

*Govina Haadu: a Unique Folklore Song***Ashirwad R Mathapati**

Lecturer in Kannada, New Baldwin International College, Bangalore.

Received: 10-06-2024 ; Accepted: 10-07-2024 ; Published: 11-08-2024**DOI: <https://doi.org/10.5281/zenodo.13284080>****ABSTRACT:**

Karnataka has many folklore songs but when listened to Govina Haadu stands out as a unique and popular. When we dive deep into the song and its musical analysis we discover the richness of its uniqueness and the reason for its popularity. First and foremost this folksong is an end to end song as it has a definite end in the sequence unlike other folksongs. The song depicts the situational morale of Punyakoti as well as the predator, the tiger. Secondly, the rhythm used for Govina Haadu is 7/8 which is unique from western rhythms. This requires the meticulous coordination of musicians and singers, as well as those involved in the dance or performance. 7/8 rhythm applies three and a half notes in a bar, and the beats are 123, 1234. The Pallavi(Chorus) is composed in 'Natabhairavi Raga' while Charana (stanza) is in 'Chaarukeshi Raaga'. In the western music it is written in 'F Major' scale. The Govina Haadu folk song has influenced the aborigines of the land to accept, tolerate, and make ways for others to live happily. The ethics of the song is proven in the lives of people of Karnataka.

KEYWORDS:

Punyakoti, Chaarukeshi Raaga, Natabhairavi Raga, F Major, ethics.

Introduction:

Folklore, according to the renowned folklorist Alan Dundes, refers to "artistic communication in small groups."¹ The word folklore is derived from two English words: 'Folk', meaning people, and 'Lore', meaning traditional knowledge or wisdom passed down orally through

generations.² Therefore, “folklore” essentially encompasses the traditional beliefs, customs, stories, and practices of a particular culture or community passed down from generation to generation. In its simplicity, folklore is a language of the heart that reflects the inner feelings of people, ultimately presenting a marvellous picture of traditions, beliefs, and the situations in which they were naturally composed and sung.

Richard M. Dorson, another influential folklorist, described folklore as “artistic communication in small groups and it is communication that has a social function.”³ Every folklore needs to convey something to the people, both the singer/ singers and the listeners. The upholding of a particular tradition or way of life or concurrent things that need to be done is presented and carried on in and through this activity.

Scholars seem to have given much importance to the language used along with their slangs and styles. But the folklore would fail to convey its message if it is not sung in the right tone/ scale, correct rhythm (time signature), with proper gestures and rhythmic repetition of the song by its participants.

Some of the Popular Folk Songs of Karnataka:

Dharani Mandala Madyadolage (Govina haadu) , Chellidaru malligeya, Nimbeya hannange, Mayadantha male banthanna, Kaanada kadalige, Thinga thingalu, maribyada modala naa badaya, Kannadammana devaalaya, Koli koogitakka, Munjaneddu kumbarananna, Bidiru naanyaarigalladavalu, Ninna Neethi Aadaava, etc., these folk songs have their line of thought and presentation in situations. Most of these folk songs were composed by illiterates and passed on in sung-form. Sung-forms are embraced because it is the easiest, happiest, and loveliest way of remembering a text. Less to say even at one point of time the famous Epic stories of ancient India were passed down the lane through sung-forms so much so that even children could repeat these stories at an early age without errors at easy.

Compositions of folk songs:

Folk songs and other pieces are the result of individual composi-

tions, either by villagers – individual or a group. The repertory of a folk community probably always included songs of variant origins.

The form of a folk song as heard at any one time, however, is likely to have been very much affected by the entire community because of its life in oral tradition. Once introduced, a song could be easily dropped from the repertory. More likely, however, as it was passed from parents to children, to friends, to associates and co-workers, it would be changed. Numerous influences acted on a song, including creativity, forgetfulness, previously learned songs, and stylistic expectations. As a result, it might become shorter or more like new styles of popular or new elements would be added as per the compelling or invitatory situations. Any new song would be likely to undergo this process of communal re-creation. An important characteristic of a song or piece in traditional folklore is, consequently, its dependence on acceptance by a community—that is, by a village, nation, or family—and its tendency to change as it is passed from one individual to another or a group and performed

Occasion, Transmission and Variation:

Though it is strongly believed that folk songs are transmitted in and through individuals, one should not forget the occasions during which they are used or sung. A folk song that is sung during reaping is not usually sung during the wedding, or a folk song sung during grinding the grains is not sung at the celebration of the girl getting mature. Examples are innumerable to prove that each occasion would have a different folk song sung.

While the occasions decide the singer or singers to choose a particular composition, the transmission also depends on the people involved in such an activity or occasion. The harvest songs are familiar to all those involved in the harvest activity, such as the farmers, the laborers (both men and women), and the youth as well. Men and women who are familiar with the folk song that is sung would be singing with much more understanding and joy than the first-time listener or repeater. Similarly, women who are involved in grinding or pounding to powder

spices or grains sing a different folk song. It is important to observe that in north Karnataka, especially in Belgaum district, women are involved in these activities more than men. Thus, the transmission of these folk songs that are sung during grinding or pounding grains is by women rather than men. Needless to mention, this is also true with the folk songs sung during girls's first menstrual celebrations.

The variation in these compositions is due to the generation gap, the provement of language and its new terminologies, the forgetfulness of continual stanzas by the singer, inclusions given situational presentations, and demands of acceptability by the local culture. Variations might also appear when sung by an individual or a group. The main variant factor would be when folk songs are composed in a situation in which improvisation is demanded and inclusions do happen to appease the audience present.

Govina Haadu: a Variant Rhythm:

It is very interesting to note that the folk song named Govina Haadu, which is very popular among the folks of Karnataka so much as to appear in the syllabus of the Karnataka Kannada text books, speaks volumes of the morale that this folklore song contains. Nevertheless, this folk song is an attraction in itself because of the rhythm it has, which is very special and unique. Unlike other folksongs, which have been sung in common timings or rhythms such as 2/2, 4/4 (C), 2/4, 3/4, 6/8, 12/8, and so on, considered under simple time signatures are folklores such as Chellidaru malligeya, Nimbeya hannange, Mayadantha male banthanna, Kaanada kadalige, Thinga thingalu, maribiyada modala naa badaya, Kannadammana devaalaya, Koli koogitakka, Munjaneddu kumbarananna, Bidiru naanyaarigalladavalu, Ninna Neethi Aadaava, etc.,

When folklore follows simple timings or rhythms as mentioned here, it would be easy for the folk to sing the song as well as to generate rhythms from implements that they have with them for their labour or on occasion. Besides, it would be easy for the musicians to accompany folklore songs sung during special ceremonies or home-related celebrations such as the birth of a child, a christening ceremony (nam-

ing ceremonies), a girl's puberty being celebrated, weddings, engagement ceremonies, or any other festivals that harness the crowd and their hearts in a gathering if the rhythms are simple and easy.

Here are different names given to the western rhythms or time signatures, which are called thalam or taalam in the Indian version. "Time signatures such as 3/4 or 3/8, 4/4, 2/4 are considered simple time signatures.

- » 4/4 is the Western time signature for Adhi Thalam.
- » 3/4 in Western music is called the Waltz rhythm. This is called this-ram in Carnatic music.
- » 2/4 is typically a March rhythm.
- » Time signatures such as 6/8, 9/8, 12/8 are considered compound time signatures. Note that the numerator is always divisible by 3 in these cases.
- » 6/8 rhythm is the Roopaka thaalam in Carnatic music.
- » 9/8 rhythm is called Sankeernam in Carnatic music.
- » 6/8 in the Western world is used in fast waltzes, 12/8 in 12-bar blues and doo-wop music."⁴

When it comes to Govina haadu, The rhythm in which it is composed and sung is 7/8, which is unique to the people of Karnataka and India. This requires the meticulous coordination of musicians and singers, as well as those involved in the dance or performance. This folksong follows the following rhythm (123, 1234) throughout the song. 7/8 rhythm applies three and a half notes in a bar, and the beats are 123,1234. Which is actually a complex rhythm. In spite of being composed in a complex rhythm, inviting both the musicians and dancers to be highly alert, this folk song has won the hearts of millions in the state of Karnataka as well as outside. It has caught the attention of villages, children, and the young as well as the old, molding them into soldiers of righteousness and morality. Dharani mandala madyadilage notation : Time signature - 7/8

The presentation of Govina Haadu:**Pallavi (Chorus)**

ಧರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ
ಮೆರೆಯುತಿಹ ಕರ್ಣಾಟ ದೇಶದಿ
ಇರುವ ಕಾಳಿಂಗನೆಂಬ ಗೊಲ್ಲನ
ಪರಿಯನೆಂತು ಪೇಳೆನು

dharaNi manDala madhyadoLage
meryutiha karNATa dEshadOLiruva
kALinganemba gollana pariyanentu pELvenu

ಎಳೆಯ ಮಾವಿನ ಮರದ ಕೆಳಗೆ
ಕೊಳಲನೂದುವಾ ಗೊಲ್ಲ ಗೌಡನು
ಬಳಸಿ ನಿಂದ ತುರುಗಳನ್ನು
ಬಳಿಗೆ ಕರೆದನು ಹರುಷದಿ

eLeya mAvina marada kELage | udayakAladoLeddu gollanu |
koLalnUduta golla gauDanu | nadiya snAnava mAdi bandu |
baLasi ninda turugaLannu | mudadi tilakava haNeyoLiTTu |
baLige karedanu harushadi ||

n_nS nS	RgR SSR		
nnnS nS	RgR SSR		
RMM M_Mg	RMM P_dP	gRS. nS	RgR S.....

Charana (Stanza)

ಗಂಗೆ ಬಾರೆ ಗೌರಿ ಬಾರೆ
ತುಂಗಭದ್ರೆ ತಾಯಿ ಬಾರೆ
ಪುಣ್ಯಕೋಟಿ ನೀನು ಬಾರೆ
ಎಂದು ಗೊಲ್ಲನು ಕರೆದನು

**gange bAre gauri bAre
tungebhadre tAyi bAre
puNyakOti neenu bArE
endu gollanu karedanu**

G_G rGrS	n_nS_S
GGG rGrS	nnn S_S
SGG G_MP	MPM G_G
n_n n_nn	PdP M_MM
PMg_gg	Mg R__ ⁵

When we explain it in the western music scoring it would be clear on the sheet.

Another folklore song that parallels this rhythm and popularity is the folklore song “Sojugada Soju Mallige Maadeva Nimma Mande Myale Dundu Mallige,” which has a 7/8 rhythm and a passionate expression in rAga. ‘Sojugada Soju Mallige’ celebrates the elegance of the jasmine flower while drawing a parallel between its fragrance and a divine presence. It expresses a deep conversation between the devotee and the deity Lord Shiva.

It is amazing to note that whichever song is composed in this rhythm captures the hearts of the listeners.

This folk song is different from other folklore songs, not only in terms of rhythm and sequence but also in its morale. Folk songs in Karnataka seem to have entertaining, relaxing, and socializing aspects, unlike Govina Haadu, which carves a special place for its value-filled, passionate love of parents and the importance of compassion in society. It not only entertains but also brings tears to the eyes of the onlooker and drives deep into their hearts the divine qualities of love, sacrifice, tolerance, generosity and forgiveness.

Govina Haadu in Western Musical Notations:⁶

ಧರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ

೧ ಸರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ ಮಿಲಿಯುತದ ಕೌಶಲದ ಸೀತಲಿ

೫ ಇದುವೆ ಶಿಶಿಂಗನಂಬ ಗೊಲ್ಲಸ ತಿಲಿಯನೆಂತು ಬೇಳೈಸು.

೯ ಏಳೆಯ ಮುಖಿನ ಮರದ ಕೆಳಗೆ ಕೊಳಲನೊಸುವಾ ಗೊಲ್ಲ ಗೊಡಿಸು

೧೩ ಖಜನಿ ನಿಂದ ತುರುಗಳನ್ನು ಖಜಿಗೆ ಕಳಿಸು ಸರಪ್ಪಡಿ.

೧೭ ಗಂಗೆ ಖಾರಿ ಗೊಡಿ ಖಾರಿ ತುಂಗ ಖಜೈ ತಾಯಿ ಖಾರಿ

೨೧ ಟೈಲೈಕೋಟಿ ನೀನು ಖಾರಿ ಬಂದು ಗೊಲ್ಲಸು ಕಳಿಸು

೨೫ ಗೊಲ್ಲ ಕಳಿಸಿ ದನಿಯು ಕೇಳಿ ಎಲ್ಲ ಸಮಗಲು ಖದು ಸಿದು

೨೯ ಇಳಿಲ್ಲ ನೂಸಿ ತಾಯಿ ಕರಿಯಲು ಅಲ್ಲ ತುಂಗತು ಖಾರಿ

ಧರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ



ಕಲ್ಲಿದಾ ಮಲೆ ಮಧ್ಯದೊಳಗೆ ಅಸುತಾನೆಂದೆಂಬ ಎಣ್ಣೆನು



ಅಲ್ಲೂಸಿ ಜನಿ ಜನಿಮು ಇಟ್ಟಿದ ಕೈಯೊಳು ತಾನಿದ್ದನು.



ಸಿದಿದು ರೋಷದಿ ಮೊರೆಯುತ ಕೃಲಿ ಗುಡುಗುಡಿಸಿ ಇಳಿದುತುತ ಇಂಗಳನಿ



ತುಡುಕೆ ಲೆರಗಿದ ರಚನಕೆಂನಿ ಇಳಿಸಲಿ ಕೊಡವನು ಜನುಗಳು



ಪುಣ್ಯಕೊಣಿ ಎಂಬ ಜನುನು ತನ್ನ ಕಂದನ ನೆನದುಕೊಂಡು



ಮುನ್ನ ಜಾಲನು ಕೊಡುವೆನುತುತ ಇಂದದಿ ತಾ ಬರುತಿರೆ.



ಇಂದಿನಗೆ ಆಶಾಕಿ ನಿಕ್ಕಿತು
ಎಂದು ಇಳಗನೆ ಮುಪ್ಪುಎಣ್ಣೆನು



ಇಂದು ಇಳನಿ ಅಡ್ಡೆಗಟ್ಟಿ ನಂದನಾ ಕೃಲರಾಯನು

ಧರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ

ಮೇಲೆ ಇನ್ನು ನಿನ್ನ ನಿಗಾಳೆ ಏಳಿಸ್ತಾಯ್ತು ನಿನ್ನ ಸೊಂಪ್ಪಿಯಾ

ಸೇಱಿ ಇಡು ಬೆಸು ಏನುತ ದೊಡ್ಡದ ಮೂಳೆ ವ್ಯಾಘ್ರನು ಕೂಗಲು

ಇಂದು ಇನ್ನಹ ಶಾಲೆಯ ಕೆಲವು ಕೂಡನಿರುವನು ದೊಡ್ಡಿಯೊಳಗೆ

ಇಂದು ನಿಮ್ಮಿವೆದಿ ಬೊಲೆಯ ಕೊಟ್ಟು ಇಂದು ನೋರುವೆ ನಿಲ್ಲಗೆ

ಪನಿದ ವೇಳೆಗೆ ನಿಕ್ಕಿ ದೊಡ್ಡವೆಯಾ ಆಶವೆ ಮಾಡದಿ ಇದಲು ನೀನು

ನುನುಳು ಘೋಗುಬೆ ಅನುಕ್ರಿಯವೆಯೆ ಘನಿಯಾ ನಾಡುಬೆ ಎಂದಿತು

ನನ್ನೇವೇ ನಮ್ಮೆ ಯಾ ತಂದೆ ನನ್ನೇವೇ ನಮ್ಮೆ ಇಂಥು ಇಳಗ

ನನ್ನೆ ಯಾಕೋಕೆ ತೆಪ್ಪಿ ನಡೆದರೆ ಮೆಇತ್ತೆನಾ ಆಶವೆಮಾತ್ತೆನು.

ಧರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ

ಕೊಂಡು ತಿನ್ನುವೆನೆಂಬ ಭೃತಗೆ ಇಂದೊಂದ ಭಾಷೆಯಿತ್ತು

ಕೆಂದ ನಿಸ್ಸನು ನೋಡಿ ವೈಣವೇ ನೆಂದು ಇಂದಿನು ದೊಡ್ಡಗೆ

ಆರ ಬೊಲೆಯನು ಕುಡಿಯಲವ್ವು ಆರ ಬಳಿಯಲಿ ಮಲಗಲವ್ವು

ಆರ ನೇರಿ ಬಡುಕಲವ್ವು ಆರು ನನಗೆ ಕಿತವರು.

ಅವ್ವುಗಳೆರಾ ಅಕ್ಕಗಳೆರಾ ಎಕ್ಕುತೆಯೊಡ ಪ್ಪುತ್ತುಗಳೆರಾ

ಕೆಂದ ನಿಯ್ಯವನೆಂದು ಕೊಳೆರಿ ತ್ಪುಲಿಯನೀ ಕರುವನು.

ಮುಂದೆ ಇಂದರಿ ಕಾಯುವೇಡಿ ಇಂದೆ ಇಂದರಿ ಇದೆಯೇಡಿ

ಕೆಂದ ನಿಯ್ಯವನೆಂದು ಕೊಳೆರಿ ತ್ಪುಲಿಯನೀ ಕರುವನು.

ಧರಣಿ ಮಂಡಲ ಮಧ್ಯದೊಳಗೆ



ತೆಲ್ಲಲಿಯು ನೀನಾಡಿ ಯಗನಿ ಸಿಬ್ಬಲಿಯು ಗುರುತು ಸ್ವಗುರು;



ಬಿಬ್ಬರಾ ಮೂ ತೊತೆಂದು ತ್ರಿಗುಣಕೊಂಡಿತು ಕೊಂಡನ.



ಗೋಪು ಕರುವನು ಇಟ್ಟು ಇಂದು ನುವಕುಕವ ಎತಾಡಿದಂತೆ



ಗಲಿಯು ಭಾಗಲು ನೇಲಿನಿಂತು ತೇಕೆಡಲಿ ಶಲಿಗೊಂಡಿತು



ಖಂಡೆ ಅದಿಕೊ ಮುಂನಲೆಡೆಡೆ ಗುಂಡಿ ಗೆಯು ಇಸಿರಕ್ತೆ ಅದಿಕೊ



ಇತೆಂದೆಲ್ಲಾ ಕೈನೆ ನೀಡಿಲ್ಲವನುಂಡೆ ನಂತನದಿಂದಿರು



ಪ್ರಣಾಕೋಡು ಮಾತೆ ಕೇಳಿ ಕಲ್ಯಾಣೀಶನು ಸುಖಿ ನೊಂದು
ಎನ್ನು ಇಡಿಸ್ತೆತ್ತ ನೀನು ನಿನ್ನ ಕೊಂದು ಮು ವೆಡೆವೆನು



ಕನ್ನೆಯಿಲೆಳೆಸು ಕೊಂಡು ತಿಂದರೆ ಮೆಚ್ಚುನಾ ಪರಮಾತ್ಮನು
ಎನ್ನುತು ಶುಲಿ ಜಾಲಿ ನೆಗದು ತೆನ್ನೆ ಮೊಲವ ಇಟ್ಟಿತು

Unique Ragas (tune/scale):

Usually the folksongs are composed in one raga which is simple as well as repeatable by the other participants when being used. Astonishingly, we witness that the composer of this song has used two ragas in its composition. In his analysis and finding, Mr. Pradeep, a guitarist at Mysore, says that the Pallavi(Chorus) is composed in 'Natabhairavi Raga' while Charana (stanza) is in 'Chaarukeshi Raaga'. Variations in ragas also matter to influence the listener deeply and passionately.⁷

Intact Lyrics:

Folklore lyrics undergo changes as they are passed down to the following generations. Because the lyrics are either get more creative, forgotten words or situations are filled-in, previously learned songs, and stylistic expectations get their portion of influence over the folk-song. But in the case of Govina Haadu the lyric remains untouched or tampered. There is neither inclusion, creative insertion of any other concepts or deletion of any portion of the song for any purpose. The song and the story line remain intact.

Towards the uniqueness of Morale:

It is very appealing to underline that unlike the other folk songs of Karnataka that usually do not have an end but always give space for additional thoughts and lyrics, the Govina Haadu has a beginning and an end. It begins with the description of that Punyakoti, its friends, calf, the master and the surroundings meticulously explained in the song. It also has the predator and its intentions. The song depicts the situational morale of Punyakoti as well as the predator, the tiger. Punyakoti requests that the tiger trust her, as she has not made it known to the calf that it would not be coming back anymore, and mentally as well as physically prepare the calf, its dearest child. Besides, she also wants the assurance of her friends to take care of her child in her permanent absence. Secondly, the morale of the tiger is to allow the prey to fulfill her wishes for the last time and return. The tiger demonstrates the value

of trusting a stranger, which is rare among people. We do not trust strangers, and strangers do not keep their trust. But this folk song has taught everyone to act visa-versa. At times, it looks like the tone employed and the rhythm set for this song melt the listener more than the story itself..

Conclusion:

It was an enlightening moment for me as a research scholar from Karnataka to learn that a folk song like Govina Haadu has so much impact on the minds and attitudes of the people of Karnataka so much as to find the people of Karnataka tolerant, loving, and generous. Needless to say, the people of Karnataka have, for centuries, welcomed migrants from other ends of the earth, tolerated views, and accepted changes that were needed over time and again. The Karnataka tourism department has aptly given a caption in its advertisement: "One state, many worlds." We find the residents of the capital of Karnataka, baring the recent migrants, fluently converse in five to ten language in an attempts to make the other comfortable and feel at home in this land. No other city in southern India has as many linguistic people staying within a city as the city of Bengaluru. It looks as if the Govina Haadu folk song has influenced the aborigines of the land to accept, tolerate, and make ways for others to live happily. And such acceptance is taught by a folklore song, a song that showcases the colour of the hearts and minds of the villages and their inhabitants. Along with the uniqueness of Govina Haadu match the people of Karnataka in all their unique qualities.

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