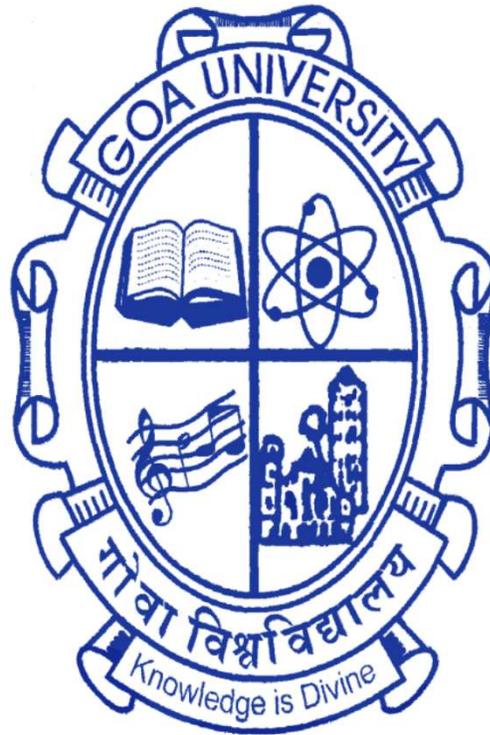


**GINNI MAHI: CHALLENGING PATRIARCHY AND CASTEISM
THROUGH PUNJABI POP MUSIC**



Sakshi Sharma

**Dissertation submitted in partial fulfillment of the requirement for
the degree of Master of Arts in Women's Studies**

Women's Studies Programme

Manohar Parrikar School of Law, Governance and Public Policy

Goa University

2021

DECLARATION

I, Sakshi Sharma, hereby declare that this dissertation titled “Ginni Mahi: Challenging Patriarchy and Casteism through Punjabi Pop Music” is the outcome of my own study undertaken under the guidance of Dr. Nishtha Desai, Assistant Professor, Department of Women’s Studies, Goa University. It has not previously formed the basis for the award of any degree, diploma or certificate of this or any other university. I have duly acknowledged all the sources used by me in the preparation of this thesis.

*Sakshi
Sharma*

Sakshi Sharma

5th July 2021

CERTIFICATE

This is to certify that the dissertation titled “Ginni Mahi: Challenging Patriarchy and Casteism through Punjabi Pop Music” is the record of the original work done by Ms. Sakshi Sharma under my guidance and supervision. The results of the research presented in this thesis have not previously formed the basis for the award of any degree, diploma or certificate of this or any other university.

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&

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I love you both till eternity

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CHAPTER 1

INTRODUCTION

I grew up in the same neighbourhood as the Valmiki community (a Dalit community) in Punjab. I was deliberately kept away from this section of society whose voices are crushed and deprived of basic human dignity. A ‘We and They’ dichotomy was built with notions of purity and pollution, and my mind was socially conditioned not to engage with my Dalit neighbourhood. As I evolved as a person and unlearned many things, I came across many Dalit voices from all over India sharing their history of caste oppression and social injustices meted out to them by the upper castes. One such voice is of Ginni Mahi, a Dalit Punjabi singer from the small town of Jalandhar who is using her songs to communicate about caste oppression and inequalities in India. I am inspired by her sheer courage to fight against all social injustices at such a young age. I stand in solidarity with the Dalit community in their fight, especially Dalit women who are the most marginalised in India. For these reasons, I connect with this study personally and wish to look at the work of Ginni Mahi from a feminist perspective.

The contemporary feminist movement is seen as part of the ‘fourth wave of feminism’. This wave began around 2012 and is based on intersectionality and internet use (Chiu, 2020). Fourth wave feminism’s most accepted feature is the use of technology and digital culture. Through social media platforms such as Twitter, Facebook, YouTube, contemporary feminism has used the internet (Trier-Bieniek, 2015). Many movements of resistance and protest are built online by women using different internet mediums.

This new digital social media is helping women to define their feminist thoughts on their terms. One such digital medium is YouTube, which is used in multiple ways, from entertainment to protest. In the feminist struggle for social justice in contemporary times, many women use it to protest against the injustices and show their resistance. One such woman is Ginni Mahi, who uses her music to speak out against caste oppression and gender inequality. Mahi is a Punjabi singer hailing from Jalandhar, Punjab and is a young woman in her early 20s from a Dalit community. She has released her songs on YouTube and has a massive following across the world. Her song ‘Fan Babasahib Di’ has around 4.6 million views, and another song, ‘Danger Chamar’, has 4.9 million views on YouTube. These went viral on the internet

Protest songs have been in the limelight in India since 2020 because of the ongoing Farmers’ protest. However, Dalits have used music to protest against the social injustices from long ago, but their voices are erased and pushed to the peripheries of society.

In the past, Dalits in India have used music and poetry to protest against caste oppression and discrimination. From the Bhakti movement in northern India to the Ad-Dharm movement in Punjab, the downtrodden used music and poetry to protest against caste discrimination and get justice. Guru Ravidass is one of the eminent saint-poets of the Bhakti movement in northern India. He used poetry and his verses to speak against the inhuman system of untouchability, caste oppression and social injustice. The Bhakti movement helped in shaping the contemporary Dalit resistance in the form of music. Even the Ad-Dharm movement led by Mangoo Ram in the 1920s in Punjab had songs sung at the rallies, which were filled with energetic lyrics and calls for unity, valour, and struggle. In contemporary times many Dalit singers in Punjab are using protest music as a form of communication. Ginni Mahi is one such singer singing protest songs but certainly not the only one. YouTube has become an alternative medium for subaltern voices. This medium gives them the visibility and representation which they have been denied for centuries.

Hesse-Biber and Leavy argue that the “popular culture can be an important place of resistance to patriarchal and other destructive forces”. Ginni Mahi and many other marginalised women in India use the internet to fight against social injustices. Mahi’s songs have recently captured much attention from the media, and she is receiving praise from different sections of the national and international media.

This study was designed to explore and understand Ginni Mahi’s songs from an intersectional feminist perspective and contribute to the feminist scholarly discourse. Also, another essential purpose of this research was to document Ginni Mahi’s work in detail.

CHAPTER 2

RESEARCH METHODOLOGY

2.1 Research questions

This study aims to explore and understand Ginni Mahi's songs from an intersectional feminist perspective. Hesse-Biber and Leavy (2007:55) assert that "While many thousands of men's lives have been recognised and documented for centuries and across cultures, women's life experiences have been recorded far less often, even forgotten". Therefore another essential purpose of this research was to document Ginni Mahi's work in detail.

The researcher believes that the research on Ginni Mahi's songs is limited and not well documented. Moreover, a feminist perspective is absent from the existing literature on Ginni Mahi. Therefore, this study on Mahi's work would help future researchers understand her songs with a new interpretation of her musical content and provide detailed documentation of her work. Furthermore, scholars who engage in qualitative content analysis of media products have recognised that media texts are usually polysemic. Thus, there is always a wide range of possible interpretations of the media texts that different people can view differently (Hesse-Biber, 2017). Therefore, the researcher also acknowledges that the interpretation of Ginni Mahi's songs in this study is not the only possible way of understanding her work and that there may be different interpretations.

In order to understand and explore her songs from a feminist and intersectionality lens, the study addressed the following questions:

1. What are the influences on Ginni Mahi's ideology expressed through her songs?
2. Why have the songs of Ginni Mahi captured so much attention, as can be seen from her following on social media?
3. How does one view the visual presentations of her music videos from a feminist perspective?

This chapter explains the study's methodology and comprises the following sub-sections:

- The rationale for research design.
- Research sampling and data sources.
- Limitations of the study.

2.2 Research Rationale and Design

Feminist research aims to empower and emancipate women and other marginalised groups, and feminist researchers frequently apply their findings to promote social change and social justice for women (Hesse-Biber and Leavy, 2007). This study looks at the contribution of Ginni Mahi and her contribution to the feminist struggle from a feminist research perspective.

The qualitative research methodology was used in this study and applied to the new media source YouTube. Feminist scholars have observed that the work of feminist content analysers is to question and examine the new media (Hesse-Biber&Leavy, 2007, p. 246).

As Peter L. Manuel describes, “YouTube is a massive entity in the world of Internet music consumption, with a significant presence in Indian music culture (Manuel, 2014)”. YouTube was selected as a research database because it is easily accessible for authentic content and is a global platform.

The qualitative content analysis method was used to examine the YouTube videos of Ginni Mahi’s songs. The rationale behind choosing qualitative content analysis is discovering underlying meanings in the audiovisual content of Ginni Mahi’s videos on YouTube that cannot be found by counting themes or terms acquired from a quantitative content analysis. In addition, Hesse-Biber and Leavy (2007) observe that feminist research plays a vital part in learning to question and understand the cultural world within this vast landscape of content analysis.

The content analysis includes gathering data from sources other than individuals, and therefore, it is considered “unobtrusive”. Newspapers, film, periodicals, television, social networking sites, and online videos are among the traditional and emerging media sources used by researchers employing this method (Hesse-Biber, 2017).

An inductive approach was used in the qualitative content analysis to explore, understand and interpret the songs of Ginni Mahi from a feminist and intersectionality lens. The inductive approach helped the researcher categorise the themes in Mahi’s songs while analysing the content and examining the language in the audio-visual presentations.

2.3 Research Sampling and Data Sources

A purposive sampling procedure was used to select this study’s sample. First, to limit and define the audiovisual text of Mahi’s songs, only audio-videos from the original music label channels on YouTube were included. Then, the researcher selected 46 YouTube audio-videos of GinniMahi. The selected video

songs of Ginni Mahi from YouTube for analysis were uploaded from January 2015 to May 2021. The researcher accessed Mahi's video songs from 1st April 2021 to 31st May 2021 from the YouTube official site

The data sample includes YouTube video songs of Ginni Mahi that are non-interactive or 'natural' – meaning the data exists outside the researcher and the research. In short, the data exists whether the researcher collects it or not, and which gives the data a built-in level of authenticity. In addition, audiovisual data is unique because they comprise multiple components, each in their medium or language, including visual sound and dialogue (Hesse-Biber, 2017). The songs' lyrics and visuals are part of the analysis. However, it is also essential to note that the lyrics of Ginni Mahi's songs are not written by her but by lyricists selected by her team members.

2.4 Limitations of the Study

The most considerable limitation of this study is the difference between the caste identity of the researcher and Ginni Mahi, which makes this study from a perspective that does not have the lived experience of a Dalit woman. The researcher acknowledges this difference and does not speak on behalf of or represent the standpoint of Ginni Mahi. Thus, it comes from a secondary perspective. However, the researcher would like to support Anandhi and Kapadia's (2017) affirmation to stand in solidarity with Dalit women. This research aims to understand, explore, and document her work from a feminist and intersectional lens and show solidarity with Ginni Mahi and all the Dalit women.

Another limitation was the dearth of scholarly articles written explicitly about her work. It was challenging to get alternative perspectives on her work, but online newspaper articles, media discourse and interviews helped gain alternative viewpoints.

2.5 Clarification

In this study, all the terms connected with traditional caste terminology (such as historical caste names etc.) are used as ethnographic categories for academic work. These terms are not used as pejorative in any manner.

CHAPTER 3

LITERATURE REVIEW

3.1 Introduction

The literature review examines the primary and secondary sources that shed light on the historical roots of Ginni Mahi's religious faith, caste identity and her sensitivity to gender issues. It also elaborates on Guru Ravidass, Ravidass Deras and Dr B.R. Ambedkar influence on her and Dalits in general. This chapter also highlights the demographic characteristics of Dalits in Punjab and also talks about the Indian caste system and untouchability, and explores the discourse about Mahi in the academic and media circles. This chapter discusses the rise of protest songs in Punjab and the prevalence of caste and caste conflicts in Punjab. Academic articles, online newspaper articles, books and YouTube interviews are part of the literature review.

3.2 The Indian Caste System

Amit Thorat and Omkar Joshi (2020), in their article "The Continuing Practice of Untouchability in India," outlines how, based on *Jati* or *caste*, the religious majority of India are segregated. The meaning of the word '*Jati*' is born, and it comes from Sanskrit. However, the word 'Caste' stems from the Spanish/Portuguese word '*Casta*', which means Race, Lineage or Breed. The three characteristics of caste are that it is endogamous, hierarchical and inherited.

Further, the authors explain that the *Chaturvarna system* (a four-tiered social system) gave rise to the caste system. In this system, society gets segregated into four hierarchical *Varnas or Classes*. The hierarchical order of the four groups of the caste system is *Brahmins* (priests), *Kshatriyas* (warriors and former rulers), *Vaishyas* (farmers and traders), and on the last rank are *Shudras* (workers and craftsperson). There was another group outside of the four-tiered caste system known as *Avarnas*, which means those who do not have a *Varna*. This fifth group did menial jobs such as manual scavenging, cremating and managing the dead bodies, skinning dead animal hides and basket weaving. Avarnas work was and is still regarded as polluting in a physical and ritual sense, and they had no rights and were viewed as impure. Also, untouchability was and is still practised mainly against these outcastes. (Thorat and Joshi, 2020)

3.3 Untouchability in Punjab

Surya Kant's article on "Dalit Population in India: A Case of Punjab" describes that religious and cultural ideas of purity and pollution are the basis of untouchability. He explains that untouchability occurred at

the same time when different Brahmanical literature like the Smritis, the Samhitas and the Upanishads emerged. It is presumed that untouchability emerged in the later Vedic Period.

In his 1969 paper on “Untouchability and the Law,” Marc Galanter discussed that the legal system backed and reinforced certain features of the caste system during British rule. In the 19th century, the colonial government abolished slavery, giving certain rights to the untouchables. However, in pre-independence years, the colonial government also withdrew their support. Galanter argues that the approach of Britishers towards the caste was non-interfering. Nevertheless, after examining the court judgements of that same period, Galanter observed that the primacy was given to the “Hindu social order” over the law by the courts. For example, a court judgment in 1945 showed that people from the Nair community were compensated for pollution damages because Ezhavas, ex-untouchables, bathed in the tanks of a public temple. The compensation was for doing pollution purification ceremonies (Galanter, 1969).

The Indian constitution guarantees the citizens several fundamental rights. For example, article 17 abolishes the practice of untouchability, and Article 15 prevents the state from discriminating against any citizen based solely on caste, religion, sex, race, or place of birth. In addition, the Indian government has adopted some specific legal protective and welfare measures for Dalits.

Authors (Trivedi et al., 2016), in their paper “Does Untouchability Exist among Muslims?” refers to Ghanshyam Shah’s definition of untouchability as a “distinct Indian social institution that legitimises and enforces practices of discrimination against people born into particular castes and legitimises practices that are humiliating, exclusionary and exploitative.”

In India, caste governs a person’s life, be it from occupation to social relationships. Thorat and Joshi (2020) observed that despite all the legal measures to eliminate untouchability in India, it is still practised in private and public social interactions. In 1969, Galanter highlighted that there is a gap between the existence of law and its implementation. This observation of Galanter is still relevant in the 21st century (A. Thorat & Joshi, 2020).

Ram (2009) explains that the practice of untouchability in Punjab is not as deep-rooted as in other parts of India, but it is also not uncommon in Punjab. In Punjab, the dominance of material and political motives governs the caste rather than the notions of purity and pollution. Punjab is predominately an agricultural state, and land ownership is a significant factor in defining social status.

Kant (2016:103) describes that the conditions of Dalits are somewhat different in Punjab in comparison to other states of India. He gives four reasons behind this; firstly, many Dalits converted to Sikhism in the

early 20th century because of its more egalitarian values than Hinduism, but it does not indicate that there is no caste discrimination and caste system in Sikhism. The second reason is that in Punjab, Brahmins and Bhraminical culture is not given such high social status compared to the other states of India. Thirdly, is the emergence of various social reform movements such as the Bhakti movement, Arya Samaj, Ad Dharm and the Ravidassia movement in Punjab helped in the upliftment of Dalits and in reducing caste discrimination. The last reason is the financial prosperity Dalits attained in the Doab region of Punjab by emigrating to foreign nations such as England, America, Canada, Australia and the Middle East countries and sending money to their families in Punjab.

Sukhadeo Thorat explains in his paper, “Oppression and Denial Dalit Discrimination in the 1990s,” that the acceptance and continued belief of high caste Hindus in the sanctity of the caste system and untouchability is the reason for the prevalence of untouchability in India even today (S. Thorat, 2002).

3.4 Demographic Characteristics of Dalit Population in Punjab

In his article “Dalit Population in India: A Case of Punjab”, Surya Kant states that according to Census India 2011, the Dalit population in Punjab has the highest percentage among all the Indian states and Union territories. Punjab’s Dalit population is 88.60 lakhs which is 32% of the total population of Punjab, and it is double the national average of India. The SC castes population mostly lives in rural areas of Punjab. There are a total of 39 different Dalit castes in Punjab. For the first time in the census of 2011, the enumeration of 2 new Dalit castes took place in Punjab. Thirteen SC castes account for more than 92 % of Punjab’s overall SC population. More than half of the SC population consists of Mazhabis and Chamars in Punjab. Currently, there are 23 districts in Punjab, but at the time of census 2011, there were only 20. There is a difference in the population size of Dalits across sub-regions and districts in Punjab. The three regions of Punjab are Majha, Doaba and Malwa. The Doaba region has the highest Dalit population in Punjab. There are four districts under the Doaba region: Jalandhar, Kapurthala, Shahid Bhagat Singh Nagar, and Hoshiarpur. Most of the districts of Punjab have one third or more Dalit castes population. Among all the districts, the Shahid Bhagat Singh Nagar District had the highest Dalit population with 42.5% and Sahibzada Ajit Singh Nagar (Mohali) the lowest with 21.7%.

“Mazhabi, often known as Mazhabi Sikh, is Punjab’s most dominant Dalit caste. In census 2011, they accounted for 29.7% of Punjab’s total Dalit population” (Kant, 2016). Chamar is the second most dominant SC caste, and it is 23.5 % of the total Dalit population of Punjab. The Ad Dharmi are Punjab’s third-largest Scheduled Caste, and the fourth most are Chuhra or Bhangi, which accounts for 11.5% and 9.5% of the total Dalit population of Punjab, respectively. These four castes account for almost three–

fourths of Dalits in Punjab. The smallest Scheduled Caste was Perna, with just a population of 68 people. Surya Kant (2016) emphasises that such caste equations can have numerous impacts while allocating welfare benefits or on vote politics.

In his article “Castes within Caste: Dilemmas of a Cohesive Dalit Movement in Contemporary East Punjab”, Ronki Ram (2017) explains that these four dominant castes of Punjab come under the two vast ethnographic umbrella caste groups of Chamar and Chuhra. He further mentions that these two caste groups are known as two different clusters.

Ram (2017:51) discusses these two clusters of Chamar and Chuhra castes. Mazhabis and Balmikis¹ are part of the Chuhra caste cluster, and Ad-Dharmis and Chamars belong to the Chamar caste cluster. He states that the Chamar caste cluster is comprised of Chamars, Jatia Chamars, Rehgars, Raigars, Ramdasias, and Ravidassias. This cluster is primarily concentrated in the Doaba region of Punjab. Ginni Mahi belongs to the Doaba region and is from Jalandhar city, and she regards herself as Ravidassia and thus belongs to the Chamar caste cluster. Mahi also conveys that she is proud of her caste identity. Ravidassias are the leather workers segment of the Chamar caste. They worship Guru Ravidass and venerate him as a guru. Ronki Ram explains that “Ravidassias also touch the feet of Ravidass Deras’ Sants and consider them as living Gurus”. The Ad-Dharmis and Chamars are dedicated followers of Guru Ravidass (Ram, 2009).

Ram (2017) explains in Puri’s words that Ad-Dharmi and Chamars are the most prosperous castes among all the Dalit castes in Punjab and are at the forefront in every field, from education, urbanisation, jobs and job-related change, cultural development and political mobilisation. The affirmative action policy of reservations in Public Services, Education and National and State Assemblies have benefited these two castes the most in Punjab. They have also excelled in the leather, surgical, and sports goods industries. Numerous people from these two castes have emigrated to Europe, North America, and the Middle Eastern nations, which has helped them achieve upward social mobility. These two castes have also created their distinct identity with the help of various social organisations such as International Dalit conferences, Ravidass Sabhas, and Ravidass Gurdwaras.

Kant (2016) elaborates that the Mazhabi were earlier part of the Chuhra or Bhangi caste. Later they got converted to Sikhism and are often known as Mazhabi Sikhs and are mainly agricultural labourers. The Ad-Dharm movement started by Mangoo Ram in Punjab in the 1920s led to the Ad-Dharmi caste’s creation. Chamar is a caste group of leather workers, and the Chuhras are mainly sweepers or scavengers (Ram, 2017:51).

¹Balmiki/Valmiki also traditionally called as Bhangi and Chuhra in Punjab.

According to the Census 2011, SC castes had a literacy rate of 64.81 per cent and SC castes females had 58.39%, which is less than their Dalit male counterparts. The literacy rate among Mazhabis and Chamars is 54.5% and 72.8%, respectively (Department of Social Justice & Empowerment and Minorities, Govt. of Punjab). Kant (2016) elaborates that compared to Chamars and Churas or Bhangis, Mazhabis and Bazigars have lower literacy levels. Seven districts of Punjab have a high concentration of Dalit population, namely Hoshiarpur, Jalandhar, Nawanshahr, Ferozpur, Muktsar, Faridkot and Tarn Taran, and six low concentration areas are S.A.S.Nagar (Mohali), Gurdaspur, Ludhiana, Patiala, Sangrur and Rupnagar. The labour workforce makes up 35.88% of the total Dalit population in Punjab. In this labour force percentage, there are 79.20% main workers and 20.80% marginal workers². The Dalit population in Punjab mostly comprise low waged agricultural labourers employed in strenuous jobs. The major landowners in Punjab are upper caste *Jatt-Sikhs*. The Jatt-Sikhs upper castes are 25%, and Dalits are 32% of the total population of Punjab. Dalits of Punjab have only 2.3% of agricultural land ownership. There are glaring disparities in land ownership in Punjab. Ram (2009:3) notes that Punjab is the only state where landlessness is very high among Dalits compared to all other states of India. However, now Dalits in Punjab have economically uplifted themselves by working hard and emigrating to foreign nations.

Dalits have their separate *Gurudwaras* to uphold their dignity and save themselves from any humiliation or insult. Ten thousand villages have separate Dalit Gurudwaras out of roughly 13 thousand villages (Kant, 2016:118). Kant argues that now Dalit educated youth assert their identities and resist the hegemony of the upper-castes (Jatt-Sikhs) in Punjab. Ginni Mahi is among these educated youth asserting their caste identities and showing resistance through her musical art form.

3.5 Influence of Guru Ravidass and Dera Sachkhand Ballan

Ram (2009:8-11) shares that Guru Ravidass is one of the eminent untouchable Saint-poets of the 15-16th century from the Bhakti movement in medieval North India and was from Nirguna Sampradaya or saint parampara (sect or tradition of devotees of a formless God). Guru Ravidass was not only a saint but also a cobbler, poet, philosopher and social reformer at the same time and was born in the *Kutbandhla* Chamar caste of Uttar Pradesh. The author elaborates that the most venerated icon among Dalits is Guru Ravidass, particularly among Chamars, as he openly challenged caste-based discrimination and oppression. As a

²Department of Social Justice & Empowerment and Minorities, Govt. of Punjab.

devoted follower of Guru Ravidass, Ginni Mahi shared that she wants to eliminate casteism in society through her music.³

Guru Ravidass poetry reflects the immense passion and infinite love for the formless God, and his poetry is filled with yearning for God. However, Ronki Ram, in the words of Omvedt shares, that Guru Ravidass poetry also reflects “hope for a better world and a fight against exploiters, powerholders and oppression going on under the name of religion.” Ginni Mahi explained Guru Ravidass’s hope for a better world in her interview with Barkha Dutt for the ‘We the Women’ program. She quotes Guru Ravidass’s two verses and shares the idea of the utopian city ‘Begumpura’, which Guru Ravidass wanted to establish based on the principles of humanity and equality. She articulated that this city has no sorrows and miseries where everyone lives in happiness and where there is no casteism. She shared that Ravidass is her Guru and is also venerated by everyone. Mahi also started her career with devotional songs dedicated to Guru Ravidass⁴.

Ram (2009:8-12) explains that the poetry of Guru Ravidass conveys the social and spiritual needs of the oppressed. His poetry also emphasised the need for the downtrodden’s emancipation. Traditionally, Chamars are known for their occupation of tanning leather, and their touch and sight were regarded as impure and polluted by upper castes. Guru Ravidass protested against this inhumane treatment of the downtrodden and the cruel system of untouchability. Guru Ravidass’ protest was in the form of Bhakti (devotion), and his protest was both novel and courageous. The author explains that the Guru Ravidass’ protest was novel because he focused on empathy for all and complete faith in God, reflecting his egalitarian philosophy. It was courageous because he challenged the domination of Brahmins and showed his resistance by donning the prohibited dress code of Brahmins. He donned himself in *Dhoti*⁵, *Janeue* (sacred thread) and *Tilak* (holy red mark on forehead), which was fatal for untouchables of that time. He emulated brahmins to express his protest, but he did not leave his occupation of making and repairing shoes and did not hide his caste. “He probably tried to show that while adopting the prohibited dress and symbols of the upper castes, the lower castes could still keep their identity intact” (Ram, 2009). Thus, Guru Ravidass gave an alternate path for the upliftment of Dalits, and his imagery became a symbol of social resistance. In Punjab’s popular calendar culture, his iconography is printed in similar attire as mentioned above.

³Interview with Barkha Dutt for ‘We the Women’ Program on YouTube Channel of Mojo Story. (<https://www.youtube.com/watch?v=mOYiz6mdXwE>.)

⁴Ginni Mahi Exclusive interview: I Stand For Universal Empowerment on the YouTube Channel of Indian Express Online. (<https://www.youtube.com/watch?v=OfullleyLjY>)

⁵ Dhoti: In India, a dhoti is cloth worn around the loins (<https://www.collinsdictionary.com/dictionary/hindi-english>).

Ram argues that in Punjab, Dalit consciousness arose in the wake of Guru Ravidass' bani. He states that in order to alleviate Dalits from their miseries, Guru Ravidass propagated the idea of self-help and also gave respect to Kirat (manual work). He adopted a non-violence approach in his protest against social oppression, and there is also no place for violence in his teachings. His life and bani inspire the Dalits to fight for their human rights and against historical injustices in a non-violent approach. Guru Ravidass portrayed Bhakti as a way of social protest. He gave it a new definition, which paved the path for more secular and revolutionary Dalit movements in India's late 19th and early 20th century.

In the 1920s, the Ad-Dharm Movement led by Mangoo Ram was another significant movement that set the foundations of Dalit consciousness in Punjab. This movement stated that the true natives of the region are Dalits (Ad-Dharmis) (Ram, 2009).

Mark Juergensmeyer (2009:119-121) explains that women participated as often as men during the rallies of Ad Dharm. He describes that in an Ad Dharm rally in a village, the crowd wore red turbans and armbands. There were songs sung at the rallies celebrating the Ad Dharm's values and verses recited from the hymns of Guru Ravidass and other Bhakti saints and sung many new Ad Dharmi songs, which had energetic lyrics and calls for unity, valour, and struggle. Education was also an essential part of the Ad Dharm movement's vision and reflected in the songs sung in Ad Dharm worship services. Its modern moral virtues also included giving women a respectable position. For example, the birth of boys or girls should give immense happiness, there was a prohibition on taking bride money, it advocated for the primary education of both girls and boys, and overall, women's dignity was widely respected. Another part of Ad Dharm virtues appealed to the Dalits not to use any drugs, and it was done through songs sung during the collection of offerings in rallies. However, the essential virtue of the Ad Dharm movement was casteless equality (Juergensmeyer, 2009).

The author Ronki Ram (2009) argues that this movement also helped empower the Dalits and create a separate identity for them in Punjab. The Ad-Dharm movement used the picture of Ravidass as their emblem, his poetry or hymns as sacred texts and folklore about his life as examples of lower caste pride and power. Thus, it touched the core of Punjab's lower-caste cultural tradition (Juergensmeyer, 2009, p. 83). The Ad Dharm reclaimed and also revived Guru Ravidass. The movement withered after the mid-1930s, but reverence for Guru Ravidass did not end (Juergensmeyer, 2009).

In his article 'Ravidass, Dera Sachkhand Ballan and the Question Of Dalit Identity in Punjab' Ronki Ram argues that after partition in India, "the Ad Dharm movement

resonated among the enormous followers of the *Ravidass deras*⁶ epitomised by the Sants of Dera Sachkhand Ballan.”

The author elaborates that the affirmative action policy of reservations has helped in the upliftment of Dalits. In addition, the Ad Dharm movement and Ravidass Deras have helped create a distinct Dalit identity and empowered the Dalits. Ravidass Deras (Shrines and pilgrimages centres) and coming up in the early 20th century in Punjab. Among these Ravidass Deras, the most prominent one is Dera Sachkhand Ballan, founded by Sant Pipal Das and located in the village Ballan near Jalandhar, Punjab. It is an important religious centre for Dalits and a marker of Dalit assertion. The saints of Dera Sachkhand Ballan have adopted separate rituals of *Ardas* (formal prayer) and *Aarti*⁷ (but not similar to Hindu rituals) and salutations. Thus, these have become distinct identity markers of Dalits in Punjab and Dalits diaspora around the world.

Ram (2009) outlines that the most vital mission of Dera Ballan is to spread the bani of Guru Ravidass and his teachings and propagation of the Ravidassia faith. Saints of Dera Ballan are taking forward the mission of Guru Ravidass. They have effectively put together Guru Ravidass’s egalitarian philosophy and Dr B.R. Ambedkar’s rational thinking, which has resulted in the socio-cultural movement for cultural change and spiritual revival of the Dalits in the state. The Ravidassia Diaspora and Ravidassia Dalits of Punjab have established several Ravidassia shrines known as Deras, gurughars, temples, and gurdwaras in Punjab and overseas. The author states that the Saints of Dera Sachkhand Ballan can be accredited for giving new energy to and relocating Dalit consciousness in the present times of Punjab.

However, the rising Dalit consciousness and Dalit assertion among the followers of Guru Ravidass and Dera Sachkhand Ballan in Punjab have also led to some unfortunate incidents. For example, the 2009 Vienna attack⁸ on the Sants of Dera Ballan in a Ravidass temple was taken as an attack on the separate Dalit identity of the followers. The repercussions of this attack led to violent protests across Punjab, which

⁶Ravidass Deras: are shrines and pilgrimage centres. In Ravidass Deras, Ravidass is worshipped as Guru and Gaddi Nashins (heads) of the Ravidass deras are also considered as Gurus. Ronki Ram (2009)

⁷ Aarti: a Hindu ceremony in which lights with wicks soaked in ghee are lit and offered up to one or more deities. (<https://www.collinsdictionary.com/dictionary/english/aarti>). “The Ballan Sants perform in front of the sanctum sanctorum of their Dera differentiate them from that of Hindu temples. The Ballan Sants do not wave a platter of burning wicks. They blow a conch-shell and rattle gong, which is followed by recitation of a hymn from the bani of Ravidass”. Ronki Ram (2009)

⁸Six Jat Sikhs (upper castes) armed with daggers and weapons attacked the Shri Guru Ravidass Gurdwara in Vienna (Austria) on May 24, 2009, and opened fire, aiming at two visiting Sants (Sant Ramanand Ji and Sant Niranjana Dass Maharaj Ji) from Punjab, India, who were giving a sermon at the time. Sant Ramanand, the spiritual leader of Dera Sachkhand Ballan, a religious centre for Dalits in Punjab devoted to Guru Ravidass Ji, died of gunshot wounds, and Sant Niranjana Dass, the spiritual head of Dera Sachkhand Ballan, was seriously injured. <https://velivada.com/2015/05/24/24th-may-in-dalit-history-death-anniversary-of-sant-ramanand-ji-and-attack-on-shri-guru-ravidass-temple-in-vienna-austria/>

brought light on the firm existing foundations of the institution of caste in Punjab. Moreover, this backlash also had put out the long-simmering tensions between Jatts-Sikhs and Dalits in Punjab (Ram 2009:1-2). Singh (2017) explains that since this incident, the demand for a separate religion gained traction. Then, in January 2010, under the guidance of Sants of Dera Ballan, Dera introduced a new religion named Ravidassia Dharam, complete with a new code of conduct and religious insignia.

3.6 Influence of Ambedkar and Protest Songs

Following this attack and backlash in Punjab, the chamars massively transformed themselves and confronted Jatts-Sikhs in music and virtual space. As Jatt-Sikhs cultural manifestations happen and Chamars challenging them in these spaces (Paramjit S Judge 2015:56).

Santosh K Singh, in his article, “The Caste Question and Songs of Protest in Punjab” (2017), discusses the coverage given by the media to Punjabi Dalit singers media has garnered a lot of curiosity and attention. Punjab is famous for its upbeat music and vibrant socio-cultural life, but the popularity and rise of Punjabi Dalit singers point out the problem of caste in the state. Until now, “Jatt Pop,” a style of music that showcased and valorised Jatt-Sikh culture and heroes, was played at all celebrations in Punjab. It was apparent because of the hegemony of Jatt-Sikhs (upper-caste in Punjab) on religious and non-religious matters, especially land ownership. In Punjab, almost more than 80% of the land is owned by Jatts-Sikhs.

On the other hand, Dalits are marginalised in land ownership despite having numerical strength. Santosh K Singh, in the words of Judge (2010), shares that Punjab’s caste history has seen the recurrence and continuous reinforcing of caste in the last five centuries. Therefore, the emergence and popularity of Dalit singers such as Ginni Mahi, a 22-year-old famous singer from the Ravidassia community in Punjab, is part of a bigger pattern and restructuring of Punjab’s socio-political landscape.

Ginni Mahi is a relatively new entrant to ‘mission singing’ as it is known locally. The trend of mission singing gained popularity after 2009 in the Doaba region of Punjab. Eventually, it expanded to other state areas, which is very much connected to Punjab’s tumultuous caste history. Ginni Mahi is from the Ravidassia community and lives in the city of Jalandhar. The Ravidassia community of the Doaba region has always remained active in politics. The reason behind this is their economic prosperity achieved at both local and global levels. Post-2009, the Dera Sachkhand Ballan has remained at the forefront in expressing the Ravidassia identity (Santosh K Singh, 2017:33-34)

Singh further describes that the advent of Dalit singers or ‘Mission singers’ in Punjab reflects the rising divide between the Jatt-Sikhs and Ravidassia community. Some of the titles of these mission singers’

music albums in audio/video are *Putt Chamaran da* (son of Chamars), *Jago Ravidassia* (awake Ravidassia), *Sadda Haq* (our right) and many more.

Several popular songs of Ginni Mahi's such as *Haq* (Rights) (2015), *Danger Chamar* (2015) and *Fan Baba Sahib Di* (Fan of Babasaheb Ambedkar - 2016), went viral on the internet and are popular songs. *Danger Chamar* is a song based on her lived experience with her classmate, which resulted in this song⁹. The themes of these songs are based on the teachings and efforts of Ambedkar and Guru Ravidass. Singh (2017:36) describes that most of these songs are aimed at Dalits and asked them to be fearless. One of the starting lines of Mahi's song is "*Dar ke chup na rehna, Baba Sahib sikha gaye yaan*" (Do not be fearful and stay silent, Babsahib has taught us). Mahi¹⁰ happily shares that the song 'Fan Babasahib Di' (Fan of Ambedkar) gave her recognition worldwide. Also, on the occasion of Ravidass Jayanti, thousands of Guru Ravidass's followers at Jalandhar railway station dance energetically on Mahi's song and raise slogans of "*Jai Bhim*" (Victory to Ambedkar) and "*Jo Bole So Nirbhay, Guru Ravidass Maharaj Ki Jai*" (Fearless is the one who utters: Victory to Shri Guru Ravidass).

One thing that must be observed is heretofore Dalits have danced upon the "Jatt-Pop" songs at their celebrations and played in their vehicles, which was all about celebrating Jatt culture and history with inadequate attention given to heroes of any other community. So now there are songs by Dalit singers in Punjab singing and celebrating the heroes of their community. One such example is a song titled 'Ziddi Chamar' (Stubborn Chamar) by Pamma Sunar about Jai Singh Khalkhat, a Chamar hanged by Mughals when he refused to renounce Sikhism. The author also shared an interesting comment by one Dera follower that "We have been dancing to their music for a long time, and now it is time to make Jatt-Sikhsface the music we make and sing" (Singh, 2017).

Singh (2017) states that in Punjab, these songs and videos are quite popular among the youth from the Dalit community. Many of the songs and videos are provocative, and usually, the visuals and lyrics challenge the hegemony of Jatt-Sikhs. However, Ginni Mahi's songs do not provoke or advocate violence.

The author further argues that some singers have entirely changed into mission singers and sing for the community and its gurus, such as Roop Lal Dhir and S S Azzad. Earlier, these were folk singers. Many other singers such as Kaler Kanth, Miss Pooja, Harbhajan Tajpuri, Rajni Thakarwal, and many more are famous and release their songs by dozens. It cannot be just a coincidence that after 2009, mission singers

⁹Interview with Barkha Dutt for 'We the Women' Program on YouTube Channel of Mojo Story.
<https://www.youtube.com/watch?v=mOYiz6mdXwE>.

¹⁰Interview with Barkha Dutt for 'We the Women' Program on YouTube Channel of Mojo Story.
<https://www.youtube.com/watch?v=mOYiz6mdXwE>.

emerged. It is the result of the Dera Sachkhand Ballan movement for change and independence in the religious sphere. The Ravidassia groups and organisations in foreign countries produce many of these music videos and audios. Some of Ginni Mahi's music videos and audio also have financial backing from the producers abroad¹¹. These music videos are in more demand by the Ravidass diaspora, who keenly upload these videos on YouTube and other social media applications to counter the Jatt Pop music.

Many attacks against mission singers have occurred, particularly against women singers who have been attacked physically and are the easy target of the radical elements. Rajni Thakarwal is one such mission singer whom the boys from the Jatt community physically attacked in Phagwara as they wanted her to stop singing Chamar songs. However, the male singers receive threats via calls. Several militant groups have formed to prevent such attacks, such as Begumpura Tiger force Punjab, Ambedkar Sena Punjab and Sri Guru Ravidas force Punjab to protect the mission singers while they perform on the stage. Through their songs, mission singers are just articulating their unhappiness over the treatment Dalits have got. However, some alternative voices from the Dalit community, such as Desarj Kali, a writer from the Dalit community, shares that, "Ginni Mahi is the latest trend in this trend of protest music, she has a fantastic voice and is popular at such young age. However, he questions that how many of these songs are about Dalit assertion. He feels songs like these that reflect narrow, ethnic identities or speak of caste hierarchies only divide his society and fragment Punjab's Dalits."¹²

There are recurring themes in the songs of mission singers, such as the Vienna incident, martyrdom of Sant Ramanand, Amritbani of Guru Ravidass Ji, Seer Govardhanpur in Varanasi, Babasaheb Ambedkar, Begampura, and Ravidassia teachings. It explains the reasons for the rising popularity and demand of mission singers. Some of these singers also perform overseas and are invited by the community members who are residing abroad. (Singh 2017:34).

Ginni Mahi has also performed in Canada, Greece, Italy, Germany, and many more countries and has been part of many programs in India also¹³. Singh (2017) outlines that the Dalit singers got the global platform to perform and international opportunities for the first time, which changed the whole music scene in Punjab.

Singh (2017:36) mentions that Dr B.R. Ambedkar is also an integral part of Dera Sachkhand Ballan and Dalits. Guru Ravidass and Ambedkar have always been seen as one in the known history of oppression.

¹¹Producers of her song Raaj Babasahib Da: Ashok Momi (UK)

<https://www.youtube.com/watch?v=BZqAFfzub5A&list=PLAGAR2PXq5woVXzqXSulfiMghibdUIrW1&index=9>

¹²<https://www.ndtv.com/video/shows/india-matters/chamar-pop-dalit-politics-of-doab-435023>

¹³ <https://www.youtube.com/watch?v=ok5MXktGGAk>

Ginni Mahi also associates Guru Ravidass' philosophy with Ambedkar's ideology based on the same principles of equality and humanity. With his intellect and education, Ambedkar talked on the lines of the similar principle of Guru Ravidass¹⁴. However, Ambedkar is much more visible now due to increased political awareness among Punjab's Dalit youth (Singh, 2017).

In contemporary Dalit identity politics, the most central figure is Dr B. R. Ambedkar. Besides studying and writing on the issues of caste and untouchability, Ambedkar also influenced many cultural movements among the Dalits (S. Jodhka, 2002:1256). Elaborating on Eleanor Zelliot's thoughts from her article "The Meanings of Ambedkar", Surinder S Jodhka explains that Ambedkar is possibly the one pre-independence political leader whose popularity and influence has constantly risen in contemporary India. For Dalits, Babasaheb Ambedkar is a source of pride and self-respect.

In an interview with Barkha Dutt, Ginni Mahi shared that Babasaheb Ambedkar never said he would help any specific caste. However, most people think that he worked only for the emancipation of Dalits, but this not true. She firmly mentions that Ambedkar worked for every oppressed group. Her family follows Ambedkar's ideology and believes that Babasaheb got Dalits the right to live with dignity¹⁵.

According to Singh, the frequent use of the word Chamar and Ravidassia in the music of Dalit singers in Punjab reflects the communities' desire to embrace its past and reconstruct the disconnected and broken pieces of the community's history and heroes, and it also includes social labels, which are often used as a pejorative. However, this indicates the confidence of Dalits in themselves and their strong will to display it openly. Mahi shares that the word 'Chamar' is used as abuse, but she is proud of her caste identity¹⁶. She deconstructs the meaning of the word 'Chamar' and elaborates, "What is a Chamar. Ch stands for cham (chamda, skin), ma is maas (flesh), and r is rakht (blood). We are all made of skin, flesh, blood"(Agnihotri Chaba & Kapoor, 2016). Thus, Ginni Mahi and other Dalit singers represent a new movement and a defining moment for Dalits in Punjab (Singh, 2017). This movement in the space of the music field has been possible because of the drastic change in communication systems. The emergence of democratic mediums such as YouTube, Facebook, and other social media applications has provided the downtrodden with a platform to voice their stories.

Nevertheless, in the existing scholarship, Ginni Mahi's work is mainly analysed from a social or political perspective. An analysis of her work from a feminist perspective is missing. Also, Mahi's work is not

¹⁴ Interview with Barkha Dutt for 'We the Women' Program on YouTube Channel of Mojo Story.
<https://www.youtube.com/watch?v=mOYiz6mdXwE>.

¹⁵<https://www.youtube.com/watch?v=Wp-I9PKd2Xs>

¹⁶ Interview with Barkha Dutt for 'We the Women' Program on YouTube Channel of Mojo Story.
<https://www.youtube.com/watch?v=mOYiz6mdXwE>.

documented and analysed in detail. This study strives to fill this gap and to understand Mahi's work from a feminist perspective.

CHAPTER 4

BIOGRAPHICAL SKETCH OF GINNI MAHI

Ginni Mahi is a name not only popular in India but across the world. She is an Indian Punjabi folk and pop singer who lives in the Abadpura locality of a small town Jalandhar, Punjab. She was born on 26th November 1999 and is a very young singer. Mahi belongs to the Ravidassia faith and is from the Dalit community. She is officially known as Gurkanwal Bharti but uses Ginni Mahi as her stage name. Her father is Rakesh Chandra Mahi, and her mother's name is Parmjit Kaur Mahi. Mahi's father was employed in air ticketing work but left his job to manage her daughter's career in the music field, and her mother is part of her team, which carefully selects songs for Mahi to sing. Mahi's father changed the last name of his three children from 'Mahi' to 'Bharti'(Indian) because he believes in Ambedkar's thought of "we are Indians first and lastly" and followed Ambedkar's principle.

Ginni Mahi's passion for music developed at a very young age of seven. Her father noticed her talent and made her join a music school in Jalandhar named Kala Jagat Narayan School when she was just eight years old. She performed live at the age of thirteen for the first time and sang religious songs for this event in Punjab. She started her career by releasing two albums dedicated to Guru Ravidass, the saint-poet of the 15th-16th century Bhakti movement in northern India. Her first two albums were '*Guraan di Diwani*' and '*Gurupurab hai Kanshi Wale Da*' produced by Amarjeet Singh of Amar Audio music label. Mahi has sung more than sixty songs with different music labels. A few of the music labels which she has worked with are Tseries, Speed Records, Amar Audio, Jass Records, Bloody Beat, Loyal Music, Aujla records and many more. She went viral on the internet with her two songs, '*Fan Babasahib Di*' and '*Danger Chamar*'. She acknowledges that her popularity worldwide is because of the song 'Fan Babasahib di', and it is her favourite song. Mahi shares that her idol is Dr B.R. Ambedkar. Her songs are about Guru Ravidass and Dr B.R. Ambedkar, a great Indian leader and the father of the Indian constitution. Mahi believes in equality and humanity.

Mahi's presence on the different social media platforms is quite significant. She has more than 9 lakh followers on Facebook, 2.5 lakh followers on Instagram, and her followers are 17.1 thousand on Twitter. She has performed at many events in India, such as Udaipur World Music Festival, 'We the Women', an event of women speakers in Mumbai and also performed at Deutsche Welle Global Forum 2018 in Germany. She has sung songs in both Hindi and Punjabi languages. Ginni Mahi wants to pursue PhD in music and affix Dr to her name in the future. She likes painting and dreams to become a playback singer in the Bollywood industry.

CHAPTER 5

CONTENT ANALYSIS

5.1 Introduction:

After carefully analysing Ginni Mahi's 46 audio and audio-videos songs on YouTube based on the study's research questions, a set of key themes and ideas are reflected in the lyrics of the songs. The songs' lyrics and visuals have been subject to content analysis. The researcher has tried to understand the philosophical influences on Mahi's songs and has tried to understand the roots of the feminist content in her songs.

5.2 Philosophical Content

Ginni has sung several devotional songs. Her songs disseminate the teachings of Guru Ravidass and the philosophy of Dr B.R. Ambedkar. Some musical pieces have content showing veneration for Guru Ravidass and his *Bani* (spiritual philosophy composed in the form of poetry), presenting his egalitarian social philosophy and compassion for all. Some devotional hymns also ask to get immersed in the devotion of Guru Ravidass and celebrates his birth anniversary as a significant religious event. Mahi's songs also share the importance of the holy book '*Amritbani Satguru Ravidass Maharaj Ji*' (Immortal Bani of Guru Ravidass Maharaj) of the Ravidassia faith holds. It Commemorates and remembers the sacrifices of many prominent social reformers and heroes from the Dalit and other communities.

A few devotional songs are about celebrating the birth anniversary of Guru Ravidass, which is a prominent religious event for people belonging to the Ravidassia faith. Some of Ginni's musical numbers are dedicated to this holy event. The devotional song '*Boliyan*' (couplets) celebrates the birth anniversary of Guru Ravidass. It begins with the expression '*Jo Bole So Nirbhay, Sri Guru Ravidass Maharaj Ki Jai*' (meaning Fearless is the one who utters: Victory to Shri Guru Ravidass Maharaj). The saying '*Bole So Nirbhay, Sri Guru Ravidass Maharaj Ki Jai*' is an utterance that occurs once '*Ardas*' (a formal prayer) concludes at Ravidass Deras and the use of the expression '*Nirbhay*' (Fearless) has become a core symbol in Dalit consciousness. The word *Nirbhay* (Fearless) is an identity marker used in her song. It not only "indicates the historical oppression of Dalits by upper castes but also reflects their resolute desire to face it" (Ram, 2009). She has used this utterance in her songs to assert her religious identity and disseminate it among her audience. A passage of this song is as follows:

Song: Devotional 'Boliyan'(Couplets)

"Balle Balle ji Dhol te Nagare vajh de

Shava Shava ji Dhol te Nagare vajh de

Satguran da Janamdin aya

Khushi ch Jaikaare lagde.”

Translation

“Hurrah, Hurrah! Drums and Kettle Drums clangs

Hurrah, Hurrah! Drums and Kettle Drums clangs

Satguran (Guru Ravidass) Birthday has arrived

In happiness, people cheer victory to Guru Ravidass.”

Another part of this song recognises and applauds the victory for the efforts of the Saints of Dera Sachkhand Ballan in arranging the special trains to *Shri Guru Ravidas Janam Asthan Mandir* (Temple of Shri Guru Ravidass’s Birthplace) at Seer Goverdhanpur in Varanasi, Uttar Pradesh. The train is for the devotees of Guru Ravidass to particularly celebrate and attend the birth anniversary of Guru Ravidass. The train starts its journey from Jalandhar in Punjab to Varanasi, Uttar Pradesh. The temple of Guru Ravidass at Seer Goverdhanpur is a pilgrimage for his followers. “The temple attracts millions of devotees from India and abroad every year on Guru Ravidass’ birthday” (Ram, 2009). The excerpt for this part in the song is as follow:

Song: Devotional ‘Bolivan’(Couplets)

“Balle Balle ji Jai JaiKaar Santa di

Shava Shava ji Jai JaiKaar Santa di

Jina Kanshi nu Rail chalayi

Jina Kanshu nu Gadi chalayi

Jai Jaikaar Santa di.”

Translation

“Hurrah, Hurrah victory to Saints (of Dera Sachkhand Ballan)

Hurrah, Hurrah victory to Saints (of Dera Sachkhand Ballan)

Who started train for Kanshi or Kashi (Old name of Varanasi)

Who started train for Kanshi or Kashi (Old name of Varanasi)

Victory to saints.”

She credits her success and singing skills to Guru Ravidass and especially mentions this in her songs. A few lines from her musical number ‘Ardaas’ or ‘Ardas’ (a formal prayer) for this context is as follows:

Song: ‘Ardaas’ (A formal Prayer)

“Ginni nu ve gauna

Tussa laya mere malaka.”

Translation

“You made Ginni sing, oh my lord.”

Another song, ‘Guran Di Deewani’ (Fan of Guru), reveals her adoration for Guru Ravidass for all the success and fame he has showered upon Ginni Mahi. She expresses her gratitude to Guru Ravidass for making her reach greater heights of success.

Song: ‘Guran Di Deewani’ (Fan of Guru)

“Gauna ni si aunda meinu

Aj ap gavaya Satgur ne

Farsha to Arsha tak chuke

Meinu ap pachaya satgur ne.”

Translation

“I (Ginni) did not have singing skills

But Satgur (Guru Ravidass) made me sing

Guru Ravidass gave me success

Placed me in heaven from earth.”

Ginni Mahi's devotional song 'Amritbani' showcases the significance of the Holy Book 'Amritbani Satguru Ravidass Maharaj Ji' (Immortal Bani of Guru Ravidass Maharaj) for followers of the Ravidassia faith. This track is about the holy book that guides them with the path of truth. The sacred scripture described as a priceless memento of Guru Ravidass for the community, and "it contains all the *Shabads* (verses) of Guru Ravidass" (Singh, 2017). There is the use of religious insignia 'Har' in the lyrics of the song 'Amritbani', which means 'Supreme being'. "Har also represents the very being of Guru Ravidass and his teachings. This symbol is also known as 'Koumi Nishan' (community symbol) of the Ravidassia community" (Ram, 2009). "Symbol 'Har' has become a marker of a separate Dalit identity, especially among Dalits of Punjab" (Ram, 2009). A sense of pride and fearlessness felt with the religious symbol 'Har', and reading the Holy Scripture gives strength to the followers, reflecting in the song's wording. This sacred number also shares with the audience that followers of Guru Ravidass worship and honour the scriptures. The various excerpts selected to showcase the above observations are as follows:

Song: Amritbani(Immortal Speech)

"Seedha Haq sach wala

Rasta vakhaundi e."

Translation

"Amritbani shows the truthful path."

"Satguran di hai ek eho Anmol Nishani."

Translation

"It is a precious memento of Guru Ravidass."

"Sonu Mahi Har Har kariye

Kise Kolo na Dariye

Padhiye es nu, Pujiye es nu

Edi Jai Jai kariye."

Translation

“Sonu Mahi(Lyricist) says Har (Supreme being) Har

And not be afraid of anyone

We read it, and We worship it

We hail it.”

There are some musical numbers under this devotional theme in which Religious and Political figures are blended in lyrics and presented in music videos. The songs ‘Yodha’ (The warrior), ‘Tunke’ (literal meaning is Pull), ‘Dhol Wajh Da Sangtan De Vehre’ (Drums beats at a congregation) are part of such concept. The songs laud Guru Ravidass and Dr B.R. Ambedkar’s efforts to uplift the Dalit community. With their actions, the downtrodden have become successful, and oppressors are resentful about their achievements. Another aspect of the song is about the prosperity of the community achieved in terms of sound financial stability, acquiring high profile jobs, living in luxurious homes, earning in foreign countries, and travelling by air. The other important aspect of one of these songs is recognising her community’s political power in electing a government because of her community’s large number of voters. Ginni Mahi also expresses her admiration for Dr B.R. Ambedkar philosophy and following the same. The sacred song ‘Dhol Wajh Da Sangtan De Vehre’ starts with the praise of Guru Ravidass. In tune, ‘Dhol Wajh Da Sangtan De Vehre’, she mentions following Dr B.R. Ambedkar’s advice to work hard, stay united, and follow the path of ‘Educate, Organise and Agitate’. She has inspired by the famous slogan “Educate, Agitate and Organise by Babasaheb Ambedkar’s. It also talks about not tolerating any injustices. Another element reflecting in these songs is the community’s humility, which they have established despite their success. The community’s humility exhibits the legacy of Guru Ravidass as “his egalitarian social philosophy and struggle is expressed in the concept of compassion for all” (Ram, 2009), and his followers are walking in his footsteps. The emphasis on education is also an essential part of these songs. She depicted her prosperity and of the community through the musical shows organised for her performance. The excerpts from the songs are mentioned below for all these interpretations.

Song: Tunke (To pull)

“Hoyia tak ke tarkiyaan e saadiyaan

Hoiya vekh ke tarkiyaan e saadiyan

Ke zalama nu zehar chahd gayi

Aise Rehbara ne

Aise Kanshi wale
Aise Babasaheb tunke lagaye
Ke gudi asmaani chadh gayi.”

Translation

*“By watching us rise
Oppressors are resentful
Our leaders
Our Guru Ravidass
Our Babasaheb helped us
That’s why we are becoming successful.”*

“O raat din kehlde haan nal asi nota de
Ban diyan Sarkaara
Meh kehaya saadhiyan he vota te
Uche Uche audhaya te beth vekh sanu
Aj variyaan di dekho hiq sadh gayi.”

Translation

*“All Day and Night, we make money
Country’s government made on our votes
By watching us hold high profile jobs
Today our enemies are jealous.”*

“Shaurta te Chahtar sirs te bhavde jhulde

Par Kashmir na aukat kade bhulde.”

Translation

“Even if we are renowned

However, Kashmir (Lyricist) never becomes arrogant.”

Song: Dhol Wajda Santan De Vehre (Drums beats at a congregation)

“Manneya Babasaheb da kehna

Mehant karni, ral ke rehna

Babasaheb ji da iko naara c

PadhoJudho te sangharsh Karo

Sun k zara

Mehant karni ral ke rehna

Na koi zabar zulam nu sehana.”

Translation

“We followed Babasaheb’s advice

To work hard and stay together

Babasaheb had one slogan

Educate, Organise and Agitate

Listen to it

To work hard and stay together

Not to tolerate any oppression.”

“Dath ke kitiya Khub pahdiya
Kitiyan foreign vich kamaiyaan
Kothiya Rang Birangiya Paaiyaan
Eve ta ni lagde jahaja vch gede.”

Translation

*“Studied hard
Made money abroad
Made colourful bungalows
With all this hard work, we travel by air.”*

“Bhala ta kul duniya da chaunde
Paunde Bhangre khushi maunde
Ginni Mahi da akhada lavaunde.”

Translation

*“We wish well being of all
We dance and cherish
Organise Ginni Mahi’s Musical show.”*

The song ‘Yodha’ (Warrior) commemorates prominent heroes from the Dalit community and other communities, such as Mahatma Jyotirao Phule, Udham Singh, Dr B.R. Ambedkar, Sree Narayan Guru, Chhatrapati Shahu Ji Maharaj and Guru Ravidass. In this song, Ginni Mahi visibly looks assertive while delivering the lyrics. This devotional number is quite different as it blends important heroes of her community from the political to the religious sphere in this one song. Through visual representations in the song, it showcases the pictures of Mahatma Jyotirao Phule, Udham Singh, Dr B.R. Ambedkar, Sree

Narayan Guru and Chhatrapati Shahu Ji Maharaj and regards them as unforgettable immortals who fought for the oppressed and worked for their upliftment. Some of these heroes sacrificed their lives. In the name of these immortals, fests are organised. The song starts with recollecting the efforts taken by Guru Ravidass for the upliftment of the people from his community. This song eulogises Guru Ravidass and describes him as a revolutionary warrior. In this musical number, Guru Ravidass is hailed as a warrior who fought against oppression and liberated the Dalit community from the inhumane system of untouchability similar to slavery. “Guru Ravidass was born into the Chamar caste, also known as Kutbandhla, one of Uttar Pradesh’s Scheduled Castes. Chamars are recognised for their leather and tanning skills. They were marginalised, and the upper castes found their touch and sight to be polluting. Ravidass rose against this cruel untouchability regime” (Ram,2009). This song states that Guru Ravidass risked his life and raised his voice for justice and truth in society. She also reminds her audience to read the history of Guru Ravidass. Followers of the Ravidassia faith “consider Guru Ravidass and his bani as an epitome in their fight for social equality, justice, and dignity”(Ram, 2009). The song also states that the community inherited Guru Ravidass’s traits and ideology, uplifting their courage and laying the foundation for a new era. Below is the English translation of a few passages from the song.

Song: Yodha (Warrior)

“Yodha Uthaya Krantikaari

Yodha Uthaya

Uthaya Krantikaari

Kalsa da lal laadla, Kita Kale ne

Kale ne Zulam da Taakra

Lohe di deewar ban ke tode sangal

Sangla ghulami wale bhaare

Tali ute jindh rakh ke, haq sach da

sach da leya se ohna naara

Haq sach da

sach da leya se ohna naara,duniya de vich khad ke

khad ke
dekho ithas guruan de lokon padh ke.”

Translation

*“Revolutionary fighter arise
All alone loving Son of Kalsa¹⁷
Alone fought against oppression
Guru stood like a wall and broke the shackles
Broke shackles of slavery
Risked his life, he raised his voice for righteousness and truth
He raised his voice for righteousness and truth in society
Go read the history of our Guru.”*

“Gudhti Qaum nu chadi
Honsle bulandh ho gaye.”

Translation

*“Community Inherited the same traits
Which uplifted our courage.”*

“Oh neeh rakhi nave yug di guruan aake.”

Translation

“Guru laid the foundation of a new era.”

¹⁷Kalsa or Smt Kalsi Devi ji is mother of Guru Ravidass.

“Naam ohna da amar sada rehnda

Ohnda amar sada rehnda

Jo zulma khilaaf ladh de

jede soorme

Soorme Qaum layi marde

Maut nu maukhaul karde

Mele lagde, lagde yaadgara ute

Ghar ghar gala hunidya.”

Translation

“Only those names remain immortal

Only those names remain immortal

Who fight for oppression

Who die for their community

Who are not afraid of dying

Fest arranged only in the name of unforgettable immortals

Everyone talks about them.”

The *Shri Guru Ravidas Janam Asthan Mandir* (Temple of Shri Guru Ravidass Birthplace) at Seer Goverdhanpur holds a special mention and significance in her devotional songs. “The temple has attained a possibly similar value for Dalits as the ‘Mecca’ for Muslims and the ‘Golden Temple’ for Sikhs” (Ram, 2009). In the song ‘*Ardaas*’ (a formal prayer), some lines show such importance for the Guru Ravidass birthplace. It reminds the listener about their Guru’s ancestry and her own religious identity by mentioning herself as a devotee of Guru Ravidass. The few excerpts from the song are as follows:

Song: Ardaas (A formal prayer)

“Mein aus guru di deewani a

Jeda vich Kanshi de rehna e.”

Translation

“I am a devotee of Guru

Who lives in Kanshi(Old name of Varanasi).”

Ginni Mahi also reminds the listeners of the struggles and efforts taken by Guru Ravidass for the emancipation of the Dalit community, which started from his place of birth. The song “*Kanshi Kitni Door*” (how far is Kanshi?) is about the importance of the birthplace of Guru Ravidass among his followers and their desire to visit the temple of Shri Guru Ravidass birthplace. In this song, Ginni Mahi expresses that the temple is the community’s pride. Millions of people pay obeisance at the temple from India and abroad. “This temple serves a significant role in reminding Dalits of Guru Ravidass’s silent ‘social movement’ in Varanasi, the Hindu religious capital. The said shrine has arisen as a centre of distinct Dalit Identities” (Ram, 2009).

Song: Kanshi Kitni Door (How far is Kanshi)

“behke Qaum da Guran ne kita paar utara

Jithe Beth ke Guran ne kita paar utara.”

Translation

“Where Guru Ravidass uplifted the community

Where Guru Ravidass sat and uplifted the community.”

“Kanshi Janam asthan

Puri Qaum di hai shaan

Jithe Desh te Videsh

Sara Pujh da Jahaan.”

Translation

“Holy Birthplace in Kanshi

Pride of community

Where people from our country and abroad visit.”

The song ‘*Rehmatan*’ (Blessings) states the happiness one has received after the blessings of Guru Ravidass. It also mentions the recitation of Bani and following the teachings of Guru Ravidass. It is about respecting everyone irrespective of age or social status and not immersing in any illusions. “Ravidass’ poetry is well-known for its humility and devotion” (Ram, 2009). This devotional number shares that Guru Ravidass followers recite his hymns and name with devotion in the morning and night. “The Followers of Guru Ravidass worship his portrait, sing his hymns every morning and night, mark his birthdays as a religious occasion, and believe in his spiritual strength”(Ram, 2009).

Song: Rehmatan(Blessings)

“Boliye na manda

Sada Bani teri padhiye

Vade choteya da satkaar sada kariye.”

Translation

“We do not utter bad

Always read your Bani¹⁸

Always respect elders and younger ones.”

“subha Shyam jaap tera kade nahiyo bhulida

Kehnda Balihar moh maya te ni dhulida.”

Translation

“Morning and Night take your name without forgetting

Balihar (Lyricist) says we do not immerse ourselves in illusions.”

¹⁸Bani or Baani is a spiritual philosophy of Guru Ravidass composed in the form of poetry.

The song ‘*Gurupurab hai Kanshi Wale Da*’(birth anniversary of Guru Ravidass) is about celebrating Guru Ravidass birthday and shares his teachings about not believing in any superstitions and myths. “He abhorred both religious rites and sectarian formalities”(Ram, 2009). The lyrics of this song mentions Guru Ravidass’s utopia called ‘*Begampura*’, a city without any sorrows and where everyone has freedom, equality, and prosperity. In this devotional number, Ginni Mahi shows her gratitude towards Guru Ravidass for the kindness showered on his followers by guiding them on the path of Begampura. The words of the song showcase how Guru Ravidass lead their forgotten and mislead community in the right direction, and the community should not live in fear as he restored the self-respect of the community. She also mentions that to stay united and together and let people know this is a declaration of the community’s unity. Another musical number, devotional, ‘*Boliyan*’, has a few lines with a similar context where she asks the people to remain united as a community. Some of the excerpts of the song ‘*Gurupurab hai Kanshi wale da*’ and devotional ‘*Boliyan*’ for the interpretations discussed above are as follow:

Song: Gurupurab hai Kanshi wale da(Birth anniversary of Guru Ravidass)

“Satgur di Bani kehndi Vehama Bharna da Naash Karo

Yeh janam dubara milna nai

Is gal ute vishwas karo.”

Translation

“*Guru Ravidass Bani says don’t believe in superstitions and myths*

This birth won’t come back

believe in this.”

“Rehabar hai parupkaara da

Jo Begampure da raah dasda.”

Translation

“*It is Guru’s benevolence*

that showed us the path of Begampura¹⁹. ”

“Yeh bhuli bhatki Qaum Guruan ne

Seedhe raste paa diti

Dar ke ni jeena hun Sehjal

Guruan suti andhakh jaga diti

Ek jut ho javo saare

Ek muth ho javo saare

Eke da begal baja das da.”

Translation

“Our Guru lead our forgotten and mislaid community on the right path

Now we do not have to live in fear Sehjal (lyricist)

Our Guru has reinstated our dignity

Let us stay united

Let us stay together

Let this be a declaration of our unity.”

Devotional: Bolivan(Couplets)

“Apa sab ik jut hoke rehna

Sada ral mil ke rehna

Gelli Gurmail akhda.”

Translation

“We must stay united

¹⁹Begampura is a city without any sorrows as described by Guru Ravidass in one his hymns.

We must stay together

Asks Gelli Gurmail (Lyricist).”

The devotional tune ‘Guru Ravidas’ Starts with the salutation ‘Jai Guru Dev, Dhan Guru Dev.’ “Jai Guru dev means (Victory to the divine Guru or Guru Ravidass), to which the reply is Dhan Guru Dev (blessed the divine Guru)”(Ram, 2009). This salutation reveals her distinct religious identity. This holy hymn is about celebrating Guru Ravidass’ birth and showing gratitude to him for eradicating people’s misery. The song says that Guru Ravidass was born in a period when there was a rise in religious quackery and caste and communal discrimination. He heard the voices and cries of destitute people suffering from oppression and fear and rose against all these injustices to get justice for them. It also describes the lives of the oppressed as worse than animals in that era. He was born on earth to uplift the status of downtrodden people from low to high. All people are equal, and to eliminate everyone’s misconceptions and teach the lesson of compassion Guru Ravidass was born.

Song: Guru Ravidas

“Jado Zor si Param Pakhanda da

Sama Jaat Paat diyan vanda da

Sun ke fariyaad gareeba di

Hoye sabnu haq davaun layi

Dharti te aye Ravidass Guru

Dukhiya de dukh mitaun layi

Arsha to aye Ravidass Guru

Dukhiya de dukh mitaun layi.”

Translation

“When there was a rise in quackery

An age of caste-communal discrimination

heard appeal of fortuneless people

Rose to get justice for all
Guru Ravidass took birth on earth
To eradicate the pain of grievors
From heaven Guru Ravidass came
To eradicate the pain of grievors.”

“Deshat di cheekh pukar suni
Kithe zabar zulam di maar suni
Pashua toh bhedi zindgai di
Dharti te hah hah kar suni.”

Translation

“Heard screams of terror
Heard screams of oppression
Life worse than animals
Listened to the cry of sorrow on earth.”

“necho uchah banaun layi
Dharti te aye Ravidass pita.”

Translation

“To uplift our status from low to high
Guru Ravidass took birth on earth.”

“ethe chota vada koi nai.”

Translation

“*Nobody is beneath-above.*”

“Kadh bhram bhuleke sabna de

Jee pyaar da path padhuan layi

Dharti te aye Ravidass Guru.”

Translation

“*To overcome everyone’s misconceptions*

To teach the lesson of compassion

Guru Ravidass took birth on earth.”

The song ‘*Thand Barsain*’ (Shower the blessings) is about praying to Guru Ravidass to shower his blessings on the world. The lyrics reflect the presence of Guru Ravidass followers in India and as well as in foreign countries. Ginni Mahi makes a prayer to Guru Ravidass for showering his kindness even among the followers residing abroad.

Song: Thand Barsain (Shower the blessings)

“Desha atey Videsha vich apni kripa rakhiyo Ji.”

Translation

“*Please keep showering your blessings on our country and abroad.*”

In the holy tune, ‘*Baani*’ is about to recite the Baani or Bani of Guru Ravidass and not wander at different places as it is the only way to get solace. It also mentions the community symbol of Ravidassia faith ‘*Har*’ and asks people to recite ‘*Har*’. “The religious insignia *Har* reveals the very being of Guru Ravidass and his teachings” (Ram, 2009). Through her holy hymn, ‘*Naam Daateya* (Name of Lord)’, Ginni Mahi also gives us an idea that the followers of Guru Ravidass are quite numerous as everyone recites his name.

Song: Baani (Preachings)

“Padho Guru Ravidass ji di baani

Tha tha te jaan waleyon.”

Translation

“*Read Guru Ravidass ji baani*

Those who wander at different places.”

“Har²⁰ Har Bol manna.”

Translation

“*Recite Har Har.*”

Song: Naam Daateya (Name of Lord)

“Kale Kale mukh ute naam daateya ji

Ji tera kale kale.”

Translation

“*Every single one recites your name.*”

One of the religious songs also presents to the audience that Guru Ravidass had disciples from the upper caste. In the hymn ‘*SatGuran Di Mehndi*’(Devotion of Guru), she enlightens the listeners about Mirabai, the disciple of Guru Ravidass. She asks the audience to get immersed in the devotion of Guru Ravidass, similar to the way that Mirabai did. “Although Ravidass was a Chamar, his egalitarian social philosophy has historically attracted many followers from the upper castes. Among the most notable are Jhali, Queen of Chittor; Mirabai, Rajput princess and daughter-in-law of King of Mewar, Sangram Singh; Prince Veer Singh Dev Vaghela of Rewa, Madhya Pradesh; and Prince of Kanshi’(Ram, 2009).

Song: SatGuran Di Mehndi (Devotion of Guru)

“Ajo kathiya hoke ohde naam di mehndi la liye

²⁰Har means Supreme Being and it is the community symbol of the Ravidassia faith. ‘Har’ reflects the very being of Guru Ravidass and his teachings.(Ram, 2009)

Mirabai ji Vangu Satgur nal preeta pa liye.”

Translation

“Let us come together and get lean in his devotion(Guru Ravidass)

Let us become a devotee like Mirabai Ji.”

Her songs also reflect the idea of religious co-existence. ‘Guru Ravidass Guran Di Baani’ (Preachings of Guru Ravidass) devotional hymn mentions that the teachings of Guru Ravidass liberate people from suffering. In the song’s lyrics, the phrase ‘Satnaam Bol manna, Waheguru Bol manna’ appears, which means reciting God’s name. The literal meaning of Satnaam is the true name, and Waheguru means wondrous enlightener. Waheguru and Satnaam are the names used by Sikhs while referring to God. The portraits of Guru Nanak Dev, the first guru of the Sikh faith, and Guru Gobind Singh, the tenth guru, are placed together with Guru Ravidass in the visuals of this song.

She has also sung about the valour of Guru Gobind Singh, the tenth Guru of the Sikh religion. The song ‘Singh²¹ Soorme²²’ refers to courage and fearlessness inherited by the Sikh community from Guru Gobind Singh. The song describes the male members of the Sikh community as warriors who are not afraid of dying. Another devotional hymn, ‘Vichoda’ (separation), talks about Guru Gobind Singh’s separation from his four sons and his sons sacrificing their lives to protect their community without thinking twice. This hymn shows gratitude towards Guru Gobind Singh for all the sacrifices he made to fight the injustices. The visual presentation of both these songs shows the waving of a triangular saffron flag sacred in Sikhism and is called ‘Nishan Sahib’. The Sikh flag has a religious insignia on it, i.e. “‘Khanda’ (Two-edged sword over a quoit with two crossed sabres below the quoit)” (Ram, 2009). One can see Ginni Mahi herself wearing the ‘Dastar’²³ in the music video of the song ‘Singh Soorme’; young Sikh men are demonstrating their *Gatka*²⁴ (a Sikh martial arts form) skills in the background. Finally, there is another holy hymn, ‘Aisi lal’ sung by Ginni Mahi, originally written by Guru Ravidass and is part of Sikh sacred scripture, ‘Guru Granth Sahib’. The imagery and lyrics of these devotional songs reflect the thought of the co-existence of two faiths in her music. She sings devotional songs for other religious faiths as well.

²¹ Singh is a title or surname embraced by certain warrior castes of northern India, particularly by men of the Sikh Khalsa(Stevenson, 2011).

²² Soorme is a Punjabi word which means warrior or braveheart.

²³ Dastar is a turban worn by both men and women to cover their heads in the Sikh community.

²⁴ <https://www.thehindu.com/sci-tech/health/on-the-sikh-communitys-martial-art-form-gatka/article30672849.ece>

Song: Guru Ravidass Guran Di Baani (Preachings of Guru Ravidass)

“Guru Ravidas guran di baani

Dukhiyan de dard mukauni.”

Translation

“Guru Ravidass’s baani

Liberates people from sufferings.”

“Satnaam bol manna , Waheguru bol manna”

Translation

“Chant Satnaam, Chant Waheguru.”

Guru Ravidass photos dominate the visual presentation of her devotional songs. The iconography of Guru Ravidass in her songs is quite vital as it has been a part of his bhakti-based way of rebellion. His iconography in her music videos includes Guru Ravidass donning *Dhoti* (cloth wrapped around the waist) and *Tilak* (holy red mark on forehead). The photos used in her songs is not less than a silent reminder of the social protest which Guru Ravidass lead. It also reminds the audience about “Guru Ravidass’ bold approach of challenging the oppression of Brahmins by imitating them to symbolise his revolution, which was highly offensive and dangerous for a social outcaste at that time. He did not hide his caste, even though he dressed like an upper caste. He carried on with his family’s occupation of making and mending shoes”(Ram, 2009). In contemporary times, the imagery of Guru Ravidass in her videos even remind people of their Guru’s legacy. Ram (2009) explains that the iconography of Guru Ravidass appears to be a useful pedagogic method for conveying the message of self-respect and labour integrity to the oppressed. His iconography is an icon of social protest in contemporary times. Mahi using the same iconography in her music videos is not less than a symbolic protest.

The religious symbol ‘*Har*’ appears in her music video as an animated and physical form. Ram (2009) elaborates that the imagery of Har “is made of a Sun-like circle with an image of forty rays on its circular periphery. The forty rays around the circle of the motif denote forty hymns of Guru Ravidass. Inside the circle, there is a smaller circle with the word ‘Har’ written in the Gurmukhi script and a flame symbol on top of it. The flame is the ‘*Naam*’ (word) that will light up the entire globe. The flame symbol extends into the larger circle. A couplet ‘*Naam tere kee jot lagayi, Bhaio Ujjaaro Bhawan saglaare*’ is written between

the larger and smaller circles. (Your Name is the flame I light; it has illuminated the entire world). This inner circle couplet is from one of Guru Ravidass's forty hymns. The symbol 'Har' reflects Ravidass' very being as well as his teachings"(Ram, 2009).

In her devotional music videos, Guru Ravidass gurudwara is shown, and Shri Guru Ravidas Janam Asthan Mandir (Temple of Shri Guru Ravidass Birthplace) at Seer Goverdhanpur images are part of the visuals. The animated pictures of the holy book of Ravidassia faith '*Amritbani Satguru Ravidass Maharaj Ji*' (Immortal Bani of Guru Ravidass Maharaj) are also visuals of the devotional hymns. Dr B.R. Ambedkar photos and quotes are also part of the visual appearance of the devotional songs. Ginni Mahi has worn traditional Punjabi attire, *salwar kameez* (long shirt and loose trousers) and covering her head with a *dupatta*(a long scarf). Sometimes she even donned a short scarf to cover her head with religious insignia '*Har*' embossed on it.

There are some songs of Mahi that are not devotional but includes Guru Ravidass and Ambedkar's teaching. These songs have foot-tapping Bhangra music. These are popular Punjabi musical numbers but interweaved with Guru Ravidass'teachings and Dr B.R. Ambedkar's philosophy, showing reverence and honouring them for empowering the Dalit community. These musical numbers have some common context, such as the prosperity of Guru Ravidass and Dr B.R. Ambedkar followers in foreign countries like Europe, Canada, America, UK, Dubai and earning in foreign currency such as dollars, pounds and dirhams. Mahi also shares that the followers of Guru Ravidass and Babasaheb opened their business internationally and have trucking businesses in America, Europe and Canada. The followers' affluence is evident in their possession of high-end automobiles like the Ferrari, Audi and many more luxurious cars. Another aspect of being affluent is reflected in the big bungalows built and how the followers have attained job positions as government dignitaries.

Mahi has shared the different attributes of her community with her listeners. It includes earning with hard work and honesty and having contentment in life. Ginni Mahi also talks about achieving enormous success in life. Mahi sings about not accepting dominance from anyone and subjugation in any manner, and leading a life with prestige. If anyone bullies, then one should teach a lesson to them. She also says that the community is not afraid of anyone now and is fearless and fulfils all their hearts' desires. Ginni Mahi shares that self-respect is of utmost importance, and the community has fought against grave injustices and even keeps the ability to fight again if it is required anytime. She states that her community does not oppress anyone and does not believe in cheating, and stands with those with whom any wrongdoing happens. Ginni Mahi also has stressed the importance of education through which the people of her group achieved success. People from her social group have made their distinct identities and are

impressively affluent. They keep compassion for everyone and live with honour. She regards her community people as luminaries of the future and those who will bring a change in society.

Another aspect of these musical numbers reflects Guru Ravidass and Dr. B.R. Ambedkar's importance. These two important figures are a source of strength and reason for Mahi's success and her community. Guru Ravidass blessings have made the community earn a name worldwide and the reason for Ginni Mahi's popularity globally. Guru Ravidass is the reason for making her community the king of the world. Ginni Mahi refers to the teachings of Guru Ravidass to stay united as honeybees do. She acknowledges Dr B.R. Ambedkar's role in empowering and helping in reviving the dignity of the community. Mahi mentions that Babasaheb Ambedkar helped the community be on the right path, used his mightier pen to fight, and did not use a sword or any other weapons. Mahi mentions the inheritance of courage from Ambedkar and regards him as the messiah of the community. He did not let the community fail, and because of his efforts, the world bows. Because of Guru Ravidass and Babasaheb Ambedkar's blessings, the community is respected and recognised. The protection of Guru Ravidass and the support of Babasaheb Ambedkar are the reason for achieving massive success in life. Both have blessed Ginni Mahi's community in abundance. Guru Ravidass also blesses the followers living in foreign countries and who have achieved victory overseas also. There are some quotations from different songs for the above interpretations are as follows:

Song: Success

“Ghar Chadh ke Videsha vich aye c

Changey dina wale supine sajaye c

Ho nal mehanta de kitiya kamaiyaan

Te malaan mariyaan ne vadhiyaan

Guru Ravidass ji de bacheya videsha vich kitiya tarkiyaan

Ji saare paase kitiyaan tarkiyaan.”

Translation

“Went to foreign countries leaving our home back

Dreamt of good days

Earned with hard work

Attained big achievements

Children of Guru Ravidass ji achieved success overseas

Achieved success everywhere.”

“Vekho bangle banale top top de
Vich ghum deya audiya ferrariya.”

Translation

“Built best big bungalows

We drive in Audis and Ferraris.”

Song: Down to Earth

“Je guruan ne sikhaya sanu ekta nal rehna

Babasaheb sadi andhkh jaga gaye

Madhumakhiyan di dite sanu guruan example

Babasaheb seedhe rahe pa gaye

Na chuki talwar bina hatayar nal

Oh kalam dey lada.”

Translation

“Our Gurus taught us to stay united

Babasaheb revived our self-respect

Guru gave us the example of Honey bees (to always stay together like honey bees)

Babasaheb placed us on the right path

He did not use a sword or any other weapon

He fought with his mightier pen.”

Song: Salaaman(To salute)

“Andkhi blood robh jhalda nahi

Yeh pala vich thariye taseera tatiyaan

Je kripa guru di hogiya tarkiyaan

Gadiyaan te lagiyaan ne red batiyaan

Is karke te janda zamana

Guru ji teri mehar satkar

Jitho langh deya hundiya salaaman.”

Translation

“Honoured blood accepts no dominance

Calm the hot-headed people in seconds

Because of Guru’s blessings, we thrived

That is why our cars have a red beacon

That is why people recognise us

Respect for Guru Ravidass ji and his blessings

We receive respect where ever we pass by.”

Song: Balle Balle (Punjabi expression that depicts happiness)

“Zulma nu nath pauni jaan de

Assi paira naal toofan thale aa

Eve ta nai jug ute balle balle aa

Guru ravidass ji di kirpa

Satguran di a full kirpa.”

Translation

“We know how to fight against injustices

We have fought against injustices massive like storms

That is the reason behind our success globally

Blessed by Guru Ravidass ji

Truly blessed by Guru Ravidass ji.”

Ginni Mahi’s music also consists of anti-caste and caste assertion songs. In her songs, she presents her anti-caste heritage and highlights the endeavours of Babasaheb Ambedkar for annihilating the caste and emancipation of the oppressed. Ambedkar and Guru Ravidass are both anti-caste icons, and she valorises these heroes in her musical numbers. Her admiration for them is visible in her music.

Danger-2 is a song that gave her instant fame and is quite popular among her followers. This song on YouTube has 4.9 million views. It is the sequel of the earlier released song, Danger. However, her Danger-2 got quite an enormous response and went viral on the internet. On the web, this song is commonly searched as ‘Danger Chamar.’ This musical number is about asserting her caste identity and taking pride in it. The word ‘Chamar’ is often used as a casteist slur and used by upper castes to humiliate, insult and abuse the Chamar community. Although it is punishable under Indian Law, many continue to use this term until now. In this song, she reclaims the word ‘Chamar’ and does away with the unpleasantness related to her caste identity. This musical number resulted from her lived experience with her classmate at school who insisted on knowing about Mahi’s caste. When Ginni Mahi told her that she belongs to the chamar community, her classmate laughed and said chamars are ‘dangerous’. Ginni Mahi sang the song ‘Danger Chamar’ as a result of this experience. The song’s lyrics are fascinating and courageous. As a Punjabi woman singer from a marginalised caste in the upper-caste ‘Jatt Sikh’ dominated Punjabi music industry, it is not easy to create a counter-culture. In contemporary times, it is largely the Jatt community that is dominating the film and music spaces in Punjab. The Jatt Sikhs do not miss a chance to showcase their upper-caste identity names and lifestyle in the music which they create. The Dalit Punjabi singers have less representation in the Jatt Sikh hegemonic Punjabi music field. This

song is challenging the status quo in popular Punjabi music. However, with her exceptional music, young Mahi is creating her own space with the help of a democratic platform like YouTube.

The lyrics of the song '*Danger Chamar*' mentions that the 'Chamar' community is fearless and does not bow down and fret. Guru Ravidass is the protector of their community. Their dignity is of utmost importance, and to protect it, the community members can even behead themselves. If anyone challenges them, the community arrives united as swarms of bees and teach a lesson. The 'Chamars' are more dangerous than firearms. The community is not afraid to make any sacrifices, especially for those who show genuine affection but do not tolerate oppression. Her community respects all religions and are aware of their rights.

Another song that gave her immense popularity is '*Fan Babasahib Di*' (Fan of Babasahib or Babasaheb Ambedkar) which has around 4.5 million views on YouTube. In this musical number, Ginni Mahi addresses herself as the daughter of Babasaheb, who wrote the constitution. She states that she earns her bread because of Babasaheb Ambedkar, and the world praises him due to his sacrifices and efforts for society's welfare, especially for her community. Mahi mentions that she is a fan of such thinking and also reminds the audience that Ambedkar studied under the lamp and faced difficulties to light up the lives of Ginni Mahi's community. In the lyrics, she mentions that Dr B.R. Ambedkar achieved an extraordinary place in society, and everyone appreciates his values, and the whole world knows about him.

Mahi points out that Ambedkar as an incomparable warrior and a scholar who used his pen as an arrow to fight for the rights of her community. She regards Babasaheb Ambedkar as a messiah and emancipator of the poor who changed the destiny of her community. Furthermore, Ginni Mahi cites the role of Dr Ambedkar for the empowerment of women and restored their honour and status in society. He made the woman's honour the crown of her head. She sings about Ambedkar for seeing society's plight, raised his voice against all the injustices meted out to the community, and referred to him as a noble son born to a rare mother. She referred to him as a lion in this unique musical number dedicated to him.

The song '*Mard Daler*' (Courageous Man) is about idolising Dr B.R Ambedkar for being a courageous man and says no man can ever be like him. Ginni Mahi shares that Bhimrao Ramji Ambedkar raised the dignity of the nation's women and demolished all the societal stereotypes. He did not use violence; instead, he used his mightier pen to fight for the rights of oppressed people and defeated everyone else. Mahi is inspired by the famous slogan used by Babasaheb Ambedkar and uses it in a different order than the original slogan of 'Educate, Agitate & Organise', and she shares that Ambedkar promulgated this slogan and set a different example. Mahi shares that Babasaheb Ambedkar believed that one cannot defeat

the enemies without unity and achieve success without unity. Nobody can execute such work for a second time. The lyricist feels proud of Dr B.R. Ambedkar's ideology and, through the words of the song, states that Ambedkar liberated the oppressed people from the shackles of slavery in the form of caste discrimination. Ginni Mahi sings that one who follows Babasaheb Ambedkar's teaching would never fail in life.

The musical number, '*Babasahibji*', is sung in Hindi by Ginni Mahi. This song is an ode to Babasaheb Ambedkar. In this song, Mahi shares the importance of Ambedkar as a leader, and without his efforts, the discriminatory practices towards the oppressed groups would have never ended. His endeavours lead to the emancipation of the Dalit community. If Babasaheb Ambedkar's would not have fought for the rights of Dalits, then they would have still been in slavery, oppressed and silent. Dalits would not have become educated and achieved any success. They would not have lived a life with pride and dignity. Their work would not have been rewarded in a just manner, and their views not have valued. The community would not have any leader to guide and not have attained high profile jobs. Mahi shares Babasaheb Ambedkar's was the one who significantly contributed to the drafting of the Indian constitution. He is also known as the father of the Indian Constitution. She also mentions that his efforts brought an honourable life for them. Moreover, through Ambedkar's efforts, people like the lyricist of this musical number got educated and could write about Ambedkar's accomplishments and praise him. This song ends with reciting a chant that means an honour to Buddha.

Another Hindi musical number she has recently released in 2021 is '*Bolo Jai Bheem*'. The song starts with a chant, '*Budhham Saranam Gacchami*' means '*I take refuge in the Buddha*'. The slogan '*Jai Bhim*', which means '*Victory to Bhim*', is the inspiration of this musical piece. '*Bhim*' refers to Dr B.R. Ambedkar. In this song, Mahi shares that the slogan of '*Jai Bhim*' will resonate in the whole world, while the followers of Bhimrao Ambedkar will raise this slogan. She also brings up Ambedkar's contributions which lead to the prosperity and fulfilment of everyone's dreams. The whole world will praise him, and his work is incomparable, and neither one can be like him. This one slogan, '*Jai Bheem*,' would remain and echo till eternity, and all will say it. Ginni Mahi also mentions that Ambedkar drafted the constitution, in which he accorded full respect to women by granting them equal legal rights. Nobody could defeat him, and he supported everyone.

The next song is '*Raaj Babasahib Da*' (Rule of Babasaheb Ambedkar). This musical piece expresses the hope for a period when Ambedkar's ideology will reflect all around the world. Ginni Mahi metaphorically referred to Ambedkar as a '*Lion*'. She outlines that when discrimination based on caste was widespread, Bhimrao Ambedkar was born. She emphasises Ambedkar's warrior spirit, describing him as a one-of-a-

kind protagonist born once in a lifetime. Mahi sings about Ambedkar's struggles to educate himself in order to uplift the poor and marginalised people. He refused to settle until he had achieved his purpose of improving the lives of the oppressed. She describes him as one who fought against his adversaries with determination and was a fearless man. Ginni Mahi, through her song, tells the audience about the future era where Babasaheb Ambedkar's beliefs will govern the social and political order and shares that there may be a delay in this goal, but it will happen eventually. She asks her community to get united like a swarm of bees so that nobody can provoke them. Mahi also mentions that Babasaheb Ambedkar became a messiah and blessed her community.

Furthermore, she mentions that Babasaheb Ambedkar contributed to the formulation of the Indian constitution with his intellect and education. By extending constitutional rights to the disadvantaged, he helped to remove untouchability perpetuated through caste discrimination. The song's lyricist, Zora Dhakowalia, presents his feelings through the voice of Ginni Mahi, that he is indebted to Ambedkar and cannot forget him.

The song, '*Sher Gajda*' (Lion Roars), is about lionising Babasaheb Ambedkar by Ginni Mahi. She talked about Ambedkar's struggles to attain education and earning labouriously. Mahi sings regarding Babasaheb Ambedkar's influence on her community, and how with his one call, everyone gathered together. His goal was to uplift the oppressed people, and he was ready to make any sacrifices. She mentions that he is revered worldwide because of his accomplishments and that people kowtow to him. Ginni Mahi shares that Ambedkar's fearlessness made his enemies timid. The lyricist of the song Vinod Chuggiti pays his respect and admits that he will remain obliged to Ambedkar forever. She states that in contemporary times every child is aware of the struggles of Babasaheb Ambedkar. He fought alone on the ground to get justice for the oppressed, and he roared like a lion in this struggle.

The song '*Haq*' (Right) is about the teaching of Babasaheb Ambedkar to fight for one's rights, and with this spirit, he ignited his followers. Ginni Mahi mentions Ambedkar's significant contribution to drafting the Indian constitution and says this is an enormous act of kindness which no one can repay. She sings that Ambedkar taught everyone not to remain silent and to be courageous, and this kind of fervour he fostered in his followers. Mahi also mentions the Guru Ravidass's utopia called 'Begampura', a city without any sorrows and where everyone has freedom, equality, and prosperity and sings that the wish of Guru Ravidass's utopian city will be established by his followers one day. The propagation of the ideology of Guru Ravidass is also part of this musical number. She also sings about the adversities Babasaheb Ambedkar faced while uplifting the oppressed, such as how he lived in a cottage so that the downtrodden could live in bungalows. His hardships are sacrifices for her community. Finally, she speaks of the

courage nurtured in her people, making their foes pass out and enabling her community to win any battle without using a weapon.

Another song, '*Haq-2*' (Right -2), is a sequel to '*Haq-1*.' This musical piece is about the significant Round Table Conference in London in 1930-32. In the second Round Table Conference, Dr Babasaheb Ambedkar demanded a separate electorate for the '*Depressed classes*' or '*Untouchables*', now classified as Scheduled Castes in the Indian constitution. She starts the song with a verse describing Ambedkar as '*Babar sher*' (Lion) of the community. This verse also expresses that people of a courageous community only stand up for the rights of others and help people in their miseries. Mahi says that a world does not mention timid and coward people; it is the courageous ones who are given importance. Mahi asks her listeners to pay attention to the song and comprehend how Babasaheb Ambedkar transformed the wretched fate of society. In this song, Ginni Mahi sings that Ambedkar roared like a lion at the conference and expressed his demand for a separate electorate while condemning the biased rule of society. Mahi shares that Babasaheb Ambedkar said he would get the rights people deserve. She expresses that Ambedkar shared that he would bring in a reign where everyone would do jobs, study at schools, and have voting rights. A miracle will happen, and everyone would live peacefully. In this musical number, she recalls that Ambedkar asked people to realise the oppression and slavery around them. Ambedkar reminded people that if they want to obtain their rights, they might have to choose the path of rebellion and create a zest for sacrifice. This biased rule of society has to end. In lyricist Bija Bansiyan's words, Mahi describes that her community has become vivacious because of Babasaheb Ambedkar. His words have power like nuclear energy. Ginni Mahi shares that she holds Ambedkar's memories fondly in her heart.

The Hindi musical number '*Parnam Mera*' (My Obeisance) is a homage to Dr B.R. Ambedkar. This song commences with a small chant, '*Namo Buddhay Namō Namō*' means '*Honour to the Buddha*.' Through her song, she shares the accomplishments and struggles of Ambedkar and pays him an obeisance. Mahi describes that Babasaheb Ambedkar uprooted the oppression and casteism. With his efforts, he changed the fate of society and showed his kindness to humanity. She sings that the name and ideology of Ambedkar will remain eternal. Nobody has ever dreamt of doing the work he accomplished, and no one will ever be able to do it again. Mahi expresses that Babasaheb Ambedkar kept the happiness of marginalised people a priority rather than his own. She refers to Ambedkar as a messiah who came when there was oppression all around. Babasaheb Ambedkar used his mightier pen as a weapon to alleviate people from their suffering. Ginni Mahi mentions that the whole word shows reverence and respect for Ambedkar, including her. She describes him as a great personality.

The final song, '*Begampura Mission*' sung by Ginni Mahi, is about asserting a new social order such as 'Begampura', a utopian city or a place that is part of Guru Ravidass' ideology. A city where there is no sorrow and pain. Mahi begins this song with a verse stating that as a community, they always remain fearless and follow the preachings of Guru Ravidass. Dignity is of utmost importance, and her community does not get intimidated by anyone. If her community shows civility in their behaviour, it does not imply a lack of courage. Her community is robust and can tremble the world around when they fight with their enemies. This song is about Guru Ravidass' follower's desire to fulfil his mission of establishing Begampura. She shares that this mission is incomplete, and they want to accomplish this aim. Mahi Mentions that her community gets support and help from their Guru Ravidass, and the work they initiate is completed till the end. Ginni Mahi expresses how her community respects every religion and does not speak ill of any faith. Their Guru taught them to live in harmony with one another, and as a community, they want to spread love and not hate. She mentions that Ambedkar taught them not to let go of their rights and neither deprive others also. Ginni Mahi conveys that her community will share and spread the mission only with love and make it clear to those who interfere in their mission. She states that one day this mission of their Guru will be achieved no matter what it takes. The only aim is to fulfil their Guru's aim with love.

5.3 Feminist Perspective in the content and visual presentation of Ginni Mahi's songs

Ginni Mahi's songs talk about social issues like Drug abuse, Female Infanticide and Foeticide, bias against the girl child, obsession with son-worship culture, and the recent farmers' protest as part of her musical numbers. In addition, one song is a remembrance of the Hathras rape survivor who was from the Dalit community, and one song is a homage to Hima Das, an Indian sprinter from the Dalit community who won a gold medal at IAAF World U20 Championships.

There are a few songs in which she has talked about all these issues. The track '*Rakhdi*'²⁵ (meaning to protect) addresses the problem of drug abuse, and because of drugs, there has been a degradation of society. The song lyrics reflect a sister's plea to a brother not to indulge in drugs and to make their parents proud. Punjab's drug menace has been a bane for the state for years. (Chhabra, 2018). This drug problem has widely impacted the women in Punjab²⁶. The women related to male addicts in the family are suffering the most. Women face trouble because of the stigma attached to the drug problem and

²⁵ Rakhdi or Raksha Bandhan is a festival in Punjab that celebrates the relationship between brother and sisters, where the brother promises to protect and take care of his sister. In return, the sister prays for her brother's well-being.

²⁶ <https://www.youtube.com/watch?v=JADthe0FaYU>

patriarchal behaviour, which prevent them from seeking help. Her song is a reflection of the social reality of the people of Punjab. A quotation from the song is as follows:

Song: Rakhdi(To protect)

“Aj din rakhdi da kehde

Na hath nashaya nu lavenga”

Translation

“Promise on the day of Raksha Bandhan

You (brother) will not do drugs.”

Her song ‘Dhee’ (meaning daughter) content is about the patriarchal attitude and bias against the girl child entrenched in Indian society. This number mentions different issues from the killing of a girl foetus in the womb and outside. Also, the discrimination a daughter faces based on her gender in terms of education. Through her song, she conveys that a daughter has equal abilities as a son and can equally make the parents proud. It also mentions the people’s attitude for not wanting the girl childbirth in the family. In a way, she challenges society’s patriarchal norms through her music and tries to change that notion. A few citations from the song lyrics are as follow:

Song: Dhee(Daughter)

“Zara puch ke ta vekho jis de koi aulaad ni

Bin Bache de Zindagi jeeon da swadd ni

Hor kinya ka kukh vich katal karaiyan

Kiniya ka jeoonde jee dafnaiyan”

Translation

“Ask them who do not have any children

There is no pleasure in living without any children

Who knows? How many have been killed in the womb- how many were buried alive

What if I am a daughter today

I will earn like sons.”

Another song, '*Jung Jitangey*' (Will win the fight), is about the ongoing farmers' protest for repealing the three agriculture laws passed in India. The song's visual presentation includes footage from different news channels and unspecified videos of the farmers' protest and Ginni's photos simultaneously appearing with lyrics in the Punjabi language. The track involves the existing deplorable condition of Indian farmers and landless agricultural labourers because of drought and floods and how the passing of these laws makes their situation more vulnerable. The heart-wrenching words convey that farmers and farm labourers will not bow down and will fight for their rights. Udham Singh and Kartar Singh Sarabha, in the text of the song, is a conscious step to let the world know the lineage of the people fighting in this current farmers' protest. Ginni Mahi is not the only one to sing a protest song for this farmers' agitation. Many other Punjab singers have lent their voice to this movement. Ginni's protest songs also focus on the landless agricultural labourers who will have to deal with these laws' potential effects. Little attention is paid to this aspect of the protest (Raja, 2020). While popular protest song like "Kisan Anthem" sung by Shree Brar and others with 41 million views on YouTube doesn't mention labourers affected in the lines of the protest song, despite the farmers' movement prominent slogan being "Kisaan Mazdoor Ekta Zindabad" (meaning: Long live unity between the farmers and labourers). Ginni's protest songs communicate about the labourers and farmers affected by the three farm laws and are created from a subaltern perspective as traditionally Dalits in Punjab have been landless agricultural labourers and Jats have been the landowners (Judge, 2015). This issue of the farmers' protest is also crucial from a feminist perspective. In India, 42% of agricultural labourers are women (Talwar, 2021). (Dastidar, 2021) describes that most rural women depend on agriculture for a living in India, and 85 per cent are from tribal, Dalit, or other underprivileged groups. She also shares that most are landless or possess small farms and have little bargaining power over wages or pricing. The future of landless farm labourers, especially Dalit women farm labourers, will be hugely affected by these laws. Women farm labourers get discriminated against in the market because of their gender. However, Dalit women farm labourers face double discrimination because of their gender and caste (Kaur, 2021). Women farm labourers get lower wages than men counterparts in Punjab. Mahi singing from the subaltern perspective is interconnected to these above factors as well. The relevant excerpts for the above interpretations are as follows:

Song: Jung Jitangey (Will win the fight)

“Sade haq lene assi leke hatagey

Hun naiyo peche hatana.”

Translation

“We will get our rights

We will not bow down.”

“Mazdooran ne ta pahla e

Bahut bhogiyān santapiyān.”

Translation

“ Already labourers have suffered a lot.”

The next song, ‘*Mera Kya Kasoor*’ (meaning what is my fault?), is a homage paid to Manisha Valmiki, a 19-year-old Dalit woman from village Hathras who was gang-raped and assaulted by the four upper-caste men of the same village. With the heart-piercing words and melancholic music, the song starts with lines as under

Song: Mera Kya Kasoor (What is my fault?)

“yeh ek gaana nahi

Yeh ek pukaar hai

Manisha behan ki atma ki pukaar”

Translation

“This is not a song

It is a cry for help

Sister Manisha’s soul is calling out.”

This tribute to Hathras rape survivor addresses the injustice happening with women in the country, especially the words of this song describing it as nothing new. It has occurred repeatedly in society. Especially Dalit women are becoming victims of sexual violence and are the most oppressed in the world (Biswas, 2020). Ginni used her privileged position to speak about atrocities meted out to the women of her community. A strong sense of sisterhood and solidarity reflects in the music video. The visual appearance

is quite emotional, with Ginni Mahi's quavering voice and heart touching words. In the video, Ginni Mahi looks visibly upset, and the news audio clippings play in the background about the brutality done with the victim and grief of a mother. The lyrics mentioned above are not a song but an outcry and mourning the loss of a sister in Gini Mahi's voice.

The track, "Golden Girl", pays accolades to the Indian sprinter Hima Das for her achievements and as a winner of the Gold Medal at the IAAF World U20 Championships 2019. The music video's visual starts with the historical moment of Hima Das winning the medal in the track event. The lines of the songs are in praise of her dedication and spirit to win. Ginni mentions the laurels and worldwide recognition she has brought to the country – another sisterhood act celebrating a women's victory and using her platform to promote Hima Das' success to a virtual audience.

The visual presentation of her songs is not a typical gendered representation. Her songs videos do not objectify women or endorse misogyny. While largely upper-castes Punjabi singers sing about heartbreaks, love interests or endorse toxic masculinity and misogyny, Mahi is singing protest songs. She is different from her contemporaries in Punjabi music. One of the song's visuals carries the message of treating the girl child equally and not discriminating against her in acquiring education. Some of the videos of the songs are relatively the opposite of popular music trends. A few men in the videos are flexing muscles, and handsome men with a good body build in the music video background. Her avatars in the videos of the song do not stick to one image. Instead, she becomes fluid in her avatars. Sometimes, she becomes a traditional Punjabi woman, a spiritual woman, a glamorous diva, and sometimes a strong, assertive woman in a leather jacket. In her song videos, one can see the prosperity achieved by her community by displaying high-end luxury cars and vehicles with red beacons (a sign of holding high profile jobs in the government). Some songs are in the folk music genre, which is easily relatable, and the music is foot tapping. There are some historical pictures of Ambedkar used and his quotes in the videos of the songs.

All her songs are a reflection of the current social realities and events taking place in the country. It shows the diverse side of her singing career, and she uses her platform for activism—music as a medium to demonstrate her protest against society's evils and praise for the goods.

CHAPTER 6

FINDINGS AND CONCLUSION

Ginni Mahi's feminist thoughts are not located in any women's movement. However, it stems from her grounding in the philosophical thought of the two great icons Sant Ravidas and Dr B. R. Ambedkar. Sant Ravidas propounded equality and a humanitarian outlook. Dr B.R. Ambedkar respected the equality of women and shaped the legal rights of women. Both were against discrimination on the grounds of caste and were against inequality and slavery.

Mahi's songs came into eminence because of her ideological location in Ambedkar's political thoughts and his anti-caste movement (Maitreya, 2021). Her songs are not just for entertainment but are revolutionary, challenging the hegemonic imagination created in popular culture. Maitreya explains that in India, this construction occurs in and is shaped by the dominant caste-class society. He further argues that "to comprehend the politics of art in India, one must never lose sight of an artist's caste".

Feminism is about social justice, and in contemporary times, intersectional feminism is the need of the hour. From the prism of intersectionality, casteism is inextricably linked to the feminist struggle. Shailaja Paik describes that "a Dalit woman experiences her body as a gendered and caste body simultaneously". She describes that Dalit women face the harshest discrimination in the social, economic, legal, political and cultural sphere and face multiple patriarchies. Dalit women constantly face caste, gender, and sexist oppression (Paik, 2021).

Ginni Mahi's songs are anti-caste, anti-patriarchy, anti-untouchability and are about co-existence in harmony. Her critique of caste and gender from her lived experiences and the social realities of her life. Mahi's consciousness is developed by challenging and responding to the hegemonic discourse in popular culture through the lyrics of her songs.

Ginni Mahi's songs and feminist thought are primarily based on Dr B.R. Ambedkar's concept of '*manuski*' and is influenced by it. Shailaja Paik, in the article "Dalit Feminist thought", explains Ambedkar and manuski. She states that on 11 April 1925, Babasaheb Ambedkar spoke at the Mumbai Province Bahishkrut Parishad (Conference of the boycotted) in Belgaum district and advised Dalits, "only if you fight intensively will you regain your *manuski* (basic human dignity)". There is not a single word in the Dalit vocabulary that corresponds to the English word humanity. According to Paik (2021) the word '*manuski*' encapsulates a group of vernacular Marathi ideas: *nitimatta/naitikta* (morals/ethics), *svabhimān* (self-respect), *svavalamban* (self-dependence), *shila* (good character or disposition), *ijjat* (dignity), *mansikta* (abilities of the mind), and *abru* (honour), all are crucial to constructing dignified humanity for

Dalits. Through these inner resources and interconnected concepts of an inherently caring and civilised humanity, Ambedkar created a new Dalit woman (Paik, 2021). Thus, Ginni Mahi is one such new Dalit woman.

Her anti-caste music and the raising her voice against caste-based violence on Dalit women is rooted in Ambedkar's concept of manuski. According to Ambedkar, the Indian society has historically denied manuski to Dalits, and he argued that annihilation of the caste is vital to recuperating manuski by Dalits (Paik, 2021). Mahi gave a tribute to a Dalit woman, gang-raped by upper-caste men in Hathras, Uttar Pradesh, which shows a need to voice out the sufferings of Dalit women. It is crucial to understand that Dalit women are sexually exploited or raped not just because they are women but because they are 'Dalit Women', and Dalit here clearly refers to the caste system. Sexual violence is used as a weapon by upper-castes to maintain caste hierarchies (Paik, 2021). Shailaja Paik has argued that "The sexual and economic arrangements intertwined with systemic caste violence were a tool to deny manuski to Dalits." Therefore, Ginni Mahi uses her songs to describe the oppression and demands basic dignified humanity for Dalit women. Her feminism is inclusive as she shows solidarity to women across castes and uses her songs for social change and justice.

Her outlook for the importance of education, speaking against the patriarchal norms and for women's empowerment, is inspired by Ambedkar's political thought of giving importance to knowledge and learning and the inclusion of issues of gender in Ambedkar's manuski (Paik, 2021). Ambedkar did not dwell on designing a different feminine curriculum for women or discussing how women should obtain an education. Instead, he emphasised that education is equally essential for both men and women (Paik, 2021). Karin Kapadia describes in the article "Ambedkar's Feminism" that Ambedkar knew and recognised that the caste system must be abolished before one can expect the emancipation of women in India, and all human rights are closely connected. Shailaja Paik elaborates that, moreover, for social transformation, education and employment were important. Ambedkar empowered and improved the status of women in India through equal legal rights in the constitution,

Ginni Mahi's music visual representation is not gendered and stereotypical and presents men as flexing muscles, and handsome men with good body build in the background of the music video. All these visuals are shaped and influenced by Ambedkar's 'Body Politics' on which he firmly focused. For instance, the Chavdaar Tank Satyagraha at Mahad, Ambedkar urged the women present in the meeting to "give up all markers that enable people to identify you as being untouchable" (Paik, 2021). Mahi's visuals transgress from the stereotype of 'you do not look like a Dalit' and establish that disrespect is not acceptable anymore. She used her caste identity 'Chamar' and made a song on it. She eliminates her 'vulnerabilities

and weaknesses, as advised by Babasaheb Ambedkar to Dalits' (Paik, 2021). The word 'Chamar' is still used as a casteist slur by upper-castes to humiliate and insult Dalits even though it is illegal in India. By reclaiming this word and accepting it as Dalit pride, she removes all the vulnerability and fragility associated with her caste identity and follows Babasaheb Ambedkar's advice. The aesthetics and clothing in popular culture can alter perceptions of identity and structures of reality (Arie, 2021).

Ginni Mahi disseminating the idea of her community's hard work and achieving prosperity is shaped by "Ambedkar's desire for Dalits to be self-sufficient, oppose caste hierarchies, and work for their emancipation" (Paik, 2021). She has managed to sing against and challenge the caste oppression because of her family's and community's prosperity achieved by becoming self-reliant and emancipating themselves by acquiring jobs and setting up businesses in India and abroad. She is fighting her own and the community's untouchable status through her songs and is empowered by the philosophy of Ambedkar.

Through her music, Ginni Mahi tries to regain her manuski by expressing the sufferings and history of her community and asserting her caste identity and is carving out space for herself in the hegemonic music field of Jatt-Sikhs. She defines her feminist thoughts and humanism on her own terms and takes inspiration from Guru Ravidass's humility and compassion for all and the critical thinking of Babasaheb Ambedkar. She asserts that the thought to remain united as a community is inspired by Guru Ravidass' philosophy. He asked Dalits always to be untied as bees in a hive, and as a matter of respect, if someone points fingers, one needs to fight back to protect oneself (Madhopuri, 2019). Mahi envisions establishing 'Begaumpura', a utopian society of Guru Ravidass' vision. Madhopuri explains that this society was a place where there was no discrimination based on caste, gender, social and economic status. This vision collectively dreamed by Mahi and her community shows the desire for an egalitarian society rooted in the belief of Guru Ravidass and also following his non-violent approach. Everything in her songs is intertwined with the history, present and future of the Dalit community. Mahi and the lyricists of her songs are collectively challenging caste oppression and inequalities. Her feminist thoughts disseminated through her songs propagate a casteless society that is based on equality, liberty, fraternity and basic human dignity.

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APPENDIX – 1

TRANSLATIONS OF GINNI MAHI'S SONGS

<u>Sher Gajda (Lion Roars)</u>	<u>Sher Gajda (Lion Roars)</u>
Dharti to seedha gaya aasmaan te ji Te gaya aasmaan te Jaagi sadi qaum jedi iko lalkaar te ji Iko lalkaar te Honsle nu vekh vari agey bhaj da ji Agey agey bhaj da Oh nike maidaan vekho Bhimrao kala sher wang gajda Khadke maidaan vekho Bhimrao kala sher wang gajda Raat jag jag kitiyaan padhaiya c ji Mehenta de nal kitiyaan kamaiyaan c ji Aj eve ta nai jug ute Babasaheb ji da vekho danka vajh da Khadke maidaan vekho Bhimrao kala sher wang gajda Dable kuchle samaj layi se chaunde karna Bas qaum layi c jeena Qaum layi c marna ji aj eve te ni Bhim ji nu hunda sajda Khadke maidaan vekho Bhimrao kala sher wang gajda Chuggiti da Vinod satkaar karda ji Kan kan rahu rene Ambedkar da C ghalana jo kiti Babsaheb ji ne Ginni jaane bacha aj da ji	From earth, he reached the sky Our community awakened with his one call Seeing his valour enemies runaway Watch Bhimrao stands alone on the ground And roars like a lion He studied every night awake He earned by working hard That is why Babasaheb ji is revered worldwide Watch Bhimrao stands alone on the ground And roars like a lion He wanted to do something for oppressed groups Wanted to live and die for the community That is why people bow to Bhim ji Watch Bhimrao stands alone on the ground And roars like a lion Vinod Chuggiti (lyricist) respects him He will remain indebted to Ambedkar All the struggles which Babasaheb ji did Every child today knows this, Ginni Watch Bhimrao stands alone on the ground And roars like a lion.

Khadke maidaan vekho Bhimrao kala sher wang gajda	
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Raaj Babasahib Da (Reign of Babasaheb

Ambedkar)

Oh jado fark c ethe uch neech da
Ek maa ne putt jameya daler
Bhimrao c naam babar sher da
Yodha jamana ni ohna jehya fer

Rahe hanera de vich oh padhde
Par hathe c oh leyaake saver
Hik taan nal variyaan de lade c
Sache bane c oh daler
Oh sache bane c oh mard daler

Ek din raaj auna Babasaheb da
Ho sakdi a thodi bahuti der
Saare doomne de wangu kate ho jovo
Fer skda ni sanu koi chedh
Oh fer skda ni sanu koi chedh
Dhakowalia zara ni bhul skda
Jinia ban ke messiah kiti mehar
Jedi khadi c deewar jaat paat di
Oh Babasaheb diti pal ach udehed
Oh diti kalam de nal udehed
Oh diti kalam nal c udehed

Raaj Babasahib Da (Reign of Babasaheb

Ambedkar)

When it was the time of discrimination
A mother gave birth to a brave son
Bhimrao was the name of this lion
A warrior like him will not take birth again

He kept studying in darkness
But he stopped once he brought light to
people's lives
He fought firmly with enemies
He became a truly courageous man

One day there would be Babasaheb's rule
There can be a delay in this
Let us all get united as a swarm of bees
Then no one can tease us

Dhakowalia(Lyricist) can never forget
Who blessed us all by becoming a messiah
Wall created of caste
Babasaheb destroyed this wall
He did it all with his mightier pen
Bhimrao destroyed this wall

Bolo Jai Bheem (Say Victory to Bheem)

Budhham Saranam Gacchami

Ek he naara gunjega

Jai Bheem

Bolo Jai Bheem

Bheem deewaane utar gaye hai dekho aj
madaan mein

Jai Bheem ka naara gunjega pure jahaan mein

Jai Bheem

Bolo Jai Bheem

Aur koi nahi kar skta jo kar sabhi liye Bheem
gaya

Jo socha na who ho raha kar pure sabhi ke
dream gaya

Jai Bheem

Bolo Jai Bheem

Inke jaisa na koi duniya mein ayega

Saara jahan gun Baba ke he gayaga

Jab tak hai chaand sitaare

Jai Bheem bolenge sare

Ek he naara gunjega

Jai Bheem

Bolo Jai Bheem

Likha tha Baba ne jo Bharat ka savidhaan

Diya tha jis mein naari ko pura samaan

Who na kisi se hare

Who sabke bane sahaare

Ek he naara gunjega

Jai Bheem

Bolo Jai Bheem (Say Victory to Bheem)

I take refuge in the Buddha

Only one slogan would echo

Victory to Bheem

Say victory to Bheem

Bhim followers have hit the ground

'Jai Bheem' slogan will echo in the entire
world

Victory to Bheem

Say victory to Bheem

No one can do what 'Bheem' did for all

What was not thought, is getting
accomplished

He made everyone's dreams come true

Victory to Bheem

Say victory to Bheem

No one like 'Bheem' (Babasaheb
Ambedkar) will ever be born in the world

The entire world would laud

Baba (Babasaheb Ambedkar)

Till the existence of universes

All will say victory to Bheem

One slogan would echo

Victory to Bheem

Say victory to Bheem

Baba wrote the Indian Constitution

In which he gave full respect to the women

No one could defeat him

<p>Bolo Jai Bheem</p>	<p>He became everyone's support One slogan would echo Victory to Bheem Say victory to Bheem</p>
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Babasaheb Ji

Har kisiki hum ghulami karte he rehty
Zulam ko she lete magar kuch bhi na kehte
Sar uthakar hum kahin bhi aatey jatey na
Agar Bhim ji is duniya mein atey na
Babasaheb is duniya mein atey na

Na humein kisi ne likhne padhne dena tha
Safalt ke seedhiyan na chadhne dena tha
Apni mehnat ka hum to haq bhi patey na
Agar Bhim ji is duniya mein atey na
Babasaheb is duniya mein atey na

Na humein kisi ne puchna na batana tha
Rehbar banakar kisne humko raah dikhlana
tha

Uchi uchi hum kabhi bhi padhavi patey na
Agar Bhim ji is duniya mein atey na
Babasaheb is duniya mein atey na

Maan dilya jisne sabko the who bahut
mahaan

Likhna hai jisne humare Bharat ka savidhaan

Na likhtey Surinder jaise

Jass Bhim ka gatey na

Agar Bhim ji is duniya mein atey na

Babasaheb is duniya mein atey na

Namo Buddhay Namoo Namoo

Babasaheb Ji

We would have been doing slavery

We would have tolerated oppression and
remained silent

We would not have roamed around with
pride

If Bhim ji would not have born in this world

If Babasaheb ji would not have born in this
world

Nobody would have let us read and write
Nobody would have let us step up the ladder
of success

Nor we would have got a fair share of our
hard work

If Bhim ji would not have born in this world

If Babasaheb ji would not have born in this
world

Neither anyone would have asked our
opinion or advise us

Who would have shown us the path by being
our guide

Nor we would have attained high positions
ever

If Bhim ji would not have born in this world

If Babasaheb ji would not have born in this
world

He, who brought honour for all, was great

Who wrote our Indian Constitution

Surinder(lyricist) could not have wrote

About the praise of Bhim's victory

	<p>If Bhim ji would not have born in this world If Babasaheb ji would not have born in this world</p> <p><i>Honour to the Buddha</i></p>
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Mard Daler (Courageous Man)

Hik dhok ke se begal baja gaye' aisa kaam
kaun fer kruga

Bhimrao warge na koi jamnana mard daler
banuga

Babasaheb wrga na is jag te koi mard daler
banuga

Maan vadhya ohna desg di naari da
Muh bandh kita ohna duniya daari da
Kehndee haqa layi na chuku hatiyaar nu
Kalam nal dher kruga

Bhimrao warge na koi jamnana mard daler
banuga

Babasaheb wrga na is jag te koi mard daler
banuga

Padho, Judho te sangharsh da naara essa laa
gaye

Duniya te vakhri misaal oh bana gaye
Bina ekta de na honi tarki
Das variya nal kidaa laduga

Bhimrao warge na koi jamnana mard daler
banuga

Babasaheb wrga na is jag te koi mard daler
banuga

Megh Raj Singh maan kare Bhiim ji di
sochhh te

Sangal ghulami wale sareya de todhte
Jine teri sikhiyaan nu apnaleya
Na zindgai ch ade hareya

Bhimrao warge na koi jamnana mard daler

Mard Daler (Courageous Man)

Be courageous and fearless; he did all
Who would do such work again

No one would be born like Bhimrao
No man will become courageous like him

No man will become courageous like
Babasaheb

He raised the dignity of nations' woman
He broke all the societal stereotypes
He said will fight for the rights without a
weapon

Rather will defeat everyone with his mightier
pen

No one would be born like Bhimrao
No man will become courageous like him

He disseminated the slogan of Educate,
Organise & Agitate

He set a different example in society
Without any unity, cannot get any success
How would he fight with enemies

No one would be born like Bhimrao
No man will become courageous like him

Megh Raj(Lyricist) feels proud of Bhim ji
Ideology

He is the one who freed all from slavery
One who followed his teachings
Will never fail

No one would be born like Bhimrao
No man will become courageous like him

banuga Babasaheb wrga na is jag te koi mard daler banuga	
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<p>Naresh ke jeevan ke har kasht nivaar diye Manvta par tumne jo upkar kiye Puri duniya ke he karam nikhar diye Babasaheb ji tujhko hai parnam mera</p>	<p>overcome his problems in life The kindness you did for humanity You changed the fate of society My obeisance to you Babasaheb ji</p>
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Haq (Right)

Kade utare utru na kita upkar ji
Oh savidhan hai jo padh di bharat sarkar ji
Ese he savidhan te chaldi hai sarkar ji
Dar ke chup na rehna
Aisa josh jaga gaye a
Haq de layi ladhana
Babasaheb sikha gaye a

Begampure di maang nu puri kar dikhavage
Satguran di soch nu agey leke jawagey
Kuliya de vich reh ke
Mehala vich bitha gaye a
Haqa de layi ladhna
Babasaheb sikha gaye a

Qaum de lekhe layi ohna apni zindgani c
Pathara ute turna sade layi qurbani c
Sadi peri fulana Di oh sejh bicha gaye a
Haqa de layi ladhana
Babasaheb sikha gaye a

Assi maidan v jit jayee bin hatyara de
Sanu vekh ke udh jande ne hosh Gadara de
Pars Rampuria mintu v
Mintu v eh likh ke das da
Gal samjha gaye a
Haqa da layi ladhana
Babasaheb sikha gaye a

Haq (Right)

Can never pay off for the benevolence he did
for us.
That constitution which the Indian
government follows
That constitution which administers the
government
Do not remain silent and fearful
Such zeal he aroused in all
To fight for rights
Babasaheb taught us

We will fulfill our demand for Begampura
We will take forward the ideology of our
guru
He lived in cottages
But made us sit in palaces
To fight for rights
Babasaheb taught us

He dedicated his life to the community
He walked on a bed of thorns, and it was a
sacrifice for us
But he laid a bed of roses for us
To fight for rights
Babasaheb taught us

We can win the battles without weapons
Traitors get faint by seeing us
Pars Rampuria (lyricist) writes it too and
makes it clear
To fight for rights
Babasaheb taught us

Danger-2

Be khauf rehnde rakhde na koi fikar na faka
Satgur Ravidass kehnde hai ji sada Rakha
Qurbani deno darde ni
Rehnde hai tyaar
Haige asle de nalo vadh
Hun de asle de nalo vadh danger chamar
Eta asse de nalo vadh danger chamar
Haige asle de nalo danger chamar

Ohnu suth dinde jhat
Jeda andkh wangare
Madhumakhiyaan de vaangu pende kate ho
ke sare
Variyya de vari
Sache yaara de hai yaar
Haige asle de nalo vadh
Hunde asle de nalo vadh danger chamar
Eta asse de nalo vadh danger chamar
Haige asle de nalo danger chamar

Kade darde na jhuk de
Koi jado panga pe jave
Izzat de masle ch sar phave leh jave
Dharma da dilo kar deya satkaar
Sab Dharma da dilo kar deya satkaar
Haige asle de nalo vadh danger chamar
Hunde asle de nalo vadh danger chamar
Haige asle de nalo danger chamar
Hunde asle de nalo vadh danger chamar

Danger – 2

Fearless we live, No worries we got
Satguru Ravidass is said to be our protector
Nor we fear sacrificing and always ready to
do so
Chamars are more dangerous than firearms
One who challenges us, we teach a lesson
We come united as honeybees

Those who are our enemies, we are their foes
Those who are our friends, we are their true
friends
Chamars are more dangerous than firearms
Neither we fear nor bend down
In a situation of quarrel
In the matter of respect
We instead behead our head
Respect all religions by heart
Chamars are more dangerous than firearms

Naresh (the lyricist) articulates
We do not tolerate dominance
But sacrifice our life for those who show
affection
Aware of our rights and truth
Ginni Aware of rights and truth
Chamars are more dangerous than firearms

<p>Akhe Mehtan da Naresh Hunda Dhaka ni sahar de Pyaar nal maange je koi Jind jaan vaar de Haq ate sach di Eh rakhde ne saar Ginni Haq ate sach di Eh rakhde ne saar Hunde asle de nalo vadh danger chamar Haige asle de nalo danger chamar Sachi asle de nalo vadh danger chamar</p>	
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Haq 2 (Rights- Part 2)

Dukh ohi jhal de samjh badle
Bande qaum de jede daler hunde
Kaun puchda hai geedha te kava nu
Kaid pinjre de vich he sher hunde

Qaum de babar sher
Babasaheb ji ne
Samaj di tutiya hoyiaan takdeera nu kive
gandeya
Bija Bansiyan wale di kalam kive baiyaan
kardie
Sun ke zara

Jado sun 1932 c
Ohdo conference gai rakhi c
Sher garjeya mein ni manda
Ek pakhi es raaj nu
Mein haq leke dene
Leke dene bande jede sarabh samaj nu
Mein haq leke dene

Har koi padhu schoola de vich
Vote da vi adhikar hou
Sab lok karan ge naukriyaan
Koi aisa chatatkaar hou
Sabnu au saah such da
Le aaun aise raaj nu
Mein haq leke dene
Leke dene bande jede sarabh samaj nu
Mein haq leke dene
Loko tusi ehsas karo

Haq 2 (Rights- Part 2)

People of brave community
Only stand up for society's miseries
No one talks about timid and coward
It is a lion who is caged

Community's Lion
Babasaheb ji
How he changed society's miserable fate
Bija Bansiyan's(Lyricist) words will describe
it
Listen to it

It was the year of 1932
A conference was held
A lion roared
Condemned this biased rule
I would provide rights deserved by the entire
society

Everyone would study at schools
Would have voting rights also
Everyone will do jobs
This kind of miracle will happen
Everyone would breathe in peace
Will bring such reign
I would provide rights deserved by the entire
society

People realise the slavery you are under
You may have to walk the path of rebellion
Spark the passion of sacrifice in yourself
If you want the rights, you deserve

<p>Gal apni payi gulami da Raah fadna pau bagaawat da Peda zajba karo qurbaani da Apna banda haq je lena Lehna takht o taaj nu Mein haq leke dene Leke dene bandh jede sarab samaj nu Mein haq leke dene Been Bansiyan wale Bija Jaan qaum vich bharti e Babasaheb Ambedkar da har bol parmanu shakti -e Ginni v dile sama ke rakhe Babasaheb di yaad ny Mein haq leke dene Leke dene bandh jede sarab samaj nu Mein haq leke dene</p>	<p>This rule has to end I would provide rights deserved by the entire society Bija Bansiyan's (lyricist), Babasaheb Ambedkar, has made the community lively Every word of Babasaheb Ambedkar is like nuclear power Ginni also keeps in the heart the memory of baba saheb I would provide rights deserved by the entire society</p>
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Begaumpura Mission

Nirbhae ho ke rehna sada
Pure bachan guran da karde a
Ji akhde te ji sunde a
Kade phoka robh na jarde a
Assi aap sharfat varti di
Ehda matalb nai ki darde a
Naresh akhda world hala daiyen
Assi variye te jado varde a

Asi oat asar leke sache satgur toh
Hat de ne peeche jis kaam nu hath paune a
Haje begampure da mission adhura hai
sada ji sada
Jis nu assi manjil tak pahuchauna chaune a

Assi kise dharma nu madha change kehnde
na
Satkar jog ne saare, sab da mann karo
Sanu kathe rehna rehbara ne sikhaya e
Assi vair ni bs pyaar vadhuana chaunde a
Haje begampure da mission adhura hai
sada ji sada

Jis nu assi manjil tak pahuchauna chaune a
Sanu babasaheb ji eho gal samjhai e
Haq apna khaan na daiye, kise da khoiye na
Jo dakhil andazi karde sade maksad vich
Bas pyaar nal assi mission failauna chaunde a
Haje begampure da mission adhura hai
sada ji sada
Jis nu assi manjil tak pahuchauna chaune a

Begaumpura Mission

Remain fearless forever
Follow the sermon of the guru
We give respect and demand the same
Never tolerate anyones' fake attitude
We have decency
It does not mean that we are afraid
Naresh says we can tremble the world
When we face our foes

We get support and hope from our guru
Never go back once we start any work
Our mission of Begampura is unfinished yet
Which we want to fulfil

We do not speak wrong about any religion
All deserve respect and show regards to all
We are taught to live together by our leaders
We want to spread love, not hate
Our mission of Begampura is unfinished yet
Which we want to fulfil

Babasaheb taught us one thing
Neither we give up our rights, nor we snatch
of others
Who interferes in our cause
With love, we want to spread our mission
Our mission of Begampura is unfinished yet
Which we want to fulfil

We will achieve our mission one day
Ginni, no matter what it takes to get complete
Naresh Mehtan (lyricist) let it get achieved

<p>Assi paa ke rehna ek din apni manzil nu Ginni us de layi bhav kuch v karna pe jaave Naresh mehtan waleya pyaar nal je gal ban je Assi vachan guruan de dilo pugana chaunde a Haje begampure da mission adhura hai sada ji sada Jis nu assi manjil tak pahuchauna chaune a</p>	<p>with love We want to fulfil our guru's preachings from heart Our mission of Begampura is unfinished yet Which we want to fulfil.</p>
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Fan Babasahib Di (Fan of Babasaheb

Ambedkar)

Ho loki us beri nu maran batte
Jis beri de mithde ber hunde
Ho aukda use qaum te aundiya ne
Jis qaum de mard daler hunde

Qaum de messiah

Dukhiya de dardi

Babasaheb ji ware pamma bakhlapuriya di

kalam

Ehiyo beyan kardi a

Sun ke zara

Mein dheer han Babasaheb di

Jina likhya c savidhaan

Ohdi kalam da khataya khayi da

Tahi sifata kare jahaan

Men fan haan aisi soch di

Fan haan aisi soch di

De gaye sade layi balidaan

Te dassi bai Ginni Mahi Babasaheb ji ware

Ho duniya layi apaa vaar gaye

Ohna paya khaas mukaam

Bhimrao di uchi soch nu

Sab jhuk jhuk karde salaam

Yodha ohna jehya nahi koi hovna

Nai koi ohna jeya vidhvaan

Oh aisa babbar sher c

Jina kalam banayi teer

Fan Babasahib Di (Fan of

BabasahebAmbedkar)

The tree whose fruit is sweet is thrown stones
at

Troubles too are faced by the community,

Whose men are fearless

Messiah of community, emancipator of the

poor

Babasaheb Ji

Through his lyrics Pamma Bakhlapuriya

Enlightens about the same

Listen carefully

I (Ginni Mahi) am the daughter of Babasaheb

Who wrote the constitution

All that I earn

Because of what he wrote

The world praises him

I am a fan of such thinking

Who sacrificed for us

Tell us Ginni Mahi more about Babasaheb Ji

Sacrificed his life for the betterment of the

world

He achieved a special place in society

Everyone salutes Bhimrao's values

There is no warrior like him

Nor a scholar like him

He was a lion

Who used his pen as an arrow

He fought for rights and truth

<p>Jo haq te sach layi ladeya Sadi badal diti taqdeer Oh bane messiah qaum layi Eh ta jaane kul jahaan</p> <p>Rul di aurat di patt nu Ohna banaya sir da taaj Madi halaat vekh samaj di Chukhi qaum li ohna awaaz Koi virli maa hai jam di Koi virli maa hai jam di Ho putt ohna jehya mahaan</p> <p>Dive di lauh eh padhke Sada janam dita rushna Lakha chadh chadh aiyaan haneriyen Ohna kiti na parwaah Sach likhe Pamma Bakhlauriya Ginni Mahi ne dita gaa</p>	<p>Changed our fate He became messiah for the community And it is known by the entire world</p> <p>Strengthened the honour of women He made it a crown for women Saw the plights of society He raised his voice for the community Rare is a mother who gives birth to Such a noble son like him</p> <p>He studied under a lamp and illuminated our lives Faced millions of difficulties But he did not care Pamma Bakhlapuriya writes the truth Ginni Mahi sang it.</p>
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Jung Jitangey (Will Win the fight)

Kari jandi Delhiye kyu
Dhokebaziyan Chalakiyaan
Kisna ne ne ta pahla he e
Bahut bhogiyan santapiyan
Mazdooran ne ta pahla e
Bahut bhogiyan santapiyan
Ho maar gaya soka
Kade paani monsoon ni
Wapis he lena pena
Teinu yeh kanoon ni
Peeche ni hathde
Raga vich aa junoon ni

Sade haq lene asi leke hatagye
Hun nahiyo peche hatana
Oh chad teri chahti ute Delhiye ni
Hun sanu pena nachna
Rakhi khar kato
Bandhdi masoom ni
Wapis he lena pena
Tenu eh kanoon ni
Peeche ni hathde
Raga vich aa junoon ni

Udham singh te Sarabhe
Ditiyan ne kurbaaniyaan
Fansi nu chuniyaa ohna
Vich si jawaniyaan
Kahe Happy Mika
Andhkah da aa gaya hazum ni
Wapis he lene pene
Teniu eh kanoon ni

Jung Jitangey (Will win the fight)

Delhi (the capital), why are you betraying
and playing clever
Farmers have already suffered excessively
Labourers have already suffered
excessively. They are troubled by sometimes
drought and sometimes by monsoon
You (Delhi) have to take back this law
Will not step back, have full zeal

We will take our rights, and we will not step
back now
The fight of struggle will continue on the
ground of Delhi
Why you keep grudges and act innocent
You have to take back this law
Will not step back, have full zeal

Udham Singh and Sarabha have sacrificed
They chose death in their youth
Says HappyMika, it is now a matter of
honour
You have to take back this law
Will not step back, have full zeal
We would win this battle with courage, will
not step back

<p>Peeche ne hathde Raga vich aa junoon ni Oh raga vich aa junoon ni Jung jitayge asi naal honsle Peeche ni hathde Aasi saare peeche ni hathde</p>	
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Details of translated Songs	
<u>Parnam Mera (My obeisance)</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=2ka0nnV7FV8&list=PLAGAR2PXq5wgZPR-cyuOIP93ctjh0Apes&index=21</p> <p><i>Language: Hindi</i></p> <p><i>Upload Date: 25 January 2017</i></p> <p><i>Views: 529,581</i></p> <p><i>YouTube Channel: Mad 4 Music</i></p>
<u>Jung Jitangey (Willl Win the fight)</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=naiMpqu7hJl</p> <p><i>Language: Punjabi</i></p> <p><i>Upload Date: 12 December 2020</i></p> <p><i>Views: 29,483</i></p> <p><i>YouTube Channel: Aujla Records</i></p>
<u>Fan Babasahib Di(Fan of Babasaheb Ambedkar)</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=H5XzHJBNyoI</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 6 February 2016</i></p> <p><i>Views: 4,613,404</i></p> <p><i>YouTube Channel: Mad 4 Music</i></p>
<u>Begaumpura Mission</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=hqmErSoILNk&list=PLAGAR2PXq5woVXzqXSulfiMghibdUIrW1&index=6</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 30 January 2017</i></p> <p><i>Views: 132,791</i></p> <p><i>YouTube Channel: Mad 4 Music</i></p>
<u>Haq 2(Rights- Part 2)</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=rGDSjmrAzr0&list=PLAGAR2PXq5woVXzqXSulfiMghibdUIrW1&index=5</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 26 January 2017</i></p>

	<p><i>Views: 1,016,584</i></p> <p><i>YouTube Channel: Mad 4 Music</i></p>
<p><u>Sher Gajda (Lion Roars)</u></p>	<p><i>YouTube</i></p> <p><i>Link:</i>https://www.youtube.com/watch?v=8NeQy6psR-A&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=27</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 5 February 2017</i></p> <p><i>Views: 564,692</i></p> <p><i>YouTube Channel: Jeet Records</i></p>
<p><u>Raaj Babasahib Da (Reign of Babasaheb Ambedkar)</u></p>	<p><i>YouTube</i></p> <p><i>Link:</i>https://www.youtube.com/watch?v=BZqAFzub5A&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=31</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 21 January 2018</i></p> <p><i>Views: 2,579,048</i></p> <p><i>YouTube Channel: Jeet Records</i></p>
<p><u>Bolo Jai Bheem (Say Victory to Bheem)</u></p>	<p><i>YouTube</i></p> <p><i>Link:</i>https://www.youtube.com/watch?v=w7001vSWr6Q&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=61</p> <p><i>Language: Hindi</i></p> <p><i>Upload date: 26 May 2021</i></p> <p><i>Views: 130,097</i></p> <p><i>YouTube Channel: Awaaz India Tv</i></p>
<p><u>Babasahib Ji</u></p>	<p><i>YouTube</i></p> <p><i>Link:</i>https://www.youtube.com/watch?v=V6w74lm22nc&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=34</p> <p><i>Upload date: 13 April 2018</i></p> <p><i>Language: Hindi</i></p> <p><i>Views: 221,893</i></p> <p><i>YouTube Channel: Mad 4 Music</i></p>
<p><u>Mard Daler(Courageous Man)</u></p>	<p><i>YouTube</i></p> <p><i>Link:</i>https://www.youtube.com/watch?v=V6w74lm22nc&list</p>

	<p>=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=34</p> <p><i>Upload date: 14 February 2019</i></p> <p><i>Language: Punjabi</i></p> <p><i>Views: 548,375</i></p> <p><i>YouTube Channel: Jeet Records</i></p>
<u>Haq (Right)</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=zorqP50RYpM&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=8</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 26 January 2015</i></p> <p><i>Views: 981,878 views</i></p> <p><i>YouTube Channel: Mad 4 Music</i></p>
<u>Danger-2</u>	<p><i>YouTube</i></p> <p><i>Link:</i> https://www.youtube.com/watch?v=Gc4wh3YczJw&list=PLAGAR2PXq5woVXzqXSulfiMghibdUIrW1&index=2</p> <p><i>Language: Punjabi</i></p> <p><i>Upload date: 5 February 2016</i></p> <p><i>Views: 4,943,436 views</i></p> <p><i>YouTube Channel: Amar Audio</i></p>

APPENDIX – 2

YOUTUBE LINKS OF THE SONGS USED IN CONTENT ANALYSIS

1.	Ardaas	https://www.youtube.com/watch?v=BGl_5v-VEwk&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=3
2.	Guran di deewani	https://www.youtube.com/watch?v=BcX5kFwT4I4&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=4
3.	Boliyan	https://www.youtube.com/watch?v=VkiRCcaVLSg&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=5
4.	Aisi lal	https://www.youtube.com/watch?v=_IHkB0S0AGQ&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=6
5.	Rehmatan	https://www.youtube.com/watch?v=Q_9gX2tieno&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=7
6.	Haq	https://www.youtube.com/watch?v=zoRqP50RYpM&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=8
7.	Amritbani	https://www.youtube.com/watch?v=pPgupCO95Ng&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=9
8.	Kanshi kitni k door	https://www.youtube.com/watch?v=-adXaImOEg&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=10
9.	Tunke	https://www.youtube.com/watch?v=UQhmyLARFfs&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=11
10.	Danger 2	https://www.youtube.com/watch?v=Gc4wh3YczJw&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=12
11.	Fan baba sahib di	https://www.youtube.com/watch?v=H5XzHJBNoI&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=13
12.	Gurpurab hai kanshi wale da	https://www.youtube.com/watch?v=jMao9xl6mKk&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=14
13.	Yodha	https://www.youtube.com/watch?v=tWckksXmodU&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=15
14.	Ravidas guru	https://www.youtube.com/watch?v=fmJNmUwGBZo&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=16

15.	Har de nishan	https://www.youtube.com/watch?v=Kpu7ByPEGo0&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=17
16.	Thand barsain	https://www.youtube.com/watch?v=GCfufotsePc&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=18
17.	Jindey	https://www.youtube.com/watch?v=IHKADu8sSC8&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=19
18.	Dhol wajde sangtan de vehre	https://www.youtube.com/watch?v=wLXFXSGZwhQ&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=20
19.	Parnam mera	https://www.youtube.com/watch?v=2ka0nnV7FV8&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=21
20.	1932 - haq 2	https://www.youtube.com/watch?v=rGDSjmrAzr0&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=22
21.	Baani	https://www.youtube.com/watch?v=5nHtWKWMCaY&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=23
22.	Balle balle	https://www.youtube.com/watch?v=G_YWseqe4k&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=24
23.	Begampura mission	https://www.youtube.com/watch?v=hqmErSoILNk&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=25
24.	Naam dateya	https://www.youtube.com/watch?v=kjwJgoO7QgA&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=26
25.	Sher gajda	https://www.youtube.com/watch?v=8NeQy6psRA&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=27
26.	Dhee	https://www.youtube.com/watch?v=_EfV-SWPtnM&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=28
27.	Salaaman	https://www.youtube.com/watch?v=l_D-J4GIN9E&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=30
28.	Raaj baba sahib da	https://www.youtube.com/watch?v=BZqAFfzub5A&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=31
29.	Naam guran da	https://www.youtube.com/watch?v=20M8kEzukur&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=32

		Xq5wqZPR-cyuQIP93ctjh0Apes&index=32
30.	Star	https://www.youtube.com/watch?v=lcEKyTqpgK8&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=33
31.	Baba sahib ji	https://www.youtube.com/watch?v=V6w74lm22nc&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=34
32.	Rakhdi	https://www.youtube.com/watch?v=jWhgeq-VROU&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=35
33.	Down to earth	https://www.youtube.com/watch?v=JMvX117Vrk4&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=36
34.	Dollar	https://www.youtube.com/watch?v=82NPdWGaOV4&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=37
35.	Mard daler	https://www.youtube.com/watch?v=H9ELdAbfrhc&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=38
36.	Singh soorme	https://www.youtube.com/watch?v=rP1kgQacu8Y&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=39
37.	Sahib de rang	https://www.youtube.com/watch?v=oncQF-PRRik&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=46
38.	Golden girl	https://www.youtube.com/watch?v=kheHsv0sQVQ&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=48
39.	Vichoda	https://www.youtube.com/watch?v=Xy9PIn6bavI&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=49
40.	Success	https://www.youtube.com/watch?v=Oi3JDSkrbaM&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=51
41.	Mera kya kasoor	https://www.youtube.com/watch?v=URZ27m06WII&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=55
42.	Jung jitangey	https://www.youtube.com/watch?v=naiMpqu7hjI&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=56
43.	Satguran di mehndi	https://www.youtube.com/watch?v=8n-6sV979CE&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=57
44.	Guru Ravidas guran di baani	https://www.youtube.com/watch?v=4rDZIKFBUPk&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=58

45.	Sikander	https://www.youtube.com/watch?v=sGuOwTBPOaI&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=60
46.	Bolo jai bheem	https://www.youtube.com/watch?v=w7001vSWr6Q&list=PLAGAR2PXq5wqZPR-cyuQIP93ctjh0Apes&index=61

GLOSSARY

aarti: a Hindu ceremony in which lights with wicks soaked in ghee are lit and offered up to one or more deities
amritbani: literal meaning immortal speech, and it is the holy scripture of Ravidassia faith
ardas: a formal prayer
avarnas: a group outside of the four-tiered caste system
baani / bani: speech
babar sher: lion
begampura: a place with no pain, a utopian city envisioned by Guru Ravidass where there are no sorrows, and everyone has freedom, equality, and prosperity
bhakti: devotion
bhangra: a type of popular music combining punjabi folk traditions with western pop music
boliyan: couplets
bolo jai bheem: say victory to bheem (ambedkar is loving called as bheem or spelled as bhim)
brahmins: priests
budhham saranam gacchami: i take refuge in the buddha
chamar: an ex-untouchable caste, traditionally leather-workers
dastar: is a turban worn by both men and women to cover their heads in the Sikh community
ravidass deras: settlements Ravidass Deras: are shrines and pilgrimage centres. In Ravidass Deras, Ravidass is worshipped as Guru, and Gaddi Nashins (heads) of the Ravidass Deras are also considered as Gurus
dhee: daughter
dhol wajh da sangtan de vehre: drums beat at a congregation
dhoti: cloth wrapped around the waist
dupatta: a long scarf
ekta: unity
fan baba sahib di: fan of Dr B.R. Ambedkar
gatka: a sikh martial arts form
gurmukhi: script of punjabi language
guru granth sahib: Holy Scripture of Sikh Religion and regarded by Sikhs as the final, sovereign and eternal Guru following the lineage of the ten human gurus of the religion.

gurudwara : a temple of guru and a religious worshipping place of sikhs and dalit sikhs
gurupurab : birth anniversary of guru
haq : rights
har : supreme being
jago ravidassia : awake ravidassia
jai bhim/ jai bheem : victory to bhim
janeue : sacred thread
jati : caste
jatt-sikhs : upper-caste majority of punjab
jung : fight
kameez : long shirt
kasoor : fault
khanda : two-edged sword over a quoit with two crossed sabres below the quoit
kirat : manual work
kisaan : farmer
koumi nishan : community symbol
kshatriyas : warriors and former rulers
kutbandhla : one of uttar pradesh scheduled caste
mard daler : courageous man
mazdoor : labour
naam daateya : name of lord
naam : name
namo buddhay namo namo : honour to the buddha
nirbhay : fearless
nishan sahib : a triangular saffron flag sacred in sikhism
parnam mera : my obeisance
putt chamaran da : son of chamars
raaj babasahib da : rule of Babasaheb Ambedkar
rajput : a member of a hindu military caste claiming kshatriya descent
rakhdi : festival celebrating relationship of brother and sister
rehmatan : blessings
sadda haq : our right

salwar: loose trousers
samhitas: it refers to the most ancient layer of text in the vedas, consisting of mantras, hymns, prayers, litanies and benedictions
shabads: verses
sher gajda: lion roars
shudras: workers and craftsperson
singh soorme: brave sikh
smritis: smriti, (sanskrit: “recollection”) that class of hindu sacred literature based on human memory, as distinct from the vedas, which are considered to be shruti (literally “what is heard”), or the product of divine revelation
thand barsain: shower the blessings
tilak: holy red mark on forehead
tunke: pull
upanishads: each of a series of hindu sacred treatises written in sanskrit c. 800–200 bc, expounding the vedas in predominantly mystical and monistic terms.
vaishyas: farmers and traders
vedic period: was between 1500 bc and 600 bc. this is the next major civilization that occurred in ancient india after the decline of the indus valley civilization by 1400 bc.
vichoda: separation
yodha: warrior
ziddi chamar: stubborn chamar
zindabad: long live

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