society. It has a didactic purpose as it directly appeals to the public.

Note: Since equivalence is not achievable in translation. So, the version translated is the nearest possible translation of the Roman script.

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