

# **Manifestation of Sexist Ideology in Nepali Folk Songs**

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## **Abstract**

The objective of this research article is to examine and analyse the representative folk songs intoned by two Nepalese vocal maestros, Kumar Basnet and Ram Thapa. Feministic theoretical approach has been used to expose how patriarchal ideology belittles women as inferior sex. For that purpose, the perspective of sexist ideology has been employed. Thirteen different songs are taken as the primary texts in this research. Definitely, a number of researches have been carried out on Nepali folk songs by the foreign as well as home scholars basically from the descriptive approach. Aesthetic perspective has been widely used employing the literary parameters of simile, metaphor, symbol and the like. However, the critical analysis of the rustic folk songs from the perspective of sexist ideology is virtually sporadic and in the low ebb. This research tends to seek answers to the three prominent questions. Firstly, what sexist ideology means. Secondly, why pernicious images that are unfriendly to women reoccur in these folk songs. Thirdly, how the selected songs of these two folk maestros manifest sexism based on men/women dichotomy of the patriarchal social regime.

*Keywords:* feminist, folk song, objectification, patriarchal, sexist ideology

## **Introduction**

This research paper attempts to provide an analysis of the selected Nepali folk songs, sung by the legendary vocal maestros Kumar Basnet and Ram Thapa, being based on how their songs sustain sexist ideology deeply ingrained in the traditional Nepalese society. These folk songs are purely rustic in their origin. So, the images used for objectifying women are derived basically from agricultural world. The patriarchal ideology belittles women as inferior sex. The belittling of female race is practiced in these songs for the sadistic delight of male. These folk songs strive to arouse fun and laughter on the part of the listeners. However, this practice of belittling of women's image contains far-reaching consequences of keeping women outside the mainstream of socio-political, economic and academic progress as well. These songs disgracefully compare women with the images of vegetable, animal and commodity such as cow,

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papaya, earthen pitcher, bean creeper, hen and *lapsi* (Nepalese hog plum). Knowingly or unknowingly, the selected songs of the maestros sustain and seem to perpetuate sexist ideology to belittle women's image through the musical discourse.

Women have been excluded from participation in many professions. When women get entry into a previously male occupied profession, they face numerous additional hindrances. In the folk songs, the women who claim or make their approach in the public space are reprimanded harshly comparing them with unjustifiable images. The idealized male is expected to be virile while the idealized female is expected to be docile, modest and compromising giving up her self-pride. The following lines blatantly dehumanize women comparing them with the fragile and stubborn images of earthen pitcher and bamboo tree:

Copper pitcher oozes out let alone earthen one  
Droops the stubborn bamboo tree ultimately  
Meaningless is girl's stiff-necked pride  
Happens to offer head on the feet of mother-in-law

(My translation, Song No. 2).

Furthermore, some of the songs even reach to the extreme of castigating God, the creator of the universe from religious point of view, for increasing women's population. Eventually, such folk songs sustain and promote sexist ideology that regards women's role in the society as passive subordinate. The ultimate objective of patriarchal ideology is to objectify the whole race of women and criticize them for their weakness. There lies an interesting point in patriarchal ideology that, first of all, it applies cultural apparatus to weaken women and then reprimands women for the same weaknesses created deliberately. For Kate Millet, the male writers, in their fictional fantasies "aggrandize their aggressive phallic selves and degrade women as submissive sexual objects" (Abrams, 2011, p.88).

Folks songs are created, recreated and transferred from one generation to another bearing a long history of origin. As cultural text, those songs function as a site for expressing gender roles. In the past generations, many people and their families adopted these songs as their ideals for running family life. Since the societies in the past did lack literacy and modern day consciousness, questions were not raised on those songs even though they rendered deprecating images of women and inhuman ideology encouraging gender inequality. Contemporary academia reevaluates and re-examines our cultural texts including folk songs.

## **Research Methodology**

In this research, the concern of this scribe is to expose how the selected Nepali folk songs sung by Kumar Basnet and Ram Thapa unfairly define normative roles that female folks should abide by, in order to domesticate women's freedom in the pre-democratic era in the rustic and rural ambiance of Nepal. The feministic insights developed by Catharine Mackinnon, Kate Millet, Virginia Woolf, Hilkje Charlotte Hanel and Simon de Beauvoir have been applied in this research for theoretical reinforcement.

For attaining the exposure of sexist ideology latent or manifest in the folk songs of the aforementioned maestros, thirteen different songs have been chosen as primary texts in this research. The songs namely *chhori bhanda aama taruni* (mother much younger than daughter), *matako gagri ke gagri* (earthen pitcher no pitcher at all), *maya launa keta bhanda keti sipalu* (girl much more expert than boys in love affair), *lapsiko gedo chusera* (chewing the Nepalese hog plum), *dalli magarni ho* (oh roly-poly *magarni*), *kali yugko belaima* (in the time of *kali yuga*), *aayo kali dhapakkai bali* (*kali yuga* approached with full of radiance), *barko dali bhuintira larkeko* (banyan branch lowered down the floor), *kaha ho ghara, ke paryo subhanaun* (where home, what's good name), *mewa pakyao mai tipi khaidiunla* (papaya ripened, want to eat plucking out of tree) and *chhaina maya gaseko* (no love practiced) are sung by Kumar Basnet. In the similar fashion, the folk songs *kati baschhyau maitikai kousima* (how long do you stay on the balcony of natal home) and *jamana anusarko* (as per the time) are credited to Ram Thapa. These songs were frequently played from Radio Nepal almost up to the mid-2050s of *vikram sambat* since Radio Nepal covered the major portion of media in Nepal. Media houses such as FM Radios and Television channels began to grow from the mid-fifties let alone electronic social sites.

## **Analysis / Discussion and Findings / Results**

Having contained a rich repertoire "folk song was largely a rural tradition" (Knevet & Gammon, 2016, p. 44) especially of the agricultural society and the songsters were "old singing men and women of our country villages" (Sharp, 1907, p.16). Despite the wide range of popularity, the genre of folk song in Nepal is not always gender-friendly. In many circumstances, those songs humiliate the entire race of women and belittle the female image. Under the rubric of patriarchal ideology defined by males from patriarchal worldview, a number of Nepalese folk songs, on a number

of occasions, label women's voice as anti-social, and render it inauthentic or inaudible. Those songs abundantly contain sexual objectification of women in order to dominate and domesticate women's subjectivity and self-esteem under the rubric of patriarchy.

Sexual objectification is a form of sexist ideology. The woman is compared with a number of things such as animals, fruits and vegetables in order to impart derogatory meaning thereby to support patriarchal socio-cultural and economic set-up. Sexism is a kind of prejudice or discrimination based on gender. Surely, there are various types of manifestation of sexism. However, this scribe, in this paper, seeks to demonstrate the ways how folk songs express male superiority and practice objectification of woman and girl through derogatory images. Further, sexism is a way of thought based on the belief that one sex, basically male, is superior to female. A cultural texts like folk songs, film advertisement institutionalize the sexist ideology. Hanel defines sexist ideology as "a social structure that constrains our actions and epistemic tools of interpretation" (2018, p. 900). He further argues such ideology is "constituted by ritualized social practices and rationalized by a coherent cultural framework that organizes social agents into binary gender relation of domination and subordination"(ibid.).

To a certain extent, folk songs bring the traditions, customs and superstitions of rustic masses to the front. In musicology, Nepalese artists have always distinguished between classical and folk music although classical music has heavily relied on the unwritten repertoire of folk music. Folk song bears a sense of the music of the country as distinct from that of the town. Folk music is seen as the authentic expression of a way of life now past or about to disappear. In some cases, the way of life is to be preserved or somehow revived. Folk music might have been originated with an individual composer and has subsequently been a property of a community. Folk song is with no known composer. It is an outcome of an evolutionary process of oral transmission. The community fashions and refashions the music in order to give it its folk character.

The practice of objectification makes sexuality a material reality of women's life. Catharine Mackinnon writes, "... what is sexual about a woman is what the male point of view requires for excitement" (2009, p. 137). A damsel in a following song is compared with the calf of the *Jarsi* cow (a hybrid breed of cow) and cauliflower, a type of vegetable available at the marketplace.

Mother thinks her daughter yet to grow  
But daughter looks as the calf of *Jarsi* cow  
She smiled to me, I did the same  
Approached and talked to me, I did the same

He purchases who can, cauliflower of the marketplace  
Her daughter will come to us if lucky stars (My translation, Song No. 6).

Patriarchal discourse usually regards women as property. A daughter is supposed to be temporarily attached to her natal home and her ultimate destination and destiny lies in its transfer to the marital home. This cultural understanding of women's inherent transferability orients people to think it essential. Folk songs are cultural texts. In such texts, patriarchal vocabulary to define women as *paraya dhan* (a stranger's wealth but temporarily safe kept by an unmarried woman's parents), or guests in their own homes are abundantly used. Such reminders serve as the cultural disciplining that will ease young women's transition from natal home to husband's home. The following song objectifies a nubile girl as a papaya and son-in-law's property:

I will pluck and eat ripened papaya  
I will love you little one  
Leave your natal home, let's go together  
Father's daughter, son-in-law's property  
Let's go together being a couple (My translation, Song No. 10).

Feminist theory gained popularity in the seventies of the 20th century. An extension into the philosophical or theoretical grounds of feminism is called a feminist theory. Some popular themes which feminism explores are patriarchy, objectification, discrimination, oppression and stereotyping of women. Bill Ashcroft, Gareth Griffiths and Helen Tiffin write, "Feminism... has often been concerned with the ways and extent to which representation and language are crucial to identity formation and to the construction of subjectivity" (1998, p. 102). So a feminist reading of the selected folk songs sung by Ram Thapa and Kumar Basnet are full of negative stereotypes which serve as the sites to study about identity formation and representation of women. The deep-rooted gender bias becomes a historical or textual tradition from generation to generation. Women are considered as inferior or lowly creatures. They are enclosed within the periphery of patriarchal order and system.

In Judeo-Christian tradition too, women are denigrated to an inferior position. After the creation of Eve out of his ribs, in Bible, Adam says, "This is now bone of my bones, and flesh of my flesh, she shall be called woman because she was taken out of man" (cited in Krishnaswamy, 2001, p. 73). Andrew Marvell, a Metaphysical poet of the Seventeenth century in the poem "To His Coy Mistress", projects the image of his beloved as a shy being. He appeals to offer him her body as if she were nothing more

than a fetish object to gratify his sensual desire. He writes, "Two hundred to adore each breast/ But thirty thousand to the rest" (1996, p. 257).

The objectification of women involves disregarding personal and intellectual abilities and capabilities, and women's reduction to instruments of sexual pleasure for men. Some examples of objectifying women include depiction of women in advertisement and media industry, images of women in pornography and men evaluating women sexually in public spaces. Another example of objectifying women with a luscious fruit reads as follows:

How long do you stay  
On the balcony of natal home  
Glances get stuck on ripened Nepalese hog plum  
What shall I do  
Will you come or I shall marry to next? (My translation, Song No. 12)

Feminists believe women have often been valued for their physical attributes. Such sexual objectification can lead to negative psychological effect including depression and hopelessness, and can give women negative self-images because of the belief that their intelligence and competence are not being acknowledged. Sexism as the "branch of patriarchal ideology that justifies and rationalizes a patriarchal social order and enforces governing norms and expectations" (Manne, 2018, p. 20).

Girls' understanding of the importance of appearance in society may contribute to feeling of fear, shame and disgust that some experience during the transition from girlhood to womanhood because they sense that they are becoming more visible to society as sexual beings. The girls sitting on the terrace of their natal home look attractive and full-blown. They wear make-up and attempt to appear pleasant and appealing thereby promoting their value among the prospective male counterparts. The items of make-up and dress-up highlight their significance. Young women are especially susceptible to objectification, as they are often taught that power, respect and wealth can be derived from one's outward appearance. Patriarchal ideology, on one hand, ignites women's desire for expensive clothes and make-up by attaching value to those who show themselves fashionable. On the other hand, it despises and blatantly criticizes women who show craze for fashionable attire and make-up. The lines below slander young women's craze for fashion:

Damsels pluck out eyebrow and blacken it  
Be cautious they may aces, red and tan spot (My translation, Song No. 11).

Questions are raised by feminists if there is an innate relationship between women and the home. The concept of housewife has been a problematic figure in feminist debates. Even at present, magazines and advertisements attempt to articulate an innate connection between the women and the domestic sphere. The home has been a site of boredom. There is an uneasy tension between the construction of the modern self and women's efforts to transcend the domestic sphere. Men create the world from their own point of view, which then becomes the truth to be described. The patriarchy uses power to create the world from its point of view. Under the rubric of patriarchy, "women are supposed to be very calm generally, but women feel just like as men feel" (Woolf, 1992, p. 822). Woman through male eyes is sex object, that by which man knows himself at once as man and as subject. The song given below speaks further:

Daughter is much younger than mother  
No brother it's just opposite  
What is it then?  
Mother much younger than daughter wearing lipstick and powder  
A dandy driver might take her to the places of amenities  
Sometimes looking the mirror, combs her hair  
Sometimes looks stunned, other times casts furtive glances  
Sometimes looks outside the window, other times gets inside  
She brushes eyelashes and eyebrows multi colored.  
Husband has been abroad just two months back  
She often roams around, no stay home  
She in fidgets, we in hunger and thirst  
Everybody expects favor of comely damsel (My translation, Song No. 1).

A common tendency in society is for the wife or woman to remain sexually pure and abstain from sexual activity unless explicitly for being impregnated. A macho male wants a spiritually pure and submissive wife to serve him and raise his children. However, he is free to express his machoistic wishes in having side romances. It is the supposed ideal of true femininity that women are supposed to live up to being faithful and subordinate to their husbands. Women's participation in public space is strictly denied in many folk songs which were composed a great many years ago when modern consciousness had not begun to rise. Chastity, demureness and submission are expected qualities on the part of women under the rubric of patriarchal ideology. The following song appears to be a manacle to restrict women's movement in the public space. It belittles women's image reaching to the extent of calling nonsense to God for

increasing women's population. Simon de Beauvoir is right to say, "One is not born, but rather becomes a woman" (cited in Adams, 2001, p. 993). A sheer sexist outlook gets revealed in this song:

Nonsense daughter-in-law touching not mother-in-law's feet  
Nonsense God increasing women's population  
Nonsense sister-in-law backbiting about husband's younger sister

.....

Nonsense *bhanji* bearing baby at natal home  
Nonsense daughter-in-law roving village and its vicinity

(My translation, Song No. 13).

The view that men are superior to women is a form of sexism. When expressed by men, sexism against women may be called male chauvinism. Related terms are misogyny which implies a hatred of women, and gynophobia, which refers to a fear of women or femininity. The idea that men benefit from certain rights and privileges not available to women is referred to as male privilege. Historically, sexism against women has taken a number of forms. Under sexism, sex discrimination normally refers to oppressive practices executed by men against women. In the lines "Oh roly-poly *magarni* / Listen to me / No interest to talk, full of pain" (My translation, Song 5) a *magarni* (woman from *magar* community) is belittled by projecting her image as vertically challenged. The speaker fails to use an honorific language to address the lady.

A wrangle between man and woman is discernible in the following song regarding their identity formation. The male member tries to prove himself superior to women. At the same time, the female member proposes him to be 'domesticated-son-in-law'. The proposal is not acceptable to the male member. He reacts that he does not want to be a 'hen-pecked husband'. Moreover, he compares himself with a 'prop' and the female member a 'bean-creeper' which needs a constant support to outstretch. A woman, for the male member, is an earthen pitcher so vulnerable full of risks to hold. The extracts of the song read as follows:

Female : Safely hidden iron key into the pocket  
Parents in dire need of domesticated-son-in-law  
My salutation all-around!

Male : Let's go, you will enjoy in full-fledge  
But me not hen-pecked husband

- Not to be domesticated-son-in-law  
My salutation all-around!
- Female : You are a non-stop chatterbox  
Your mother may grumble every time at home  
My salutation all-around!
- Male : You have no concern to mother-in-law  
A prop is good enough to a bean-creeper  
My salutation all-around!
- Female : Rice cooked curry still on the oven  
Not convinced you will be reliable husband  
My salutation all-around!
- Male : You girls exactly an earthen pitcher  
A prop needs to support you  
My salutation all-around! (My translation, Song No. 9).

Many folk songs, a number of times, present and encourage the ideas of masculinity, especially risk-taking. The songs often focus on situations where a man is overcoming an obstacle in a group. The man will either be working hard or playing hard. Those songs that involve playing hard have a central theme of mastery over nature, risk and adventure. The men will be outdoors fishing, camping, playing sports or hanging out in tavern. There is usually an element of danger as well as a focus on movement and speed. The tavern serves as a setting for test of masculinity. The male speaker in these lines designs his role as a skilled fisherman and the female, with whom he flirts, as a trout to be caught in his net:

Sari of calico  
Whatever course female trout takes  
My fishing net is ready (My translation, Song No. 8).

The long existed dichotomy of virgin and whore entails unrealistic categories imposed on women by men. This dichotomy allows men to condemn women for their sexuality whether it is seen as modest or virile. The male speaker, in the song below, rebukes the women for moving around and wearing cosmetics:

Bagmati, Bishnumati  
Damsel of these days  
Neither care household work nor till the field  
Corrupt minds rove around wearing cosmetics  
Banyan and peepal tree

Girls outsmart boys in making affairs (My translation, Song No. 3).

The bullying husband chides his wife blaming her that she acts innocence hiding collusion within. He prepares a narrative of his wife who is neither helpful nor faithful to her husband:

The woman could not hold pitcher full of water  
And squatted dolefully on the ground  
Moving the grinding-stone hardly; how to drive *dhiki*  
If chances of bullying others; get up in the late morning

(My translation, Song No. 4).

The same dissatisfied husband further reprimands his wife and keeps waiting her on the bed for his physical gratification:

Everything mess at home  
Every time she rummage around pocket  
Expectant husbands doze off  
Waiting their darling in bed (ibid.).

The selected Nepali folk songs become vehicle for carrying on sexist ideology. A deconstructionist critical reading is necessary to unmask the discriminatory phrases, images and content overtly or covertly laden in those songs.

### **Conclusion**

A number of Nepalese folk songs, explicitly or implicitly, reflect specific time and space being governed by particular ideology. Made and remade in the agricultural past of the pre-inclusive era, certain folk songs lack women-friendliness and they hold a baggage of patriarchy. Sexist Ideology inherently turns to be a guiding principle to many of those folk songs. In Nepali folk songs, a number of times, young women are objectified, inferiorized and belittled. The female image is tarnished but this objectification no more bears commercial motive like that of alcohol commercials in modern media. In those aforementioned folk songs of Kumar Basnet and Ram Thapa the gender complexities of Nepalese geo-cultural space are present in large quantities. Women are reduced to mere containers for sexual use and abuse by men. Malicious images drawn from agricultural world of the feudalistic era project women through the metaphors of fish, cauliflower, cow, earthen pitcher, bamboo tree, papaya, bean creeper, hen and so on. Cultural texts such as folk songs turn to be instrumental to sustain and perpetuate patriarchy and male domination in one or the other way. Feministic outlook can expose the hidden expects of the dominant patriarchal ideology in those folk songs which were popular basically in the rural setting of the past.

## Acknowledgements

I would be remiss in not expressing my gratitude to Ramailo Subash (Subash Niroula), senior program presenter at Gorkha FM, Kathmandu, for providing me with the audio cassettes of the folk songs used in this research work.

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## Appendix

(Among the folk songs used in this research work, some of theirs full text and others' only extracts are kept bellow in Romanised version without English translation.)

### Song No.1 (Full Song)

*Aama bhanda chhori taruni thikai bhanyauni*  
*Haina bhai galti bhanyau ulto paryo ni*

*Ani ke ho ta?  
Chhori bhanda aama taruni lipstick powderle  
Lanchha kyara ghumauna jhilke driverle  
Aina heri heri kana kaile kapal korchhe  
Kaile baschhe tolaera kaile danga parchhe  
Kaile herchhe jhyalabata kaile bhitra paschhe  
Aankhibhaun ra parelama anek ranga dhaschhe  
Khasam bahira gako dui mahina bhachha  
Jahile bahira ghumchhe chhaina gharma basa  
Unlai bhayo chhatapati hamilai bhoka pyasa  
Ramri ramri taruniko sablai lagchha aasa*

**Song No.2(Extract)**

*Matako gagri ke gagri tamako gagri ta chuhinchha  
Basako lingo ke lingo tyo pani akhir nuhinchha  
Ketile sekhi nagarnu sasulai dhogna puginchha  
Budi kanya bhaisakyau rahara hola ketaketi*

**Song No.3 (Extract)**

*Bagmati, Bishnumati  
Ajakalka taruni jati  
Gharako dhanda gardainan bari khanna mandainan  
Shringar pari ghumi hidchhan bigrieka mati  
Bara peepalu  
Maya launa keta bhanda keti sipalu.*

**Song No.4 (Full Song)**

*Lapsiko gedo chusera  
Jyamir, nibuwa sandhera  
Chatchate jibhro padkaudai  
Ghamama sutera bitaune  
Ke roga lagyo ketilai yasto amilo matrai ruchaune  
Malingoko phed kati kokro the bunne choya  
Eak gagri pani bokdaima thachakka basin bhuinma  
Janto the pidhne thasthasa gardai dhiki ta ke gari kutne  
Arulai dalna paechhan bhane gham jhulke pachhi uthne  
Kaile ta ghumchhu leka re besin kaile ta ghumchhu Ramche  
Gharako dhanda lathalinga bagali matrai chhamchhe  
Chyau khada jhyau pare peta hai dukchha bhanchhan  
Auli hai pyari bhandama bhandai bhusu bhusu sutchhan*

**Song No.5 (Full Song)**

*Dalli Magarni ho! suna maya  
Bolna man lagdaina hau pira paresi  
Choli launu makhamalko septi launu chandi  
Maya launu ridayako ansha diunla aadhi  
Sorha barshe joban rai'chha aile timi dhana  
Dukhiyale la'ko maya aile timi maana  
Rato dina roi baschhu timro samjhanale  
Bipanama uthi hidchhu manko kalpanale  
Murchungako sworai ramro sarangeeko tinti  
Maya garne kohi chhaina eklo jiwanmathi*

**Song No.6 (Full Song)**

*Kaliyugko belaima josma hunna hos  
Unkai chhori taruni hamlai ke ko dosh  
Naherun ni herun lagne unko lali jowan  
Ramri keti dekhda kheri naherne chanhi ko chhan  
Aama chahin aafni chhori sadhain sani thanchhe  
Chhori chahin jarsi gaiko bachhi jasti bha'chhe  
Malai heri unle hasin ma'ni hanshi dien  
Chheuma aai bolna thalin ma'ni boli dien  
Jasle sakchha usle khanchha bajarako kauli  
Bhagya bhae unki chhori hami sanga aauli*

**Song No.7 (Extract)**

*Aayo kali  
Dhapakkai bali  
Didi bhanda bahini jhan nakkali  
Yarling dhalkaune  
Jhyalma basera aankha sankhaune  
Keko siyo phalame siyo  
Nakkalilai phasaune man thiyo  
Tara khasaune  
Lau na kasari maya basaune  
Kalo kothi chiudoma chitikkai  
Dahine aankha ma tira jhimikkai*

**Song No.8 (Extract)**

*Barko dali bhuintira larkeko*

*Ma dekhera kina ho tarkeko*  
*Chhitko phariya*  
*Kahan jalis machhali merai dhadiya*

**Song No.9 (Full Song)**

Male : *Kaha ho ghara ke paryo subhanaun*  
*Eakai charan chinjanai garna paun*  
*Serophero salaam chha mero*

Female : *Basko sancho driverle bhanchyo*  
*Hami sanga chinjan garna ke khancho*  
*Serophero salaam chha mero*

Male : *Barko dali bhuin kahile chhunchha ra*  
*Bina chinjan gharjam kasari hunchha ra*

Female : *Daju timi nabola yasari*  
*Ke hak chha ra bhannalai manpari*

Male : *Maya timlai manaile rojeko*  
*Daju haina poi bhanne chahin khojeko*

Female : *Khaltibhitra phalame sancho chha*  
*Bau aamalai ghar jwainko khancho chha*

Male : *Hida jaun garauli chaina*  
*Ghar jwain basne joi tingre ma hoina*

Female : *Kati bolchhau rokidai narukne*  
*Gharma holin aama jhan gangane*

Male : *Sasuko ta ke matlab timilai*  
*Thankro bhae pugchha ni similai*

Female : *Bhatai pakyo tarkari pakena*  
*Bharilo logne banaula lagena*

Male : *Timi keti matoko gagro jhain*  
*Jasto bhae bhar chahinchha thankrokai*

**Song No.10 (Extract)**

*Mewa pakyo mai tipi khai diunla*  
*Sanu timlai mai maya lai diunla*  
*Nabasa maita sangai hidaunla*  
*Bauki chhori jwainkai sampati*  
*Jaun hinda bhai jaunla dampati*

**Song No.11 (Full Song)**

*Chhaina maya gaseko*

*Ma ta yasai haseko  
Bhale basne thaunma pothi kina baseko  
Aankhibhaunlai ukhalere kalo poti hidchhan  
Aaphain tarki hidnu parchha natra ghuchyai dinchhan  
Kaliyuga bhanu bhane sabai chhainan tyasta  
Ekatira janu parne arkai tira byasta  
Kalo kapal rangaera rangichangi parchhan  
Gharko dhanda chodi chodi saharbajar chaharchhan  
Anuharma ke ke dalchhan rato, kailo tato  
Estalai man paraune hami aanfai lato*

**Song No.12 (Extract)**

*Kati baschhyau maitikai kousima  
Lagchha aankha pakeko lausima  
Maile ke garun  
Timi aauchhyau ki arkai bihe garun*

**Song No.13 (Extract)**

*Jamana anusarko  
Garchhu bayan yo ullu sansarko  
Thok na madal thok  
Sanu mayako khancho chha mauka pare bok  
Buhari ullu sasujyuko goda nachhunale  
Deuta ullu aaimaiko sankhya badhaunale  
Bhauju ullu nandajyuko kura lagaunale  
Jhankri ullu kalo masan boksi bhagaunale  
Dewar ullu daiko sali gharma aaidinale  
Bhanji ullu maitigharma chhoro paidinale  
Dulahi ullu gaunbeshi dulnale*