

**PROJECT:
SAFEGUARDING
AND
PRESERVATION OF
JAGAR GATHAS OF
GARHWAL AND
KUMAON HILLS OF
UTTRAKHAND**

1ST Report

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The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills, as well as the instruments, objects, artefacts and cultural spaces associated there with, that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

Uttarakhand

UTTRAKHAND A BREIF HISTORY:

Uttarakhand, a state in northern India crossed by the Himalayas, is known for its Hindu pilgrimage sites. Rishikesh, a major centre for yoga study, was made famous by the Beatles' 1968 visit. The city hosts the evening Ganga Aarti, a spiritual gathering on the sacred Ganges River. The state's forested Jim Corbett National Park shelters Bengal tigers and other native wildlife.

Uttarakhand is known for its beauty and mysticism. The folktales, legends, lokgathas have a rich cultural heritage. In case of Uttarakhand, the Land of Gods, natural diversity and the element of the Himalaya's unparalleled beauty and sanctity add a new dimension to the word 'culture'. The people of the state are as diverse as the landscape. Uttarakhand is blessed with a whole multiplicity of culture greatly influenced and inspired by its geo-social factors. The ancient cultural traditions of Uttarakhand are deep rooted primarily in religion. Music, dance and arts are a manifest for the firm religious bonds

of the people with the awe-inspiring Himalayas.



Home to a myriad holy shrines, the name Uttarakhand is aptly associated with Devbhumi i.e. Land of Gods. Pilgrims from far and wide visit this Himalayan state, seeking salvation and self-purgation. Two of the most revered rivers of the country, namely Ganga and Yamuna originate from Gaumukh (Gangotri) and Yamunotri.



Image of Yamunotri

The most esteemed pilgrimage circuit of the country incorporates Shri Badarinath and Shri Kedarnath, the holy seats of Lord Vishnu and Lord Shiva. Another prominent pilgrim-destination in Uttarakhand is the holy town of Haridwar, where the prestigious Kumbh Mela is held every twelve years, attracting millions of devout people from all over the world.

Situated close to Haridwar, on the banks of the divine Ganga is Rishikesh, a major centre for Yoga and Meditation – people from several parts of the world have been visiting this town for decades

Area: 53,483 km²

Founded: November 8, 2000, 11:00 PM

Population: 10.08 million (2012)

Capitals: Nainital (Judiciary), Dehradun
Colleges and Universities: Hemwati Nandan Bahuguna Garhwal University,



JAGAR GATHA TRADITION:

Garhwal and Kumaon hills have a very rich history of lokgathas and mythological tales and narratives which are sung in a ballad form and known as “Jagar Gatha” or the “Pavadas”.

There are many such gathas that are sung in Uttarakhand. And they are divided broadly under two heads:

1. Lokik gathas: Pavadas
2. Pauranik gathas: Jagar

Lokik gathas have two main forms:

- 1.Veer gathas:**
- 2.Love gathas:**

Pauranik gathas have three major forms that they are based on:

- 1.Krishna sambandhi gathas:**
- 2.Sthaniya dev gathas:**
- 3. Pandav sambandhi gathas.**

In Garhwal and Kumaon hills there is a tradition of calling of god or “देवता आहवाहन” or the ancestors who are dead. People during these ceremonies are believed to be in the state of trance or under the possession of the ‘gods or देवता’ to whom the specified jagar is being sung during the jagar ceremony. Namely:

- 1.नरसिंघ देवता**
- 2.भैरव देवता**
- 3.नाग देवता**
- 4.भूम्याल देवता आदि**

On females there is a reference given to devi’s possession namely:

- 1.सुरकण्डा देवी,**
- 2.दुर्गा देवी,**
- 3.धरी देवी ,**
- 4.कालिंका देवी ,**
- 5.राधा रुक्मणी आदि**

Jagar songs are generally sung during the night. it's a ceremony that starts in the night and finish of in the morning.

The Auji narrating Jagar



The Auji narrating Jagar



Main components of jagar gatha are as follows:

Auji औजी (वादक): he is generally a person belonging to the scheduled caste. He is the

main narrator who sings and conducts the technical aspect of घडयोल possession ceremony. He is the one who narrates the jagar ballads to call the gods. Aauji's are also called das or badi. He is the master of the ceremony.

Below are the jagar excerpts with their interpretation.

रूदी - उदी जागर

RUDI – UDI JAGAR

Long back, Rudi Raut was the Thokdar of upper khimsari and udi raut was Thokdar of lower khimsari near Rudrapur, one day, udi Raut reaches to Rudrapur and found his cousins elder brother Rudi worried. Udi said” brother! What is the matter that we can't finish? You order me I shall put the beheaded head of our enemy at your feet. Whoever, kingdom you tell, I shall destroy it. Till my death you should not worry. “Rudi answered,” we are not successful to command the dun of Mal and nobody sends taxes from there. We need to improve the situation of that province. When udi heard this, he said” let's go and set everything in order.” Udi went to his mother to seek her blessing for his aim. His mother said” that if you are the bravest of all my sons you

shall defeat the enemies and fulfil your dharma of being a khsatriya to win battle. After reaching the brothers beheaded their enemies' head like bananas. Both of them won over the enemies. There was blood shed all over the Mal. People started paying taxes in the form of cereals, wheat, meat, goat, jewels. They sent all the taxes back to Rudrapur through their transporters and messengers. Then Rudi said" I divide the tax in two parts and dispatched to upper khimsari and lower khimsari.

Udi was tired and so they rested at gharat/ panchakki and slept. Sinful Rudi killed udi while he was sleeping. He reached lower khimsari and started wailing in front of his aunt" we controlled the enemies. But they killed udi by deceptive methods. Now I am helpless without my brother"

The mother of udi became melancholy and fell down on the ground.

After udi's death his family became very poor. However, the wife of udi kunjavati delivered a male child. The astrologer named him Gadhu Sumyal. When he grew up he learnt about the story of his father's death.

Jagar:

कति सौ वर्ष हुएन , रुद्रपुर मा रूदी रौत
तलि खिमसारी हाट , रन्दवो उदी रौत

एक दिन उदी चली गय रुद्रपुर मांझ
देखे वेन दिदा चिंता माँ पौड्युं
ब्बद दिदा क्या च बात केकी च खेरी ?
क्या बिपदा प्वड़े दिदा रे त्वैकु आज
इनी क्या बात छ जु हम से नी वे सकदी
दिदा हुकुम दे दे क्या केरी द्युं आज
कै दुश्मन को सर कतिकी लाऊँ
कै रजवाड़ा को आज सफाचट कैरी द्युं
जुलुम की बात जो मेरा रंदा चिंता हवे
हमरी माल की दुण्ण आणसाधी
धिकार छ हुमुकु, दूँण जी नई साधी
दिदा जौला दूँण , लौला वीकुं साधी
देदे आज्ञा हमकू , खुस मन ह्वैकी
जीती की ओला दूँण , दर्शन करला चरण का
इन बैन सुणई की, माता ऊंकी बोल दे
शाबाश बेटा मेरा , जावा दुन्न साधा

Introductory jagar:

In Uttarakhand each village has its own deity who is worshipped to look after the welfare of the people of that village. In this jagar gatha it is devoted to all the deities as well as the elements of the earth and its surroundings. It's awakening the spiritual powers of our solar system, earth and its surface, and sacred places to look after its worshippers. It's a calling to the gods in all the present form for

protection and welfare from natural or any kind of disaster. There is a reference given to the famous pilgrimages like Kedarnath, Badarinath, Haridwar etc.

Jagar:

प्रभात को परब जाग, गौ सरूप पृथ्वी जाग
धरम सरूपी अगाश जाग, उदयँकारी काँठा जाग
मेघ लोक जाग, इन्द्र - लोक जाग
सूर्य लोक जाग , चन्द्र लोक जाग
ब्रह्मा को वेद जाग, गौरी का गणेश जाग
हरो भरो संसार जाग, जंतु जीवन जाग
कीड़ा मकोड़ी जाग, पशु पक्षी जाग
नर नारेण जाग, मर्द औरत जाग
दिन अर रात जाग, जमीन - आसमान जाग
शेष समुद्र जाग, खरी समुन्द्र जाग,
प्रचंड समुन्द्र जाग, स्वेत-बंध रामेषुर जाग
ह्युं हिंवाळु जाग, पयालु पाँणी जाग
गोवर्धन पर्वत जाग, राधा कुण्ड जाग,
बाल बज नाथ जाग, थौली दिप्रियाग जाग.
हरी हरिद्वार जाग, काशी विश्वनाथ जाग
बूढ़ा केदार जाग, भोला शम्भुनाथ जाग
कालसी कुमौँऊ जाग, चोपड़ा चौथान जाग,
फटिंग का लिंग जाग, सोवन की गददी जाग.

Bhiravnath ki jagar



This jagar is dedicated and sung to awaken or call Bhiravnath. They are praying to him to come to take away all their pains and sorrows. In this there is a reference given to his weapons that he carries. Also the reference to his parents and family is talked about. There is also a reference given to lord Shiva as Bhiravnath was a disciple of lord Shiva. He drinks bhang which is considered to be the blessings for his disciples.

भैरवनाथ की जागर

जाग जाग नरसिंघ बीर बाबा'

रूपा को तेरो सौटा जाग, फटिंगू की तेरी मुद्रा जाग
डिमरी रसोयों जाग, केदारी रौल जाग!
नेपाली तेरा चिमटा जाग, खुरबा की तेरी झोली जाग
तमा की पत्री जाग, सात मुख तेरो संख जाग!
नों लड़या चाबुक जाग , ऊन्द्रमुख तेरो नाद जाग
गुरु गोरखनाथ का चेला जाग
पिता भस्मासुर माता महाकाली जाग,
लोह खम्ब जाग, जागरन्तो होइ जाइ बीर बाबा
नरसिंघ।
बीर तुम खेला हिण्डोला ! वीर उँच्चा केलसु
हे बाबा तुम खेला सोवन हिण्डोला !
हे वीर तुम मारा झकोरा।
अब चाँद भुवन मा,
हे वीर तीन लिक पृथी , सातों समुन्दर बाबा,
हिण्डोलो घुमद घुमद चढ़े बैकुंठ सभाई,
तब देवता जागदा होइ गैन, लौदन फूल किनारी
शिवजी की सभाई पैदान भाँग की कटोरी,
सुल्पा की रौण पैदन - राठ वली भाँग।
तब लैगया भाँग का झकोर।
तब जांदू बाबू कविलासी गुफमा ,
जांदू गोरख सभाई , जांदू बैकुंठ सभाई।

TILU ROTELI JAGAR

तीलू रौतेली

This jagar is based during the time when garhwal's capital was kheragarh . the ruler was maanshah.

ओ कांडा को कौतिक उन्यो
औ तिलु कौतिक जोला।
धक धे धे तिलु रोतेली धक धे धे
द्वी वीर म्यारा रणशूरहेन ,
भगतु पटर को बदलो लेक कौतिक खेला
धक धे धे तिलु रोतेली धक धे धे
अहो रणशूर बाजा बजी गैन रोतेली धक धे धे,
बोईयो को दूध तुम रणखेतु बतावा धक धे.....
ईजा मैण यु बीरू टीका लगावा ,साज सजावा धका ,
मैं तिलु बोल्दु जोंका भाई होला, जोकि बेणं होला,
औ रणखेतु जाला
धक धे धे

Jagar ceremony at village



JAGAR ceremony taking place



INSTRUMENTS:

Instruments play a very important role in the jagar gathas and its ceremonies. These are the following instruments used and practiced in during all the important occasions as part of our culture.

- 1. काँसे की थाली: brass plate played using stick in a set pattern. It adds a very rough and mystical sound to the ballads or the 'Jagar'**



1. ढोल और दमौऊँ: it's a combination of two instruments a Dhol made out of brass and wood and damaun that is like the north Indian Nagadda.





3. **हुड़का:** 'hudki or hudka' is a very popular instrument played majorly in Kumaon region of Garhwal. It looks similar to damru just bit big in its dimension than the damru.



Courtesy: mera pahad forum.

2. **मशूक बाज:** or the bagpiper even though it's an instrument that travelled from outside India. But it is in a inseparable part of the Garhwali and Kumaoni music. The Garhwal and Kumaon regiments of Indian army's bands show a great deal of skill and performance with 'MUSUKBAAJ' on the republic day parade.



Enclosed is a DVD: it comprises of the various audio visual material collected during my visits to various places across Uttarakhand. There are video footages of various sacred and traditional practices of various ceremonies that take place in Uttarakhand which is the forming ground of the Jagar Gathas. It also has the interviews of the practitioner and artist who play the following instruments. It's been added roughly in a form of a movie. This will be edited in the final phase of my final report, to be submitted.

In this stage the focus was on identifying the communities and artists practicing Jagar Gatha till date. I started researching on their

social-economic status in the society. The focus was on the history of Jagar Gatha its evolving process through the years. The myths associated with the art form. In this stage the major focus will aim at research on the various aspects of Jagar Gatha. I collected Data by interacting with the artists and communities practicing this art form. This process includes involve Documentation through visual as well as audio medium of the existing practices, the scripts of various different gathas, their themes and concerns, life's and struggles of surviving artists.

Research, documentation & dissemination:

Various methods of documentation and dissemination are used, and serve to preserve as well as maintain the use of these cultural forms. Digital forms of documentation, e-dissemination and media broadcasts are the primary modes. Thus, endangered language dictionaries, traditional pharmacopoeia, music & dance recordings, are ways to document and preserve. Extensive, rigorous research however needs to precede this.

Areas of work:

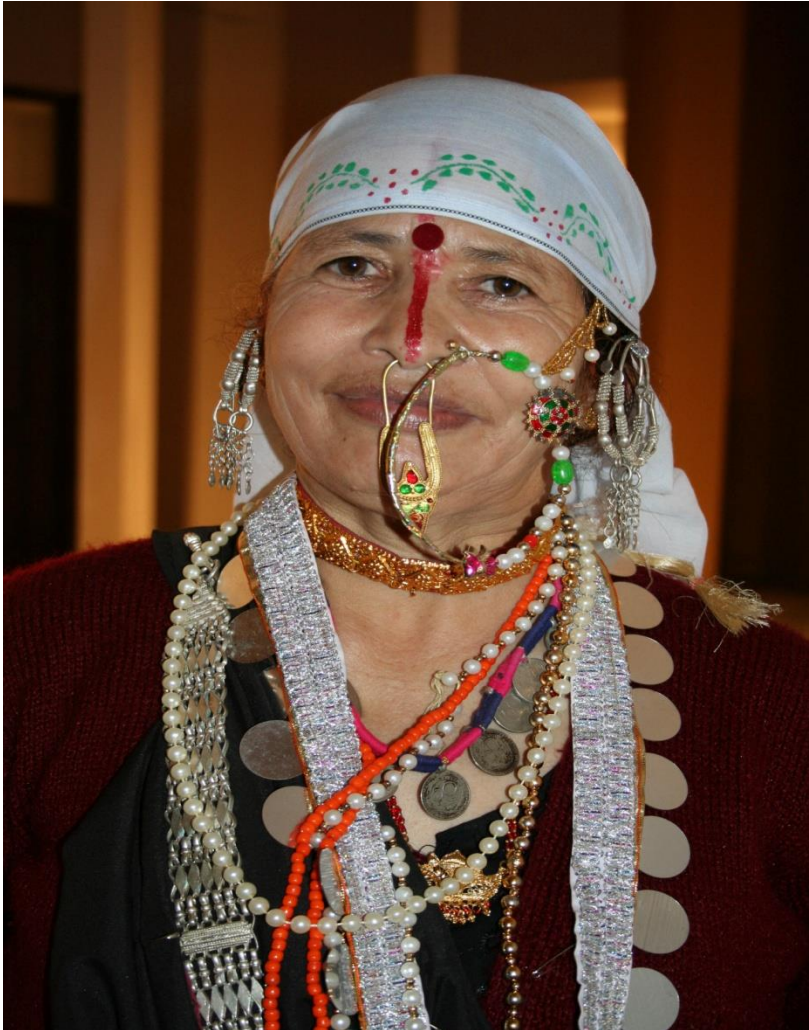
1. INTERVIEWS: *Documentation of related traditional knowledge:* Documentation is a great tool for preserving the knowledge that underlies the particular material objects that are under threat. I travelled all across Uttarakhand ranging from Pauri Garhwal, Tehri Garhwal, Almora, Pithoragarh, and Lohaghat. As it's during the months of May June and July that people and Garhwali and Kumaoni communities organize jagar procession. Various 'Kauthiks' or 'melas' devoted to various Devi and devata's also happen during this time. It was a cultural and traditional journey that I undertook to discover the tradition and cultural expression of Garhwal and Kumaon hills of Uttarakhand.

2. COLLECTION OF DATA: WRITTEN SCRIPTS OF THE JAGAR GATHAS:

The major task that I could undertake was to record the scripts and narratives orally so as to be able to provide a written copy of the scripts to undertake the preservation work of the oral scripts as a literary text. This also

includes video of the ceremonies at various places.

Examples of the work collected:



BASANTI BISHT: a jagar gatha narrator.

References:

Thank you.

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