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## LIVING FOLKLORE AS HISTORICAL ARCHIVE

### *Gurjar Women's Wedding Songs*

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**Abstract:** In the secluded courtyards of Amroha, the history of the Gurjar community is not written; it is sung. While formal historiography remains preoccupied with macro-narratives of caste politics and land ownership, the domestic interiority and intellectual lives of rural women exist as a silent, unmapped archive. This paper addresses the academic erasure by treating Gurjar women's wedding songs as a living archive of social transition. By documenting and analyzing a curated collection of folk lyrics, the study positions these performative practices as primary sources that revealed the shifting objectives of women often excluded from elite chronicles. Using three thematic lenses- ritual sanctity, domestic subversion, and the negotiation of romantic choice, the research demonstrates how these songs function as a hidden transcript. The analysis explores how women utilize humor, parody, and rhythmic reputation to articulate positions and household hierarchies that are frequently silenced informal pros. Ultimately, this work argues that preserving these voices is a critical act of cultural sustainability. By bridging the gap between the village courtyard and academic discourse, the paper ensures that these gender histories are not erased, providing a necessary counter narrative to the standard documentation of rural India.

**Index Terms - folklore history, oral tradition, historical memory, Gurjar kinship, wedding rituals, gender.**

#### INTRODUCTION

The original, trustworthy history is considered to be the one present in the stone buildings, archives, museum, and official records. This rigidity is the reason for the ignorance towards the narratives of marginalized groups. Modern historiography differs from the traditional view and suggests that history is a living entity which is continuously shaped by the collective memory of these groups excluded from traditional history books. These excluded groups include women and their traditions, especially rural women. This paper focuses on the women of one such community situated in the rural areas of Western Uttar Pradesh whose narratives are majorly absent from the documented history.

The aim is to present the folk songs sung by women of the Gurjar community during the weddings and understand the position of these women in the society through the analysis of these songs. These songs function as a counter-archive, offering an alternative repository of records that challenges dominant historical narratives, these oral traditions document a version of the past that is felt, performed, and negotiated in the domestic sphere. As Donna Haraway (1988) suggests, all knowledge is "situated knowledge," it always comes from a particular individual in a certain place with its context [10].

The core of this research lies in the gendered division of space in Gurjar weddings. There is a strict division of space found in the rural areas of North India. This division is between the *gher*<sup>1</sup> and the *ghar*. *Gher* is a male-dominated semi-public space whereas the *ghar* or house is a domestic space occupied by the women during the wedding rituals. Following the framework of Prem Chowdhry (1994), this physical separation is symbolic of a deeper social reality where the *ghar* serves as a "sovereign zone" [9]. It is in this secluded environment, devoid of the male gaze that intrudes upon their lives in the outside world, and absent from the patriarchal dictates of *sharam* (shame) and *ghoonghat* (the veil), that they create an environment where society's rules no longer apply. The *Ghar* serves as the stage for the women's *geet*. It acts as a safe space for the articulation of subaltern desires, giving life to a domestic critique that would otherwise be strictly censored in public [9].

#### LITERATURE REVIEW

Previous research has looked at folk songs from various angles but never from the perspective of rural women. S. D. Mishra (1959) has touched upon the topic of women briefly and factually, and L. G. Tewari (1974, 1988), provided documentation of some folk songs of women but presented them through a male-centric lens, focusing on the preservation of tradition. There are others, who are prominent names in folk studies like K.D. Upadhyaya(1978), Dr Kuldeep (1972) and Edward O. Henry (1976) who has mentioned folk in general but not women. Similarly, anthropologists like Maheshpratap Narayan Avasthi (1985) provided a variety of women's folk songs but treated these songs as cultural artifacts existing in an 'anthropological vacuum.' These failed to interrogate

<sup>1</sup> A word originated from the Hindi language which literally means to surround or encircle. In the rural areas of Western U.P. and Haryana, it is used to refer to the space outside the home and is used to keep the cattle, fodder etc, and as a sitting area for the men.

how these songs serve as a medium for domestic rebellion, and expression. This is the research gap this project aims to fill. While official histories often focus on male-dominated genealogies, Gloria Goodwin Raheja and Anne Grodzins Gold (1994) argue that women's oral tradition can be regarded as a counter-history to mainstream male history. This paper by applying Nancy Fraser's (1990) theory of "subaltern counter public," analyzes *geet* or ladies' *sangeet*, as another discursive space [12].

#### METHODOLOGY

This study employs a qualitative ethnographic design, utilising my positionality as an insider within the Gurjar community of Karapur and Farraspura, villages of Amroha, Uttar Pradesh. In folklore studies, the insider status can be a critical methodological tool. Following Kirin Narayan's (1993) argument that identities are 'multiple and in flux,' my position in this fieldwork was not that of a simple 'native' observer but a complex intersection of community member and academic researcher possesses the linguistic competence and cultural trust required to access spaces such as the domestic *ghar* that remain opaque to external observers. It was through this access that it became possible to record performances that had been historically shielded from the gaze of men and the prying eyes of state archives.

To identify the primary participants for this study, I utilized snowball sampling also known as chain referral sampling. This method was instrumental in identifying and reaching the women who have a reputation of being well-versed in the lyrics of the wedding folk songs. While collecting the data I came across many women who shared with me that domestic responsibilities leave them with no time to recall these songs, so they tend to forget the lyrics. This admission reinforced the importance of papers like this.

The initial focus of this project was to be solely on the *Khodiya* ritual. I completed the first phase and attended a *khodiya* gathering witnessing the performance in action. It was during the transcription of lyrics that I encountered a significant ethnographic barrier: the refusal of informants to repeat or sing the profane, and sexual innuendoish lyrics outside of their specific ritual context. This refusal underscores the importance of context-based nature of *khodiya*, its cultural significance, and hidden, segregated performance limited only to female-exclusive spaces. This barrier led to the reevaluation of the structure of this research project. After consideration I decided on a shift towards a holistic collection of wedding songs in general. This approach is in line with the theory of Charles Briggs (1986), who says that separating a performance from its social context would result in loss of its ability to communicate because the performance is only able to do what it does socially through knowledge of shared social conventions [8].

This collection of songs was described from the local language, which is a variant of *Khadi boli*, Hindi, and the *Gurjari* plus regional dialects, and translated into English, according to the functional equivalence theory proposed by Eugene Nida (1964). The purpose was to achieve what Kwame Anthony Appiah (1993) refers to as a 'thick translation,' where the focus should be on the sociocultural meaning rather than word for substitution [3].

#### THE HYBRID GROOM

While the official history of the Gurjar community often focuses on agrarian shifts and land-owning lineages, the wedding repertoire offers a sartorial history of the 'modern' groom. In the sequence of the songs performed at the bridegroom's house (*banna*), the physical body and attire of the groom become a site of modernisation. Clothes and fashion are a means of expressing cultural identity. The Indus Valley civilisation, as indicated by archaeological records, wore garments that were draped. Then the influence of the Mughal designs led to the inclusion of *kurtas* and *pyjamas* in the clothing of Indian men. It was during the British Raj that nationalism emerged. Due to this Indianisation, the attire evolved along with the sociopolitical climate of the country. Pants, fitted shirts, coats, and shoes became the uniform of the elites, leading to the association of Western clothing with higher status.

This tradition then started seeping into the native traditions of the subcontinent. Gradually, it became a trend for the grooms to wear the Western attire for their wedding. This change can also be observed in the folk songs of the communities. The *banna* songs in particular mention a great deal about the outfit of the groom, making the physical body a site of Homi K. Bhabha's (1994) "mimicry".

*Gaat banne ke shirtein sohe, tie amar rahe...* (The groom wears a shirt; may the tie be immortal).

By adopting the colonial silhouette, the groom performs a social ascension. However, these songs also evidence the preservation of the *Sehra*, ensuring that this mimicry of the coloniser by the colonised is 'almost the same, but not quite', which Bhabha terms as 'hybridity'.

*Daliya mein kya kya laai bataide malaniya...*

*Iss daliya mein banne kaliyon ka sehra*

(What have you brought in your basket? Tell us, O Gardener-woman!... In this basket, I have brought a *Sehra* (veiled crown) of buds for the groom...)

The adaptation of the new and the retention of the past create what could be called a "third space," wherein the community defines itself by embracing the modern world, but rooting it in ritual history.

#### THE DUAL HISTORY OF COLOR

A living archive does not only record idealised traditions; it also documents the internalisation of historical prejudices and the entry of modern infrastructure into the village imagination. When it comes to skin tone in ancient Indian society, there are reasons to believe that the Aryans, an immigrant noble population, and their adversaries, the *Dasyus* and *Dasas*, a tribal population of the area that is mistakenly treated as being equivalent to slaves in a Western context, had different skin tones [14]. It is crucial to highlight a few instances where dark-skinned "heroes" were mentioned in the ancient texts. As a result, it is likely that people at the time did not view being black negatively because black was considered a suitable skin tone for heroes like Krishna, gods like Lord Vishnu, and goddesses like Kali [14].

The British, who claimed to be a "superior" and "intelligent" race with pale skin and distinctive facial traits, colonised India after the Mughal Empire ended. They believed that they were born to dominate the "inferior" and "black-coloured" Indians. The British Empire favoured light-skinned Indians over "Blacks" and retained them as allies; it was clear that skin tone bias existed [14]. The nation's darker-skinned common man, ruled by the whiter-skinned masters, developed deeply ingrained unconscious racial ideologies and superiority based on "white" skin colour over the course of 350 years of public contempt for the Indian race. Unknowingly, it became customary to give fair-skinned people more power and social supremacy, which dictates and develops the demand for lighter-skinned, Westernised beauty.

The historical trajectory of skin colour politics in India, moving from the 'dark hero' of antiquity to the 'inferiorised Indian' of the colonial era, is not merely a matter of textbook record; it is actively negotiated in the Gurjar wedding repertoire. Two conflicting

archives of colour were discovered that coexist in the same ritual space. As noted in the historical overview, ancient Indian society did not equate darkness with lack of virtue. This indigenous aesthetic is preserved in the song, invoking a pre-colonial imagination:

*Kala kala kahe gujari, Mat kale ka jikar kare Kale rang pe morni rudan kare*

(Why do you keep saying "Dark, Dark," O woman? Do not speak of the Dark One so dismissively. Even the peahen weeps [with longing] for this dark color...)

In this context, darkness is sanctified. By referencing Krishna's dark hue and the peacock, a symbol of beauty, itself crying for the beauty of the dark color, the song acts as a site of aesthetic resistance. It challenges the colonial hierarchy by asserting that the darkest hue is the most divine. This serves as a 'Living Archive' of the ancient Indian mindset where color was not a barrier to heroism.

However, the 350 years of 'public contempt' under colonial rule, as discussed earlier, have left a visible mark on the secular wedding songs. In another song, the 'White-Master' ideology is redirected toward the groom:

*Hum gore piya kaale, Kale ne kaat diye chaale*

*Jab re kaliya sadako ri aaya, Udd gaye tempo wale*

(I am fair; he is dark... When he came to the road, the auto drivers fled).

The 'internalised gaze' is evident here. The groom's darkness is no longer divine; it is hideous enough to cause chaos and everyone to flee at his sight. The entry of modern infrastructure, the *tempo-wale* and the *sadak (road)* are crucial methodological findings. It proves that the 'village imagination' is not stuck in the past. It has updated the colonial prejudice of the 21st-century landscape. The autorickshaw driver, a symbol of modern mobility, becomes a witness to this ritual mockery. Through this song, the women use the 'language of the oppressor' to perform 'Ritual Subversion'. By mocking the groom's skin, they temporarily dismantle the patriarchal authority of the 'master of the house', using humour to navigate a world that values westernised beauty.

### BOLLYWOOD AND THE CARNIVALESQUE

If the official archive is found in textbooks, the 'Popular Archive' of modern India is found on the silver screen. Our relationship with the past is increasingly 'mediated through the screens we watch'. In the rural context, Bollywood acts as a linguistic and melodic 'storehouse' that women hijack to give their domestic histories a modern resonance. This process of "intertextuality", explained by Julia Kristeva, defines any text as a "mosaic of quotations" that absorbs and transforms other texts [2]. This is where a folk song 'borrows' the authority of a famous film track, allowing rural women to bridge the gap between their everyday lives and the national imagination.

*Shaadi ka hai system purana. Haaye ram, love marriage ka zamana*

(The old system of marriage is fading. Oh Lord, the era of love marriage has arrived!)

In the song adapting the melody of '*Didi tera devar deewana*', the performers explicitly label the traditional 'arranged marriage' as a '*system purana*' (an old/outdated system). Here, the past is not something to be nostalgically preserved but something to be negotiated. By using a song associated with a blockbuster family drama (*Hum Aapke Hain Koun...!*), the women are performing a transition, yet using the upbeat, modern energy of Bollywood to insist on a new historical world: the era of love marriage.

A more radical subversion occurs through the famous philosophical melody of Kishore Kumar's "*Zindagi Ek Safar Hai Suhana*", which transforms into a site of Mikhail Bakhtin's "Carnavalesque", which he describes as a temporary suspension of social hierarchies, norms, and prohibitions. It functions as a subversive, chaotic force that fosters renewal, laughter, and equality, breaking down rigid authority and celebrating the "grotesque".

*Zindagi ek safar hai suhana, aaya saas-bahu ka zamana*

*Saas kahe bahu aaegi zaroor, aakar jhadoo lagaegi zaroor*

*Dekho saas laga rahi jhadoo, bahu peene chali gayi daaru*

(Life is a beautiful journey, The era of the Mother-in-law and Daughter-in-law has arrived. The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and sweep the floors.")

By replacing the original song's existential reflections with the image of a '*bahu*' (bride) breaking the rigid social structure by drinking while her *saas* (mother-in-law) performs manual labour, the performers temporarily dissolve the hierarchical expectations of the domestic household through ritual mockery.

This is the everyday history, not of what is, but of what is desired. By singing this rebellion through a famous screen melody, the women make their private desires part of a larger cinematic public rhetoric.

### CONCLUSION

This paper argues that Gurjar women's wedding songs in Amroha are not stagnant relics but dynamic "living archives" that actively negotiate the everyday life of history. By analysing the three pillars of this repertoire—the hybrid groom, the dual history of colour, and the subversive Bollywood melody—we see a community that refuses to be silenced by the official record. Through Homi K. Bhabha's "Mimicry", the groom's suit and *sehra* represent a sophisticated negotiation with a colonial past. The conflict between the "dark hero" of ancient myth and the inferiorised groom of secular song reveals a post-colonial psyche still processing the trauma of the British gaze. Finally, through Mikhail Bakhtin's "Carnavalesque", the hijacking of Bollywood melodies allows women to "sing" a future of agency against an outdated system. Ultimately, these songs prove that history is a "living, breathing entity" performed in the private rooms of rural India. As these voices transition from domestic thresholds to digital screens like YouTube, they remind us that the most resilient archives are held in the collective memory of the marginalized.

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## APPENDIX

### Song no. 1

*Om jai jagdish hare  
Banne aur banni ki jodi amar rahe.  
Sheesh banne ke sehra sohe, ladi amar rahe,  
Banne aur banni ki jodi amar rahe.  
Gaat banne ke shirtein sohe, tie amar rahe,  
Banne aur banni ki jodi amar rahe.  
Haath banne ke ghadiyan sohe, kangana amar rahe  
Banne aur banni ki jodi amar rahe.  
Ang banne ke pantein sohe, beltein amar rahe,  
Banne aur banni ki jodi amar rahe.  
Saath banne ke sobha sohe, banni amar rahe  
Banne aur banni ki jodi amar rahe.*

### Free Translation

Om Jai Jagdish Hare, May the pair of the Groom and the Bride remain immortal.

Upon the Groom's head, the Sehra (veiled crown) looks beautiful, May the decorative strings [of the crown] remain immortal, May the pair of the Groom and the Bride remain immortal.

Upon the Groom's body, the shirts look beautiful, May the necktie remain immortal, May the pair of the Groom and the Bride remain immortal.

Upon the Groom's wrists, the watches look beautiful, May the Kangana (sacred protection thread) remain immortal, May the pair of the Groom and the Bride remain immortal.

Upon the Groom's limbs, the trousers look beautiful, May the belts remain immortal, May the pair of the Groom and the Bride remain immortal.

Beside the Groom, his Grace (the Bride) looks beautiful, May the Bride remain immortal, May the pair of the Groom and the Bride remain immortal.

### Song no. 2

*Daliya mein kya kya laai bataide malaniya  
Iss daliya mein banne kaliyon ka sehra  
Inme itr lagake laai bataide malaniya  
Daliya mein kya kya laai bataide malaniya  
Iss daliya mein banne phoolon ki mala  
Usme moti piro ke laai bataide malaniya  
Daliya mein kya kya laai bataide malaniya  
Iss daliya mein banne champa chameli  
Banne ghodi sajane aai bataide malaniya  
Daliya mein kya kya laai bataide malaniya  
Iss daliya mein banne phool gulaab ke  
Banne sej sajane aai bataide malaniya*

*Daliya mein kya kya laai bataide malaniya*

Free Translation

What have you brought in your basket? Tell us, O Gardener-woman!

What treasures have you brought in your basket? Tell us, O Gardener-woman!

In this basket, I have brought a Sehra (veiled crown) of buds for the groom. I have brought it infused with Itr (perfume). Tell us, O Gardener-woman!

In this basket, I have brought a garland of flowers for the Groom, I have brought it strung with pearls. Tell us, O Gardener-woman!

In this basket, I have brought Champa and Chameli (Jasmine) for the groom. I have come to decorate the groom's horse. Tell us, O Gardener-woman!

In this basket, I have brought roses for the groom, and I have come to decorate the wedding bed (Sej). Tell us, O Gardener-woman!

What have you brought in your basket? Tell us, O Gardener-woman!

Song no. 3

*Kala kala kahe gujari, mat kale ka jikar kare  
Kale rang pe morni rudan kare  
Kale rang pe morni rudan kare  
Mote mote main radha ke, mote mote mote mote nain radha ke  
Inme surma ajab saje  
Kale rang pe morni rudan kare  
Kala kala kahe gujari, mat kale ka jikar kare  
Kale rang pe morni rudan kare  
Lambe lambe kesh radha ke, lambe lambe lambe lambe kesh radha ke  
Jisme maang sindoor bhare.  
Kale rang pe morni rudan kare  
Kala kala kahe gujari, mat kale ka jikar kare  
Kale rang pe morni rudan kare, kale rang pe morni rudan kare  
Lambe lambe pankh mor ke, lambe lambe lambe lambe pankh mor ke  
Iske sir pe mukut saje  
Kale rang pe morni rudan kare  
Kala kala kahe gujari, mat kale ka jikar kare  
Kale rang pe morni rudan kare  
Hare hare bansa ki hari muraliya, jiska khoya jag fire  
Kale rang pe morni rudan kare  
Kala kala kahe gujari, mat kale ka jikar kare  
Kale rang pe morni rudan kare, mat kala kala kahe gujari*

Free Translation

Why do you keep saying "Dark, Dark," O woman?

Do not speak of the Dark One so dismissively.

Even the Peahen weeps [with longing] for this dark color, Even the Peahen weeps for this dark color.

The eyes of Radha are large and striking,  
They are large, so very large, the eyes of Radha.  
Within them, the Surma (kohl) looks wondrously beautiful, [Yet] the Peahen weeps for the dark color.

The tresses of Radha are long and flowing,  
They are long, so very long, the tresses of Radha.  
The parting of her hair is filled with Sindoor (vermilion), [Yet] the Peahen weeps for the dark color.

The feathers of the Peacock are long and grand, They are long, so very long, the feathers of the Peacock.  
Upon his head, a crown sits magnificently, [Yet] the Peahen weeps for the dark color.

A green flute made of green bamboo,  
A green flute made of green bamboo.  
The whole world wanders, lost in its melody, [Yet] the Peahen weeps for the dark color.

Why do you keep saying "Dark, Dark," O Gujjar woman?  
Do not speak of the Dark One so dismissively.

Song no. 4

*Hum gore piya kaale  
Kale ne kaat diye chaale  
Jab re kaliya sadko aaya  
Udd gaye tempo wale  
Kaale ne ri kaat diye chaale*

*Hum gore piya kaale  
Kale ne kaat diye chaale  
Jab re kaliya gheron ri aaya  
Udd gaye bains lavaare  
Ri kaale ne kaat diye ri chaale*

*Hum gore piya kaale  
Kale ne kaat diye chaale  
Jab re kaaliya rasoi aaya  
Udd gaye handiya paale  
Ri kaale ne kaat diye chaale  
Hum gore piya kaale  
Kale ne kaat diye chaale*

Free Translation

I am fair, but my beloved is dark, This dark one has caused quite a stir!  
I am fair, but my beloved is dark, This dark one has caused quite a stir!

When the dark one arrived upon the roads, The tempo-drivers fled in terror!  
Oh, this dark one has caused quite a stir!

When the dark one arrived at the cattle-yard (Gher), The buffaloes and their calves bolted away!  
Oh, this dark one has caused quite a stir!

When the dark one arrived in the kitchen, The clay pots and lids went flying!  
Oh, this dark one has caused quite a stir!  
I am fair, but my beloved is dark,  
This dark one has caused quite a stir!

Song no. 5

*Zindagi ek safar hai suhana, aaya saas-bahu ka zamana  
Saas kahe bahu aaegi zaroor, aakar jhadoo lagaegi zaroor  
Dekho saas laga rahi jhadoo, aahu peene chali gayi daaru  
Zindagi ek safar hai suhana, aaya saas-bahu ka zamana  
Saas kahe bahu aaegi zaroor, aakar pochha lagaegi zaroor  
Dekho saas laga rahi pochha, aahu khaane chali gayi samosa  
Zindagi ek safar hai suhana, aaya saas bahu ka zamana  
Saas kahe bahu aaegi zaroor, aakar aata lagaegi zaroor  
Dekho saas laga rahi aata, bahu kar ke chali gayi tata  
Zindagi ek safar hai suhana, aaya saas bahu ka zamana  
Saas kahe bahu aaegi zaroor, aakar roti banaegi zaroor  
Dekho saas bana rahi roti, bahu kar ke chali gayi choti  
Zindagi ek safar hai suhana, aaya saas bahu ka zamana  
Saas kahe bahu aaegi zaroor, aake bartan maanjegi zaroor  
Dekho saas manj rahi bartan, bahu karne chali gayi kirtan  
Zindagi ek safar hai suhana, aaya saas bahu ka zamana  
Saas kahe bahu aaegi zaroor, aake bistar lagaegi zaroor  
Dekho saas laga rahi bistar, bahu dekhne chali gayi picture  
Zindagi ek safar hai suhana, aaya saas bahu ka zamana*

Free Translation

Life is a beautiful journey, The era of the Mother-in-law and Daughter-in-law has arrived.

The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and sweep the floors."  
Look! The Mother-in-law is the one sweeping,  
While the Daughter-in-law has gone off to drink liquor!

The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and mop the floors."  
Look! The Mother-in-law is the one mopping, While the Daughter-in-law has gone off to eat samosas!

The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and knead the dough."  
Look! The Mother-in-law is the one kneading the dough, While the Daughter-in-law just said "Tata" (goodbye) and left!

The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and cook the rotis."  
Look! The Mother-in-law is the one cooking rotis, While the Daughter-in-law just did up her hair (choti) and left!

The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and scrub the dishes."  
Look! The Mother-in-law is the one scrubbing dishes, While the Daughter-in-law has gone to attend a Kirtan (prayer circle)!

The Mother-in-law says, "The daughter-in-law will surely come, She will surely come and make the beds."  
Look! The Mother-in-law is the one making the beds, While the Daughter-in-law has gone to watch a movie

#### Song no. 6

*Shaadi ka hai system purana, haye ram love marriage ka zamana  
Dada bhi aae aur dadi bhi aai, magar dadi rani ne nakhre dikhaye  
Mushkil hai ye unko manana, haye ram love marriage ka zamana  
Shaadi ka hai system purana, haye ram love marriage ka zamana  
Tau bhi aae aur tai bhi aai, magar tai rani ne nakhre dikhaye  
Mushkil hai ye unko manana, haye ram love marriage ka zamana  
Shaadi ka hai system purana, haye ram love marriage ka zamana  
Papa bhi aae aur mummy bhi aai, magar mummy rani ne nakhre dikhaye  
Mushkil hai ye unko manana, haye ram love marriage ka zamana  
Shaadi ka hai system purana, haye ram love marriage ka zamana  
Chacha bhi aae aur chachi bhi aai, magar chachi rani ne nakhre dikhaye  
Mushkil hai ye unko manana, haye ram love marriage ka zamana  
Shaadi ka hai system purana, haye ram love marriage ka zamana  
Bhaiya bhi aae aur bhabhi bhi aai, magar bhabhi rani ne nakhre dikhaye  
Mushkil hai ye unko manana, haye ram love marriage ka zamana  
Shaadi ka hai system purana, haaye ram love marriage ka zamana*

#### Free Translation:-

The old system of marriage is fading,  
Oh Lord, the era of love marriage has arrived!  
The old system of marriage is fading,  
Oh Lord, the era of love marriage has arrived!

The Grandfather came, and the Grandmother came too, But the "Queen" Grandmother showed such tantrums!  
It is so difficult to persuade her [to accept this], Oh Lord, the era of love marriage has arrived!

The Elder Uncle came, and the Elder Aunt came too, But the "Queen" Aunt showed such tantrums!  
It is so difficult to persuade her, Oh Lord, the era of love marriage has arrived!

The Father came, and the Mother came too, But the "Queen" Mother showed such tantrums!  
It is so difficult to persuade her, Oh Lord, the era of love marriage has arrived!

The Younger Uncle came, and the Younger Aunt came too, But the "Queen" Aunt showed such tantrums!  
It is so difficult to persuade her, Oh Lord, the era of love marriage has arrived!

The Brother came, and the Sister-in-law came too, But the "Queen" Bhabhi showed such tantrums!  
It is so difficult to persuade her, Oh Lord, the era of love marriage has arrived!