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Oral Approach and Lyrical change in *Ho Jamalo*

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Abstract

This article deals with the oral myths that originated on Ho Jamalo, variations in these myths with time, and the practicality of myths in society. This study aims to address how the oral myths on Ho Jamalo are different from the written myths or oral myths that have been transmitted through written myths. Secondly, at what level myths of Ho Jamalo have practically affected the social events. Though myth is "A traditional story, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events," they are the informal tradition in traditional stories. Keeping up this in view, the Myths about Ho Jamalo many are connected with an old society event. Variation in myths has constructed a change, so the lyrics and lyrical change with reference to different stories and dialects.

Key Words: Oral Myth, Tradition, Variation, Dialects, Ho Jamalo, Sindhi Poetry

Introduction

Myth can be defined as something which can be considered untrue (Ullyat, 2009). It brings the things towards secularizing our beliefs for myth in its unique sense a sacred tale of receiving truth. The very word is derived from the Greek language word *Mythos*, which means "saying" and "story" to "fiction" (Lugli, 2014). It is considered the symbolic narrative usually of unknown origin and partly traditionally associated with religious belief (Groenewald, 2009). In the traditional and legendary story, some being is often considered heroic if it is not proved factually, the one that is related with deities or demigods and explains some practice, rite, or any other phenomenon of nature. These kinds of stories are considered myths (Ullyat, 2009).

Ho Jamalo is the significant folk music in Sindhi culture as the music reflects the culture of any ethnicity; likewise, *Ho Jamalo* is the folk song that

reflects the culture of the Sindhi people (Hasan, 2004). Moreover, in culture, the living patterns, prosperity of the land, beauty of the land, and culture. *Ho Jamalo* in Sindhi music has a unique place (Amir, 2019). It is *lok geet* of Sindhi music, unusual in a context that *Ho Jamalo* is having a symbol of happiness and performed in every event of celebration and at the end, it is played because *Ho Jamalo* is a song of successfulness that the time we spent or the event was successful now let's celebrate it (Rana, 2019). It is performed in the group where one used to sing, and the other used to reply with *Ho Jamalo*. Moreover, it has dual qualities, on the one hand, it music besides this it is a dance as well. Like dancing with clapping (Tariun) in the circle, it is the gesture of happiness and prosperity (Sandeelo, 2016).

The myths of *Ho Jamalo* originated from the incident of Sukkur, ethnical and all others myths

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originated and spread all around the society. The myth affiliated with the Sukkur barrage is relatively older, and many other myths were conceived (Siraj, 2019). *Ho Jamalo* is linked with Jamal, born in Sukkur at the time of British-occupied India but today in Sindh Province of present-day Pakistan. He was sentenced to jail and ordered to hang. The penitentiary was near Sukkur Bridge; Bridge was constructed for the train track, which was untested before. The British government made the proclamations of a test drive of train through the bridge that the one who will be successful will be rewarded. Jamal sent a letter to government officials stating that he is willing to cross the train on one condition that he will be released from the jail and not be hanged. So the government accepted, and he crossed the train successfully. After his success, his wife sung the song in his celebration that

“Ho Jamalo. O Munhinjo khatti ayo khair saan, Ho Jamalo HO Jeko Sukkur wari pul taan, Ho Jamalo Ho”

(O my beloved win peaceful Oh the beautiful, the one who successfully won the event on Sukkur bridge Oh the beautiful) and from that point, it became a famous one ([Arain, 2018](#)). In folk literature, stories are mainly based on myth (Thompson, 1955). The origin of folk stories is based on the tale, which does not have factual or natural evidence ([Boas, 1916](#)). In the case of *Ho Jamalo*, there are different myths created by the folklorists in their stories.

Literature Review

Ethnomusicology

Sreekanth R, a well-known writer in the article *Echoes* talking about Sindhi music, explores valuable facts with an anthropological perspective. The points of any land's biographical history is even witnessed through the music. The evolution of music is not justified with the evidence. These lines have explained the importance of music from the lens of anthropology. Musical anthropology collects evidence from valid sources for the evolution and history of music (R, 2002).

Across the world, there are folk and traditional songs. Traditional songs have different historical backgrounds, patterns, and styles. The classic pieces are mainly in the language related to that specific culture. As in the west, specifically Europe, the

evolution of tradition or folk song is totally different. In the above lines, the writer is talking about the European folk music traditions. In North America, when the European settlers arrived in the 18th and 19th century, they brought a unique pattern of folk music traditions. England provided a rich tradition of folk music based on the stories of love, loss, and important events. Another settler from Ireland and Scotland also brought a rich tradition of folk songs in Europe, continuing till today (Olson, 2003).

Folklore

An article, *Folklore, and Anthropology*, written by William R. Bascom, describes the anthropological perspective of Folk Literature from where anthropologists started working on folk literature and what they have considered folk literature. Folklore to the anthropologist is One of the essential parts that go to make up the culture of any given people. Folklore is a gateway to understanding valid religious, social, economic, and political institutions and plays a vital role in transmitting from one generation to another. Folklore transmits the culture from one generation to another era, but anthropologists pave away in length. The term folklore is referred to as folk art, tall tales, folk stories, folk music, and these things are in the side of analysis, and this analytic approach is done by anthropologists. Moreover, the relationship between folklore and the rest of the culture is also concerned. In the last of this article author also provide their own view as he states that "In my own view, the most effective way to bridge the gaps between the different groups of folklorists is by a common concern with common problems, rather than by reliance as in the past upon a common interest in a common body of subject matter" ([Bascom, 1953](#)).

In an article titled "The Musical history of Pakistan," it is described as the language refers to the songs and music is the prominent culture of Pakistan. Pakistan is a multiethnic country where there is a diversity of cultures. The cultures which exist in Pakistan have different songs related to their languages. As music is also a cultural phenomenon, the culture in Pakistan has various songs in their language, but few of those songs are ethnic songs. In the above article, the writer is talking about the music of Pakistan; the popular ranges of music are qawwali,

Kafi, fashioned one rock "n" roll, and different patterns that exist in the diverse cultures of Pakistan. Moreover, there is also Asian, Persian, Turkish, Arabic, and modern-day Western influence. Nevertheless, Pakistan has distinct and entertaining music ([Gabriel, 2010](#)).

In a book section of the book, *Folklore of Sindh: Anthology of Prefaces*, it is founded that the Sindhi literature and written folklore is historically rich because it was dated back to Soomra Period about 1050 A.D. It contains comics of Folk Stories like "Sasui and Punhu," which takes the area of culture, love, and the milieu of the caravans that traded between Sindh and Balochistan. Such as Folk Tales of birds, beasts, and animals, Folk Poetry like Munajaat, Manaqibo, and Maulood, Folksongs have four categories like love and happiness Jamalo Moro, Belan, for functional activities of life is Humaracho, Mandhiaro, and Valero. Moreover, for Monsoon, it is Varsaro and Panhari, and for marriage, it is Doro, Sawan, Trij, Jhalario, and Relan. Most Sindhi ethnicities express their happiness by singing "HO JAMALO" and are considered an ethnic song for Sindhi people ([Baloch, 2014](#)).

In a paragraph, writer Dr. Arif Rana talks about the ethnic song of Sindhi ethnicity, Ho Jamalo. Ho Jamalo is a historical song that has a long history. Ho Jamalo is listened to by many, but they are unaware of the context, meaning, and complete sense of it. It differs with many interpretations. In this paragraph, the author claims that for three decades, I used to listen to Ho Jamalo but could not understand. Now, I have interacted with the local people and came to know that Ho Jamalo is the Sindhi ethnic song popular in the Sindh region and Pakistan. It is the symbol of Happiness (Rana, 2019).

Research Methodology

The research is based on qualitative data, whereby in-depth interviews are used to seek data from a sample of respondents. There were ten respondents in number; five were scholars aged 30 to 40, three folklorists aged 40 to 45, and two aged 60 plus.

Interviews were conducted with the local people who had knowledge of Ho Jamalo. To have relevant data which does "t come in perception and during fieldwork, I had prepared to cover an all-important

angle of my research. I had made different questions that are useful for an interview to cover overall knowledge of the topic. It is the best apparatus to have institutionalized certain applicable information from the scattered ones in the group.

Purposive sampling is the sampling that is considered as the non-probability, judgmental and expert sampling. This type of sampling is used through using the interview. The interviews were conducted with folklorists of different areas of Sindh like Laar, Kohistan, and Kacho. Moreover, discussions with the scholars were also conducted.

Discussion

The variations in lyrics based on different stories related to Ho Jamalo are like the story Jatt community in which there are two focal points one the sorrow on the leaving of Jamal and the Happiness on the returning to the home of Jamal. Ho Jamalo focuses on the variety of things more towards the Cultural representation, Unity, and Happiness. There are many more things included in the cultural identities in the cultural domain, but few of them represent the culture on a vast side. In terms of ethnicity, the cultural objects change to describe their race; likewise, in the culture of Sindhi, the famous visible cultural things are Sindhi Topi, Ajrak, and dressing patterns. Still, in addition to this, Ho Jamalo has also become part of a culture that represents Sindhi ethnicity culture. It paved the way towards the identity of culture for the Sindhi people. In the domain of Unity, Ho Jamalo creates unity among the Sindh ethnicity. Ho Jamalo is the source of the agreement for the Sindhi people. Whenever any Sindhi people see and listen, Ho Jamalo deliberately will join to perform Ho Jamalo.

This participation always gives a message of collectivism, which is due to Ho Jamalo. However, it is also witnessed at the Culture festival held in Islamabad, where every ethnicity in Pakistan has cultural representation. In Sindh Pavilion, there was a Cultural Musical Night where Ho Jamalo was performed at the end and collectively like all the Ho Jamalo which gave a feel of culture and collectivism and brought the culture representation Sindhi people in a federal of Pakistan. Moreover, in the context of Happiness, Ho Jamalo spreads happiness around.

Moreover, as society shifts from tradition to modern, the symbols of Ho Jamalo change as firstly it was in the context of happiness and beauty as the wife uses to illustrate the beauty of her husband's body parts like teeth, hairs, etc.

Moreover, it was a symbol of happiness on returning of beloved ones and success of any events. In modern times lyrical, it has changed the characters like the symbol of hope and optimism. (Rana, 2019). Moreover, the myths are also affiliated with Ho Jamalo and myths are varied by the different communities of Sindh. Yet each of them respects every tale and has not created any problematic situation till now. Lyrics related to the Sheedi story. Songs related to the prosperity in the society and the verses about women singers who used to sing in the marriages and praise the groom in Ho Jamalo.

The fame and popularity of Ho Jamalo are done over time as in the ancient time it is notified that Ho Jamalo was just sung for the pleasure time and slowly and gradually time passes the culture exchange took place in the society, so the Ho Jamalo got popularity in the community. In the context of Sindh, firstly, it was in the boundaries of Sindh than other languages of Pakistan Also adopted the lyrics in their own language like Punjab, Pashto, Balochi, etc. now in the current time Ho Jamalo is also famous worldwide as Ho Jamalo. Recently Umar Memon, one of the Sindh living in London recorded Ho Jamalo in one hundred and twenty countries of the world which is sung by famous singers of Sindh Ahmed Mughal and Samina Kanwal. While doing this recording, he met several people of the country, from there in countries like Armenia and Georgia native from there said that the beat of Ho Jamalo is there as well in our tradition of folk songs. Still, the lyrics are changed, and in African Countries, people were dancing better than the Umar Memon as African natives said that the beat of Ho Jamalo is there in our songs. With this perspective, it can be expressed as it is universal and functions universally.

Oral Myths about *Ho Jamalo*

There are different myths constructed by local people, which are in the form of oral narrations as the myth can be in the oral or written form. The local people narrated tales about Ho Jamalo, which are

more towards the origin of Ho Jamalo.

Linking to the evolution of Ho Jamalo is traced related to victory. The myth described as Jamalo real name was Jamal Khan of a person living in the "Laar" and it is said that somebody has thieved the cattle of him and on that matter brothers of Jamal Khan started teasing him, and he could not bear the teasing behavior of his brothers so with this he started searching his cattle. While searching his cattle, he reached towards the side of Kohistan from where he found his cattle. When he returned in his area with his thieved cattle with success, in honor of Jamal Khan Ho Jamalo was sung.

Another oral myth highlighted by the local people was that Jamal was a very brave and strong man of his area and belonged to the site of "Kacha." He was so strong that no one could beat him for testifying his boldness he went to "Laar" for a competition where he won the match, and his nature and love attracted the people of "Laar" and stayed there for long, and from there Ho Jamalo originated. The local person explained that Jamalo was a brave, heightened, and intense man who used these qualities to praise him. One day with anger to brothers on any matter, he left from there. The cheat made with Jamal by his brothers in lyrics is mentioned with it sung in the prestige of Jamal.

جنهن سان پاٿرن ڪيو دو ه هو
هو جمالو

Translation

The one who is cheated by the brothers.

Ho Jamalo

The lyrical myth is touched as Jamal was manipulated by the brother, and Jamal, who was betrayed by the brothers, returned home and returned to Ho Jamalo.

Another narration of myth about Ho Jamalo by a local person resident of Dadu city of Sindh explained the mythical narratives of his elder ones that since long that Jamal on the matter of anger with brothers left home and moved towards the side of Kohistan. Jamal, when settled and remain a long time far from the home city when he returned back in the context of happiness and brave Ho Jamalo was sung, and with this, it was sung as the symbol of joy. To sum up, it is a myth that Jamal was out from his own

area. After his return home, the family members sang
Ho Jamalo

جنهن کي کاجي اٿ سواري ۾
هو جمالو

Translation

The one who is having a ride of Camel

Ho Jamalo

The lyrical myth relates to the area of "Kasho," and the camel used by Jamal Khan was the species of a camel that used to be in "Kasho."

منهنجو جمالو جتن سان
هو جمالو

Translation

Jamalo is with the Jatt community

Ho Jamalo

In the lyrics of myth related to the Ho Jamalo, Jamal remained with the "Jatt" community, which is lyrical in Ho Jamalo.

Lyrical changes Apropos Myths

The lyrics of Ho Jamalo have various contexts like it defines bravery, success, happiness, appreciation. The lyrical change in Ho Jamalo came for few solid reasons as the society was simple in the times of bands and tribes, so the simple lyrics were created by ordinary people. The ancestors played a role in the continuity of Ho Jamalo. As society evolves, people add changes in the songs, cohering to their events and daily life variations. The simple lyrical changes occur by adding the everyday life things in Ho Jamalo by the local people. Another part of changing relates to the dialect change as the language of dialect changes with 100 "koooh," so likewise, the lyrics changed with the changing of dialects. In the songs, changes occur based on the story. The variation in stories brought up the variations in lyrics.

Ho Jamalo represents the Sindhi daily life and culture because Ho Jamalo is related to Sindhi culture.

The most popular lyrics of Ho Jamalo are as under:

منهنجو جمالو جتن سان هو جمالو
منهنجو کٽي آيو خير سان هو جمالو
منهنجو لڙي آيو لاڙ ڏانهن هو جمالو
هيءَ سنڌ سموري سونهن آ هو جمالو
هيءَ سنڌ سموري سچ آ هو جمالو
اسان کي سنڌ تي ڏاڍو ناز آ هو جمالو

سنڌين جو پٽڪو سورنهن وال آ هو جمالو
هيءَ سنڌ سموري شاهد جي هو جمالو
هيءَ سنڌڙي سهڻي لال جي هو جمالو
جنهن ۾ روضو لال لطيف جو هو جمالو
جيڪو سکر واري ڀل تي هو جمالو
جيڪو موري واري ڀل تي هو جمالو
جنهن کي سانو لڪڻ هٿ ۾ هو جمالو
جنهن کي سوني منڊي چيچ ۾ هو جمالو

Translation

O! Jamalo is with the Jatt community, Ho Jamalo

O! Victorious with peace, Ho Jamalo

The one who came from the Laar (Southern Part of Sindh)

This Sindh is full of Gold, Ho Jamalo

This Sindh is all true, Ho Jamalo

We have pride in Sindh, Ho Jamalo

The turban of Sindhi people is 16 meters, Ho Jamalo

This Sindh is the Sindh of Shah, Ho Jamalo

This beautiful Sindh is the Sindh of Lal, Ho Jamalo

Where there is the tomb of Lal Shahbaz, Ho Jamalo

The one who is on the Sukkur Barrage, Ho Jamalo

The one who is on the barrage of Moro, Ho Jamalo

The one who has a green stick in his hands, Ho Jamalo

The one who has a gold ring on his finger, Ho Jamalo

The lyrics which are also having significance in the society are given as under:

هو جمالو، الا سنڌ جو جمالو
جيڪو کٽي آيو خير سان هو جمالو
او منهنجو جمالو جتن سان هو جمالو
او جيڪو لڙي آيو لاڙ کان هو جمالو
او جيڪو سکر واري ڀل تان هو جمالو
هو جمالو الاهي جمالو هو جمالو
جمالو کٽي آيو خير سان هو جمالو
او جنهن جا وار گهنڊي دار الا هو جمالو
او جنهن جا تند دربنڊ الا هو جمالو
او جنهن جون اکيون رب رکيون الا هو جمالو
هو جمالو واہ وا جمالو هو جمالو
او جنهن کي سانو لڪڻ هٿ ۾ هو جمالو

Translation

Ho Jamalo, God the Jamalo of Sindh

O! Victorious with peace, Ho Jamalo

O! Jamalo is with the Jatt community, Ho Jamalo

The one who came from the Laar (Southern Part of Sindh)

The one who is on the Sukkur Barrage, Ho Jamalo
Jamalo has won peace, Ho Jamalo
The one who has curl hairs, Ho Jamalo
The one whose teeth are shining, Ho Jamalo
The one whose honor is kept by God, Ho Jamalo
The one who has a green stick in his hands, Ho Jamalo

Both the lyrics are overall having validity of Ho Jamalo, which represents Sindhi Culture having the different stories in touch. These are the lyrics that consist of all reports related to Ho Jamalo shortly. In these lyrics, various famous singers of Pakistan have sung Ho Jamalo like Firstly in the popularity it was sung by Phull Machi and later on by many Like Rubina Qureshi, Mohammad Juman, Abida Parveen, Jalal chandio, Ameera begum, Alan faqeer and many more.

The lyrics related to the Jatt community story are given as below:Part 1

او جمالو جتن سان هو - جمالو!
جنهن کي وئي گهڻي دير ٿي - هو جمالو!
منهنجو ڪهي ايندو ڪيچ کان - هو جمالو!
جنهن کي سانو رومال هٿ ۾ - هو جمالو!
منهنجو ڪنڌي ايندو ڪوڏ مان - هو جمالو!
جنهن کي لاکي جتي پير ۾ - هو جمالو!
منهنجي زاري تنهنجيءَ ذات سان - هو جمالو!
او الله آڻي جمالا - هو جمالو!
او مولا ماليني جمالا - هو جمالو!

Translation

O! Jamalo is with the Jatt community, Ho Jamalo
Since long Jamalo has gone, Ho Jamalo
My beloved will come from the Kech (the city of Balochistan), Ho Jamalo
He will be holding a green handkerchief in his hand, Ho Jamalo
He will come as a victorious Ho Jamalo
He will have unique footwear on his feet, Ho Jamalo
I have lost, you win, Ho Jamalo
O! God will return Jamala, Ho Jamalo
O! God will meet Jamal with me, Ho Jamalo

In the above lyrics of Ho Jamalo, the one focal point is that Jamal's sorrow towards Laar to the Jatt community from his own native place is expressed. The wife of Jamal is in imagination and lyrical singing the imagination of the return of Jamal to his natives.

Part 2

او جمالو جتا سان - هو جمالو!
منهنجو لڙي آيم لاڙ کان - هو جمالو!
او ڪٿي آيو خير سان - هو جمالو!
جنهن کي لاکي جتي پير ۾ - هو جمالو!
جنهن کي سوني منڊي چيچ ۾ - هو جمالو!
جنهن کي ڪاچي اٺ سوري ۾ - هو جمالو!

Translation

O! Jamalo is with Jatt community, Ho Jamalo
The one who came from the Laar (Southern Part of Sindh)
O! Victorious with peace, Ho Jamalo
He will have unique footwear on his feet, Ho Jamalo,
The one who has a gold ring on his finger, Ho Jamalo,
The one who is having the ride of camel, Ho Jamalo
This part mentioned above describes Jamal's returning to his native place, which paved the way to happiness and success, and it is the second focal point of Ho Jamalo related to Jatt community lyrics.

The lyrics related to the story of Sheedi story are given as under:

جنهن کي ساڻو لڪڻ هٿ ۾ - هو جمالو!
جنهن جا پير پنج سیر لا - هو جمالو!
جنهن جا وار گهنڊيدار لا - هو جمالو!
جنهن جون اکيون رب رکيون - هو جمالو!
ڪٿي ايندو خير سان - هو جمالو!
لهي ايندو ريل مان - هو جمالو!
ايندو ساني موٽر ۾ - هو جمالو!
لهندو اچي لاريءَ مان - هو جمالو!
جيڪو رنو وٽي روح ۾ - هو جمالو!
ايندو سکر واري پتل تي - هو جمالو!
منهنجو جمالو جتن سان - هو جمالو!

Translation

The one who has a green stick in his hands, Ho Jamalo
The one whose feet are five kg, Ho Jamalo
The one who has curl hairs, Ho Jamalo
The one whose honor is kept by God, Ho Jamalo
O! Victorious with peace, Ho Jamalo
He will come to the Sukkur Barrage, Ho Jamalo
O! Jamalo is with the Jatt community, Ho Jamalo

The lyrics proved the story of the Sheedi narrative in which it talks about the physic of Sheedi people as they have curl hairs.

The lyrics related to women singers who use to

sing in the marriages and praise the groom are given as under:

جمالو ڙي جيڏي يون
 جيڪو کڻي آيو خير سان
 هو جمالو
 جمالو ڙي جيڏي يون
 مون نيايو پاڻ وٽ
 هو جمالو
 جمالو ڙي جيڏي يون
 منهنجو هٿ بندجيڻ ٿو
 هو جمالو
 جمالو ڙي جيڏي يون، جاني ته جهاز
 هو جمالو
 جمالو ڙي جيڏي يون، جيڪو گهمي پرڏيه ٿو
 هو جمالو
 جيڪو موهي من منهنجو ٿو
 هو جمالو

Translation

The age fellows of Jamal be together.

O! Victorious with peace, *Ho Jamalo*

The age fellows of Jamal, I have nourished my Child,
Ho Jamalo

The age fellows of Jamal, he was little as my hand, *Ho Jamalo*

The age fellows of Jamal, beloved is in the airplane,
Ho Jamalo

The age fellows of Jamal, he has travel aboard, *Ho Jamalo*

The one who is beloved of me, *Ho Jamalo*

In these lyrics, women praise the groom by singing in the marriages as the mother of groom uses to collect the girls from singing Lada in the honor and praise of her groom son so in the ladas girls and women use to sing this kind of Ho Jamalo as mentioned above. This kind of Ho Jamalo is always used in marriages.

Conclusion

Oral myths about Ho Jamalo are considered the perception and creation of local people, from few of them are not the part of literature yet, but as time passes, it will soon be in the form of literature. As Ho Jamalo is constructed with the lyrics and the lyrics are related to the myths and society. So the lyrical change can be having an influence on both surroundings and legends as well. Rhythmic changes referring to surroundings are associated with the changes in the society, which is considered the gradual change. However, the changes with effects to the myths depend on the traditional and nature of the story and area.

As with time, the change has come within everything like modernization process likewise change came up within Ho Jamalo in traditional Ho Jamalo the lyrics were more likely related to the old-time in which there were the talks of simplicity, farmer, fisherman, lives at the river, greenery, happiness. The tradition Ho Jamalo used to quote the simple life of simply old times. The modern Ho Jamalo has come due to the modernization process in the society as the music changed in the community with the introduction of trance, D.J., music remix likewise Ho Jamalo altered and brought up changed lyrics like modernization Ho Jamalo use to quote new environment, thing and change. So the difference has been recognized. About the elements which paved the way towards the Modernization of Ho Jamalo, a world brought a change in every field culture, music so that "s why with the flow change has come up.

According to the local people, the myths about Ho Jamalo are not alarming in society in current literature. As the community has witnessed in the past times and left with no continuity at all. However, the lyrical change is still in the process but not referring to the myths but only with the society changes and will continue for the future decades as well.

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