

Song sung by womenfolk

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Abstract

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 evolution 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. Music of Kashmir is soft, sobre and scintillating in character and pleasant and pensive in nature. In the present study, the songs sung by women folk of Kashmir has been divided into the following categories:

Keywords: Song, womenfolk, human emotions

Introduction

A. Vanvun

Vanvun is a prayer in the form of folk music. It commences with a prayer to God. The subjects of vanvun also refer to the events of the vedic period. In vedic period, when Goddess Sinaivali's marriage was performed, God pooshan had prepared a beautiful headgear to decorate her head. This was called Kapal-apush in Sanskrit. Lord Indra beautified it further, wrapping a white strip of cloth around it. This custom prevails among Kashmiris as a compulsory item of marriage even today. 'Kalpush' in Kashmiri, is Kapal-Push in Sanskrit and the white twinkling strip is Trang in Kashmiri. The customs till date are followed accordingly.¹

In the pronunciation of vedic language with the use of Uddatta, Anudatta and Swarit, every vowel and its fatterving consonant preserves its pronouncing capacity. The technique with which Uddatta, Anudatta and Swait are used for modulation in chanting of Vedas, is the same as used in vanvun singing. It is proved today that this stile originated four thousand years ago.

Muslim have separated themselves from Hindus in their style of vanvun singing. Among Kashmiri Hindus, a medium tone is used. It is sung in chorus form. Its soothing melody envelops the whole atmosphere with continuous peace and religious fervour. There is no element of tribal music in it. Both Hindus and Muslims use the same poetry, but the farmer use the classical mode and the latter the tribal. Muslims change words from one group to another group to separate it from Hindu vanvun. They sing fast.²

Vanvun played a leading role in maintaining the continuity of our culture from Vedic period through the Ramayana, Mahabharata and Shrimada bhagwat till the present day. Hindu vanvun preserves our faith in spiritual and ancient believe. Besides it provides religious fervous and divine grace to the occasions as we welcome Lord Shiva and Parvati to participate at the outset of every ceremony. The fact is that the

Kashmiri language, cultures as well as religious ceremonies have a direct bearing on the speakers of Rigvedic language. Vanvun thus, is the pure reflection of the same.³

An important ceremony that follows is Yagnopavit, known, in Kashmir, as 'mekhal'. In present times, vanvun singing is not possible by every women of Kashmir, due to the ignorance of its historical and spiritual value, people spare no time to sit and enjoy vanvun singing. But 'Mekhal' and marriages are not possible without vanvun even today. On these occasions, the old women, who have the proficiency, and are in demand, enhance the grace, by their performance.⁴

Vanvun can be divided under these headings in Kashmir.

The wedding ceremony resounds with various songs. The wedding songs are sung in chorus and the bridegroom's mother leads the chorus. These songs depict the various on account of the important ceremonies is the mehendi ki Raat (Henna Night).

Here I discussed that type of wanvun's which is sung by women while the ceremony is going on.

Mehandi Raat

1. Masmu-chravun – Hair opening of the marriageable girl and boy
2. Aathe khour Putrawen (washing hand and feet before hand & feet of the bride and bridegroom are dyed with henna,
3. Mehendi (when the hand and feet of the bride and bridegroom are dyed with henna that time women sing in chorus wuwun.

Marriage day

1. Giving a bath to the bride and bridegroom.
2. Departure of bridegroom for his house.
3. Arrival of the bridegroom.
4. Departure of bride with bridegroom.
5. Arrival of Bridegroom with bride to his home.

¹ M.A. Stein: "Kalhan's Rajtrangini", PP. 172.

² Dr. Sunita Dhar, The Traditional Music Kashmir in relation to Indian Classical Music, PP. 10.

³ Dr Sunita Dhar, The Tradition Music of Kashmir, P. 11.

⁴ Dr. Bashir Ahmad, Gazetteer of India, Jammu and Kashmir State, PP. 265.

Ist Wanvun

I. Masmu-chravun (Hair opening and Hair cutting of the marriage)

*Mas Hemoyo Dani Dani
Khan, Maa Iyo Maharazoo
Mas Hemoyo yeena Gul Natnay
Peer ho Ratnay Athni kayeth
Mas homoyo bigle Gashash
Washash Aayoo Wagozar*

Meaning

We shall have your hair trimmed stand by stand
O you bridegroom, apple of our eye
We shall have you hair trimmed
Don't like your hands shake you hair dress!
The seers will take care of you
Your hair will be trimmed by electric light
So you can unwind yourself.

Notation

1	2	3	4	5	6	7	8
PadaNisa	Ni DaPa	Danipa	Pa-Re	Padanida	Nidapa	Danida	Pa-Re
Mashe	Moyoo	Dani	Dani	Khane	Maalyoo	Maha	razoo
PadaNisa	Ni DaPa	Danipa	Pa-Re	Padanida	Nidapa	Danida	Pa-Re
Mashe	Moyoo	YeenaGul	Natnay	Peerho	Ratnay	Athni	Kayeth
PadaNisa	Ni DaPa	Danipa	Pa-Re	Padanida	Nidapa	Danida	Pa-Re
Mashe	Moyoo	Bijle Gashash	Washash	Aayoo	Wa	gozar	

2. Hair Opening of the marriageable Girl:

*Mas Travoye Dani Dani
Khani Mooji Maharaniya
Mas travoye Yeena Gul Natne
Peer ho Ratne Athni Koyeth
Mas Travoye Bijli Gashash
Washash Aayoo Wagozar*

Meaning

We shall have you hair trimmed stand by stand
O you bride, apple of our eye,
We shall have you hair trimmed
Don't like your hands shake you hair-dresser
The seers will take care of you
You hair will be trimmed by electric light
So you can unwind yourself.

3. AAthi-Khour Chhalin

In the Mehendi Raat ceremony, before the hand and feet of the bride and bridegroom are dyed with henna, firstly, washing the hand and feet of the bride and bridegroom and that time wanvun in sung in chorus by women at the time of girl's and boys marriage.

Wanvun

*Khaur Chhaloyo Dani Dani
Khane Maloyo Meharazoo
Goud Gachhi Kalmai Tamjeed Pernu
Ad Gachhi Aabas aathi Waloni
Aab Tiravoyo Romai Romai
Pani Majahind Chihuk Masoomai*

4. Manzi Raat (Heena dy)

After washing the hand and feet of the bride and bridegroom, the women sing in chorus song and the hand and feet of the bride and bridegroom are dyed with henna.



Song

*Maanz ha lagayo sadi aftubai
Rooi Ker Khanyi Qabas Kun
Maanz Lagoyoo Balai Thahazrai
Maqdhoom Sabani Nazarai
Dastigeer Sebas Rahat Damanai
Lalli Kiyuth Mangtoos Samanai*

Meaning (Heena dy)

Let us dye you with henna
facing the sun in the east
Turn your face toward the Kaba
Let us dye you with henna on the hill
Under the benevolent gaze of Makhdoom Sahib
Hold the hem of Dastgir's garments
So the bride is blessed with her where withal.

Mehandi Song

1	2	3	4	5	6	7	8
PaDha <u>Ni</u> Dha	<u>Ni</u> dha Pa	D <u>ani</u> Da	Pa-Re	Pasa <u>Ni</u> Dha	<u>Ni</u> DhaPa	Dh <u>ani</u> Dha	Pa-Re
							
<i>Maanzha</i>	<i>Lago</i>	<i>Sadi</i>	<i>Ahtabai</i>	<i>Roaiker</i>	<i>Khanyji</i>	<i>Qabas</i>	<i>Kun</i>
PaDha <u>Ni</u> Dha	<u>Ni</u> dha Pa	D <u>ani</u> Da	Pa-Re	Pasa <u>Ni</u> Dha	<u>Ni</u> DhaPa	Dh <u>ani</u> Dha	Pa-Re
							
<i>MaanzLa</i>	<i>goyo</i>	<i>Balai</i>	<i>Thazrai</i>	<i>Maqdhoomm</i>	<i>Sabani</i>	<i>Naza</i>	<i>Rai</i>
PaDha <u>Ni</u> Dha	<u>Ni</u> dha Pa	D <u>ani</u> Da	Pa-Re	Pasa <u>Ni</u> Dha	<u>Ni</u> DhaPa	Dh <u>ani</u> Dha	Pa-Re
							
<i>Dastigeer</i>	<i>Sebas</i>	<i>Rahatida</i>	<i>Manai</i>	<i>Lallikyuth</i>	<i>Mangtoos</i>	<i>Saman</i>	<i>Nai</i>

5. Giving a Bath to the Bride

Giving a bath to the Bride early in the morning and that time the women's sing wanvun in chorus,

*"Aab shoroyai Romai Romai
Chhukhay Masoomai Khoni lalvoot
Aabas Tromai Sangter biyolo
Khanimajay Aab Shironuy
Aab shiroyo Chhiki Khachi labni
Mushkidaar Saban Dabni Kiyaat
Aab Shiroyo Saydai Zoonai
Dekas chhoonai Shooban Chhai
Aab shiroyo varay varay
Dil Kararai Thavi Ziyam,*

Meaning:

We will bathe you pore by pore
We will rock you in our lap
You in innocent soul!
We have put in seeds of orange in the bath/with which to wash you up.
The spray from the bath is hitting the walls
Soapcaves hold scented cakes of soap
We shall wash you with your face turned to the East
Your forehead is glistening with pearls
We shall wash you gently,
Be at peace with yourself

6. Arrival of Bridegroom to Bride's House (In-Laws)

*Ouri Aav Lalai Kertoos malai
Vantoos kiyami Shaharai Aav
Mubarak Kerto Amas Korimajai
Yes youth Rajai Aangan Chhaav
Yazman Baye poosh Bhar Majmas
Housh Thaav dunyadaar hai Aav*

Meaning

Our loved one has come
Ask him what city he comes from
Felicitate the Bride's mother
Who received at her home such a prince
Mistress of the house, fill your salver with flowers
Don't you see who comes here !

7. Arrival of the Bridegroom to Bride's house:

*Jeep Chhay Sonsenz
handle sang latuk
Aawav Janglatuk Tasildhar
Bootus Phat Chhus putloon Naria
Ye Kasoo Pariya Aashiq goakh*

This wavun is sung in chorus by Muslim women at the time of girl's marriage. The lines are addressed to the bridegroom who is arriving. These lines imply that the jeep in which the bridegroom is coming is made of gold and its handle is of iron. The groom seems to be looking like the "Tehsildaar" (the

Tehsildaar held the position of the king of the area). He is coming from the jungle. Next line gives the description of his

shoes and pants. He is looking gorgeous and has been enchanted by the beauty of the fairy i.e. the bride.

Raga Todi

1	2	3	4	5	6	7	8	9	10	11	12
<u>Sa</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Sa</u>	<u>Sa</u>	--
<i>Jee</i>	<i>P</i>	<i>Chhai</i>	<i>Soni</i>	<i>Sen</i>	<i>Ze</i>	<i>Han</i>	<i>dal</i>	<i>Sang</i>	<i>La</i>	<i>S</i>	<i>Tuk</i>
<u>Sa</u>	<u>Re</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>ReSa</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Sa</u>	--	--
<i>Aaa</i>	<i>Wo</i>	<i>Jang</i>	<i>La</i>	<i>SS</i>	<i>Tuk</i>	<i>Ta</i>	<i>S</i>	<i>Sil</i>	<i>da</i>	<i>a</i>	<i>r</i>
<u>Sa</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Sa</u>	<u>Sa</u>	--
<i>Boo</i>	<i>S</i>	<i>Tas</i>	<i>Pe</i>	<i>hat</i>	<i>Chhus</i>	<i>Put</i>	<i>loo</i>	<i>n</i>	<i>na</i>	<i>ri</i>	<i>a</i>
<u>Sa</u>	<u>Re</u>	<u>Ga</u>	<u>Ga</u>	<u>Ga</u>	<u>ReSa</u>	<u>Re</u>	<u>Ga</u>	<u>Re</u>	<u>Sa</u>	--	--
<i>Ye</i>	<i>Ka</i>	<i>Soo</i>	<i>P</i>	<i>a</i>	<i>ri</i>	<i>ye</i>	<i>S</i>	<i>Aashiq</i>	<i>ga</i>	<i>O</i>	<i>Kh</i>
X			0			X					

8. Departure of Bride with Bridegroom

Malinichi Konzi Ker Maji hawalai
Neri Kouri Verviki Sawalai
Malinikess Banglas Pheri Chhoperi
Mokilai davadariyai
Maharaz lalo Sawali Chhuna
Hawali Chhna Saen Khanai mooj

Meaning

Hand over to your mother the key of your parental home.
 O you maid, need the call of your in-laws people
 Go round your parental home
 taking a good look at it,
 O you bridegroom, we implore you
 To take care of our apple of eye !

9. Other Wanvun

Arrival Bridegroom with bride to his home

“Drai Rustumus Moj wanavunai
Achha Poshan Mala karane”

Meaning

The mother of the great Rushtum (bridegroom) went out singing and making garland of flowers (for her son).

B. Rouf

Rouf is a very interesting and emotional type of folk dance. It is directly related with spring. Every season lasts or three months. At the outset of spring, Kashmir entertain themselves by dancing and singing. This practice was prevalent even in the ancient time, which is mentioned in Nimalmata Purana.⁵

In ‘Rouf’ beautiful ladies from two or four groups, consisting of three or four girls. They face each other. Each girl puts her arms on the arms of the other girl. All the girls jointly bring their feet forwards and then backward. This is how the dance proceeds. The songs are in question answer form.

This type of dance is usually held at Eid festivals and at the time of marriage ceremony mostly at “Manzirat” i.e. when the hands and feet of the bride and bridegroom are dyed in Henna. These songs are delightful to watch and hear. These dance songs evince the physical expression of the inner response of Kashmiris to the joy and beauty of nature around them.⁶ Some example of these songs are !

1. Rouf

Zoon Khhach Mai/Lawe Pemai Bubrai
Wasti Zooni Be Kasni Khabrai
Baai Wajnem Baai Yiwani Khabrai
Yasni aasan Sochhye Nyiran Nazrai
Maal wajnem Maal Yiwani Khabrai
Yasni aazan Socchye Nyiran Nazri

Meaning:

The Moon has risen
 I am maist with dew-drops
 Step down, O Moon to enquire
 after the helpless !
 Brother take care of those who have brother’s
 She who has none stands out as an odd person
 Those who have father are taken care of by them.
 She who has no father stands out as an odd person

⁵ S.N. Pashap, Riwayat Ti Tayrobi AHHA Kashmiri Department, University of Kashmir, 1999, P. 84.

⁶ Folk India, A Comprehensive Study of Indian Folk Music and Culture, Maonorma Sharma, PP. 66.

1	2	3	4	5	6	7	8
Dha	-	Pa	Pa	Ma	-	Ma	Ma
Zo	on	Kha	Chi	M	ai	La	Vi
Ma	-	Pa	-	Dha	-	Pa	Ma-
Pe	a	Ma	i	ba	bi	r	ai
Dha	-	Pa	Pa	Ma	-	Ma	Ma
Vas	ti	Zoo	-	ni	-	Be	a
Ma	-	Pa	-	Dha	-	Pa	Ma
Ka	sa	ni	-	Kha	ba	r	ai
Antara							
Sa	-	Sa	Re	Sa	Ni	Sa	Re
Ba	Ie	Wa	aJ	Na	an	Ba	Ie
Sa	Ni	Dha	Dha	Pa	-	Ma	Ma
Ye	i	Wa	an	Kha	Abi	r	ai
Dha	-	Pa	Pa	Ma	-	Ma	Ma
Ya	asni	a	a	Sa	an	So	Cheya
Ma	-	Pa	-	Dha	-	Pa	Ma
Ni	Ya	ra	an	Na	Za	r	ai
2 nd Antara							
Sa	-	Sa	Re	Sa	Ni	Sa	Re
Ma	mi	Wa	aJ	Na	an	Ma	am
Sa	Ni	Dha	Dha	Pa	-	Ma	Ma
Ye	i	Wa	an	Kha	abi	r	ai
Dha	-	Pa	Pa	Ma	-	Ma	Ma
Ya	asni	a	a	Sa	an	So	Chiya
Ma	-	Pa	-	Dha	-	Pa	Ma
Ni	Ya	Ra	an	Na	Za	R	ai
Sa	-	Sa	Re	Sa	Ni	Sa	Re
Ma	el	Wa	aJ	na	an	Ma	el
Sa	Ni	Dha	Dha	Pa	-	Ma	Ma
Ye	I	Wa	an	Kha	abi	r	ai
Dha	-	Pa	Pa	Ma	-	Ma	Ma
Ya	asni	A	a	Sa	an	So	Chiya
Ma	-	Pa	-	Dha	-	Pa	Ma
Ni	Ya	ra	an	Na	Za	r	Ai

C. Lalnavun

In Hindi, it is called 'Lori', in English it is called Lullaby and in Kashmiri it is called lalnavun. Lalnavun is based on Vatsalaya Ras. It reflects motherly love, which is pure. It depicts the unbroken bond between the mother and the child. The mother prays for the long life of the child and to make the child sleep.⁷

1. Lullabies

*Ist "Dod Chhto dama dama
Goli gale ho ho Bo
Karayo Ada Kale."*

Meaning:

Drink milk drop by drop,
Little by little, Oh !
I will rock you, one by one

2. Lullaby – 2

*"Lalo loli Manz alarevthe
Gur ho kare Kanadur gare
Mala ho gare guli Japhare
Gur ho Kare Kanadur gare
Pyal no gare guli Japhare
Gur ho Kare Kanadur Gare
Taaj ho gare guli Jap hare
Gur ho kare kanadur gare."*

Meaning:

O my child ! I will lay you in my lap and sing a lullaby.
I will rock you and sing a lullaby.
I will make the ear-rings
out of marigold flowers.
I will make the garland of flowers
I will make the earrings and garland of flowers for you
I will also make the cups of the flowers
I will make the ear rings
I will also make the moon of the flowers to make you play
with it.
I will rock you in the swing and will sing lullaby for you

3. Lullaby

*"Chhopu Karu Chhopu karu
rop nari garayo
Kar moj lajiyo, no taye no
Chachi sandi Gobro takiya garayo
Kar moj lajiyo ho taye ho
Raj Sandi Gabro, vajiath garayo
kar moj layiyo, ho laye ho
Mam Sandi Jigro Sham naau karayo
Karmaj Lajiyo, no Taye ho
Malya Sandi tathayo, Chafkal garayo
Kar Moj lijiyo, ho taye ho."*

⁷ Kashuri, Manzil Baeth, Cultural Academy, Srinagar, 1990

Meaning

The mother is trying to console the crying child by singing this lullaby. She says: O, my child, do not cry, I will get you the

Jewellery made of silver for your arms. I will get a nice pillow for you so that you can sleep well. I can sacrifice everything for you⁸ and get every nice thing for you. You must not cry.⁹

Notation Tala Dadra (Fast)

Ga	ga	ga	-	ga	-	ga	ga	ga	-	ga	-
<i>Chho</i>	<i>pu</i>	<i>ka</i>	<i>a</i>	<i>ru</i>	<i>u</i>	<i>Chho</i>	<i>Pu</i>	<i>Ka</i>	<i>a</i>	<i>ru</i>	<i>u</i>
ga	re	ga	Sa	-	ni	Sa	Ga	re	-	-	-
<i>ro</i>	<i>Pa</i>	<i>na</i>	<i>a</i>	<i>a</i>	<i>ri</i>	<i>ga</i>	<i>ra</i>	<i>yo</i>	<i>0</i>	<i>0</i>	<i>0</i>
Pa	Pa	Pa	-	-	Pa	Ma	dha	Ma	Ma	ga	-
<i>Ka</i>	<i>r</i>	<i>Ma</i>	<i>a</i>	<i>a</i>	<i>Ja</i>	<i>La</i>	<i>Ji</i>	<i>yo</i>	<i>0</i>	<i>0</i>	<i>0</i>
Ga	re	ga	So	re	Sa	Sa	-	-	-	-	-
<i>ho</i>	<i>o</i>	<i>ta</i>	<i>Ye</i>	<i>e</i>	<i>e</i>	<i>ho</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>
X			X			X			X		

D. HAKAT

This is a simple and short dance of young boys and girls. Hikkat is one of the simple forms of dances in which some couplets are spoken out and some are not. During this dance, the feeling of spring is expressed through the movement of footwork. The dancers from their couples and the partners hold each other by extended arms. Many interlocking patterns are formed in this dance. The interlocking pattern of both the arms is quite similar to the ‘Kikoli’ dance of Punjab.¹⁰ The simple musical chants which are sung by the participants are often drawn from the traditional poetry. Composed by the famous poetess of Kashmir, habba Khatoon. The tempo of this dance changes from a slow halting rhythm to a rapid climax, always recounting the beauty of the Kashmir valley, the majestic trees, the canals, the lakes and the lotus. These songs recall all these which is quite evident from the following lines which is the gist of a popular song sung to the accompaniment of Hakkat dance.¹¹

“O, Chinar (platanus orientalis) leaf !

My beloved has sent you for me. I can sacrifice everything on the beauty of you. O, Chinar leaf ! you are the incarnation of beauty and a prince of beauty. I will sacrifice everything for you.”¹²

The song of different themes are sung to the accompaniment of this dance. Songs are usually of romantic theme which express the beauty of nature as well as the yearning of a sweetheart for her beloved. The following lines are typical example of such themes.

“My beloved has gone toward Pampur. The place is famous for its Saffron flower. He might have been enchanted by the sweet fragrance of saffron flowers. This is intolerable situation for me since he is there and I am here waiting for him. O God, tell me where will I find him and see his face.”¹³

C. Hakat Song:

*“Hikchey Bathey hikchey Kar v
Hikchey karv lo lo
Rang bulbul awal Peer
neir Ghachav Vichhnay
Hickchey karv lo lo”.*

Meaning”

Comy my friend come
will go for Hikak
Come let us see
The first saint ‘BulBul Shah’

Notation

1	2	3	4	5	6	7	8
Sa	Re	Sa	Sa	Sa	Re	Sa	Ni
<i>Hik</i>	<i>Chey</i>	<i>bal</i>	<i>Hey</i>	<i>Hik</i>	<i>Chey</i>	<i>Ka</i>	<i>rv</i>
Sa	Re	Sa	-	-	Re -	Sa	Ni
<i>Hik</i>	<i>Chey</i>	<i>Ka</i>	<i>rv</i>	<i>lo</i>	<i>S</i>	<i>lo</i>	<i>S</i>
Sa	Re	Sa	Sa	Sa	Re	Sa-	Ni
<i>Ran</i>	<i>Ga</i>	<i>bul</i>	<i>bul</i>	<i>aw</i>	<i>al</i>	<i>Pe</i>	<i>er</i>
Sa	Re	Sa	Sa	-	Re	Sa	Ni
<i>Ne</i>	<i>ir</i>	<i>Gha</i>	<i>Chav</i>	<i>Vi</i>	<i>Chh</i>	<i>na</i>	<i>y</i>
Sa	Re	Sa	Sa	Sa	Re	Sa	Ni
<i>Hik</i>	<i>Chey</i>	<i>Kar</i>	<i>rv</i>	<i>lo</i>	<i>S</i>	<i>lo</i>	<i>S</i>

Conclusion

1. Vanvun: Kashmiri marriage songs which have two distinct forms: one is resemblance of Vedic chants in Pandit marriages while another melodious timbre and tone is used in marriage of Muslims.
2. Rouf: Group dance accompanied by a song sung usually on festive occasions by women-folk.

3. Lalnvan: In Hindi, it is called “Lori”. Lalnvan is based on vatsalaya Ras. It reflects motherly love. The mother prays for the long life of the child while putting the child to sleep.
4. Hakat: This is a simple and short dance of young girls.

⁸ G. Nabi Gauhar, Kashuri Shauri Baeth-sheepaza March-April, 1988, SG 92780r – Cultural Academy, Vol. 24, PP. 76-78.

⁹ Manorma Sharma, Folk India A comprehensive Study of Indian Fok Music and Culture, PP. 90-91.

¹⁰ M. Amin Pandith, Festivals of Kashmir, PP. 135.

¹¹ Dr. Farooq Fayaz, Folk Lore and History of Kashmir, P. 51.

¹² Ghulam Nabi Aatish, Kasher Luk-beath, P. 10.

¹³ S.N. Dhar, Jammu & Kashmir Folk Lore, P. 117