

A BRIEF MUSICAL STUDY OF POPULAR RITUAL SONGS OF KARAN KAYASTHA SOCIETY OF MITHILA

DR. PRIYANKA HOWLADAR

Guest faculty, Dept. of music, Sikkim University, Gangtok, Sikkim

DR. KRISHNENDU DUTTA,

Associate Professor, Dept. of music, Sikkim University, Gangtok, Sikkim

SHRADHA SUMAN

MPA student, Dept. of music, Sikkim University, Gangtok, Sikkim

Abstract: Mithila is one of the ancient places in Bihar state of India. Where like other authentic cultures the music has taken place in people's social rituals and customs as an integral part of their life. Especially folk song plays a major role in relation to specific rituals and festivals. Many such songs are written on Mithila's prosperity and poverty, some are written to serve as baby songs, lullabies, virha, nirgun, kirtan, tulsidyapan. Then there are religious songs like bhajans and kirtans which are accompanied by musical instruments like Jhal, Dholak, and Harmonium etc. All these songs are preserved and transferred from generation to generation through word of mouth. By studying these folk songs we can get an in depth understanding of Mithila's rich culture and heritage.

Objectives

To study the ritual songs of Mithila Kayastha society

To understand the cultural richness of the region

To explore the different subjects of that regional folk music

To study the music in-depth

To explore the ways of preservation of those folk music

Method: field study, method

Keywords: Ritual songs, Mithila, folk culture, Sanskar geet, Karan kayastha, music

INTRODUCTION

Mithila also has its own unique culture and personality. Folk music in the form of songs, instruments and dances is the main medium of joyous expression on many rites that take place in human life from birth to death. In our scriptures, there is mention of sixteen sacraments related to human life, which are as follows-

Garbhadhana (2) Punsavan (3) Seemant (4) Jatakarma (5) Namkarana (6) Niskraman (7) Annaprashan (8) Chudakarma (9) Karnavadya (10) Vratadesh (Upanayan) (11) Vedarambh (12) Keshant (13) Bathing (Samvartan) (14) Marriage (15) Marriage Parigraha (Awaskhyachan) (16) Pretagnisangraha (Shrautadhan)' In these sixteen rituals, the description of songs related to rituals like birth, mundan, upanayana and marriage are being presented in Maithil Karan Kayastha Society. Thus, However, from a societal perspective, folk songs play a significant role in relation to certain rituals, festivals, and rites, etc. Folk songs include all of the activities in human life as well as the acts and experiences associated to their routine. It can be challenging to categorise folk songs because there are so many of them in every dialect and because their types are so diverse and polymorphic. Singing folk songs with various emotions of happiness and grief has long been a tradition in Mithila, based on the various ceremonies of life from birth to death. Like Sohar, Lagna Geet, Batgamani, In the festivals, making wishes for self-protection, offering prayers to God and dancing, singing, rejoicing, crying, etc. towards different gods and goddesses according to their devotion. Like Chhath songs, Bhagwati songs Maheshvani, etc. Some of the songs are related to seasons in Mithila, Maithili folk songs are prevalent in the following forms- Phag, Madhusavani,

Barsait, Pavas, etc., for the happiness and peace, health and beauty of life. Many folk songs have been written on Mithila's prosperity and poverty and are being written day by day. Like- Nachari, famine, progressivism, etc. Other general songs are also sung by Kayastha community like-baby songs, lullabies, virha, nirgun, kirtan, tulsu-udyapan etc. Bhajans, Kirtans, singing of religious songs accompanied by musical instruments like Jhal, Dholak, Harmonium, etc, are still quite common, although this form of entertainment in the villages is on the decline. A category of songs are those in which women are free to sing according to their own choice and pleasure, expressing feelings and emotions for different occasions.

TYPES OF SONGS

Songs sung on the auspicious occasion of the birth of a son in Mithila or songs related to the wish of a son and birth anniversary has been given the name of 'Sohar'. On the occasion of the birth of a son, the women of the village and neighborhood gather together and sing Sohar. This auspicious ceremony continues for twelve days from birth. The spirit of joy and gaiety is fully visible in these songs. These include love-union between husband and wife, desire for a child, establishment of pregnancy, her belief about pregnancy, various conditions of a pregnant woman, behavior of other members of the household with her, her interests, birth of a child and festivals related to it, etc. There is a beautiful description of the subjects. For example, here is some Sohar prevalent in Mithila- The song presented depicts a childless woman. Just as there are many mango and tamarind trees, it remains deserted without a sandalwood tree, and the maternal uncle seems to be heard without the mother even when there are brothers and nephews; Similarly, even if boys and girls live in Gotni, the in-laws house does not suit without a son. She resolves to consume Ganga, listen to the story of Harivamsa and worship the deities while sleeping and awake to get a son. She wished that if the gods had given me only one son, I would have satisfied my heart

“Paanch gaach ropal Aam, paanche gaach emli re,
Lalna, taiyo na sobhaye bagichwa, ekhin chanan Bina
re||1||
Nahira me chathi paanch bhaiya, Aaworo paanch bhatija
re,
Lalna, taiyo na bhawaiye naiharwa, aekarhi ama Bina
re||2||
Sasura me chathi paanch jaaut, aaowe paanch jaidhi re,
Lalna, ek nahin bhawaye sasurakha, apna horila binu
re||3||
Ganga paisi bahetaun, harivansh sunitau re,
Lalna, suti uthi lagitau gor, ki daeb sahay hayat re,
Ekhin putra daev ditthi, Jiara bujhbitaun re||4||”

In the present song, King Dasaratha tries to get a herb for getting a son, that herb is consumed by all the three queens, as a result of which all three get a son, celebrating a festival on the occasion of getting a son and getting a reward from Dagarin. But there is mention of wishing well for the child

*“Sarita Khelat Raja Dasrath, sari kiye khel re,
Lalana, sampati theek bargot, ki jyon ghr santati re ||1||
Thahami sariya neraol, ghoda jeen bhanhal re,
Lalna chali bhela morang raaj ki jahan basu dagrin
re ||2||
Purbak cheriya mangaol, maghak silautiya re,
Lalna pishak purbak cheriya katora bharhak re ||3||
Pahine pibathu kosila Raani, takhan Sumitra Rani re,
Lalana, takhan pibayu kekai Raani, teenu Raani garav se
re ||4||
Pahine janmal Raam, takhan babu laghuman re,
Lalana, takhan je janmal Bharath, teenu ghr utsav re
||5||
Lalana kiye deb ghar ke suasin ki kiye deb dagrin re
||6||”*

KHELWANA

After Krishna's birth, there is a mention of worshiping Krishna by his friends with sandalwood, flowers, perfume etc. in the song presented. At the time of Krishna's worship and worship, Krishna's mother Yashoda starts showing pride by being proud of her son, then all the friends go back to their homes considering themselves insulted.

*“Kinakar aangan sohaaon, aor sohaaon re,
lalanaa, keo lelanhi avataar, chalahun sakhi dekhae re ||1||
nandajii ke aangan sohaaon, aor sohaaon re,
lalanaa, kisun lelanhi avataar, chalahun sakhi dekhan
re ||2||
batṭaa bhari chaanan ragari lel, aor ragari lel re,
lalanaa, siisii bhari atar gulaab, chalahun kisun puujan
re ||3||
kisun pujait ber lahasal, aor ber lahasal re,
lalanaa, jasomati kael abhimaan, chalahun girahii aapan
re ||4||”*

CHHATHIHAR

In the present song, respectfully calling the sister-in-law to complete the ritual of 'Chhathi', which is to be held on the sixth day of birth, and after asking for neg for the performance of the ritual, the sister-in-law has given her the desired award in the neg and after receiving the neg, she has given good wishes to the child. has been mentioned.

*“Chhatham din chhathihaar, saathi araadhhal re,
lalanaa, saathi araadhi ghar aanal, nanado bajaool re ||1||
aabayu nanado gosaauni, nagar sohaauni re,*

*lalanaa, baisayu aai palang chadhi, bhaatij ogaarayu
re||2||
ogaari pogaari nanado baisali, aankhi nahin aanjayi re,
lalanaa, leb men jadi k kanganamaa, takhan ham aanjab
re||3||
ghar pachhuarabaa men sonarabaa, tohin moraa hit-ban
re,
lalanaa, gadhi de jadi ke kanganamaa, bahini paribodhav
re||4||
pahiri ohiri bahini baisali, debai lagali aasis re,
lalanaa, sone phuul phare horilayaa, bahuri ham aueb
re||5||”*

PEPPER-PILAI

In the song presented, the mother is requested to consume a special type of dish made of soth, peeper etc., so that the child can get enough milk. But the mother does not consume it saying- 'My teeth are shiny because of washing them with camphor paste. Because of its bitterness, my throat will not be able to bear it.' In the end, her husband also requests her to eat that dish, but she declines his request with the same delicacy. On this, the husband gets irritated and threatens to curse her, and also talks about sending her to her maternal home after marrying another. Even on this the stubborn wife says- 'I will give up everything. I will remain exiled in the forest and will croak like a cuckoo, whose croaking will continue to haunt you.

“Aañan kael ekaadhyaa, man chhal dhiyaa haiti re,
lalanaa, janamal ruupanaraayan, sabhai man harakhit re
/1 /
harakhit saasu saṭhowraa baanhū, nanado kaṭhowt joruu
re,
lalanaa, harakhit deoraa macholaa bunu, horilaa sutaueb
re /2 /
soiriyaa paisal tuhun putahuu, tsaasuk bachan sunu re,
lalanaa, pibahu pibahun soṭhin piipar, horilaa duudh hoet
re /3 /
ham ne piyab saāṭhi piipar, kanṭh bidul karai re,
lalanaa, kapur maanjā mero daant, balaiyaa pibu piipar
re /4 /
sohariyaa paisal tuhun dhani, ki saamii ke bachan sunu
re,
lalanaa, pibahun pibahun sonṭhi piipar, horilaa duudh
hoet re /5 /
ham ne piyab saāṭhi piipar, kanṭh bidul karai re, sejahin
tejab putr, nikunj ban sebab re, lalanaa, kapur majal mero

daant, balaiyaa pibu piyar re 11611
jhaataa dhae jhaatiaaeb, kaado men khichaarab re,
lalanaa, karab ham dosaro biaah, naiharaa baisaaeb
re //7 //
lalanaa, koilik ruup ghae kuhukab, kuhuki sunaaeb re
//8 //

AANKHH-ANJAI

The sister-in-law demands a gold bracelet from her sister-in-law to complete the method of eye-stitching, but the sister-in-law is not ready to give the bracelet. She requests her father and mother to get her the bracelet. Rejecting their request, the mother even says- 'Even if I have to sacrifice the child or be exiled and live in the forest, I will not give the bracelet. In the end, the sister goes to her brother and complains. Hearing everything, her brother reassures her and says- 'My dear sister, don't worry. If I get married again, I will make you wear a bracelet. Hearing this decision of her husband, all the pride of the wife gets shattered. Remembering the terror of the spring's arrival, she not only takes out the bracelet, but also takes out the besar and gives it away. At the end of this song, following the ideal of 'Shivetarakshataye' of the poem, it has been instructed like other Mangal- Kavyas that the one who sings or recites this song, will be blessed with a son

Sonaa k karachhuliyaa, kaajar ham sedab hai. bhaujo
kabulal sonaa k kanganamaa, kaganamaa nahin paelahun
he //1 //

samuon baisal tohen baabaa, ki tohi moraa baabaa hai.
lalanaa, tore putadruu kabulal kaganamaa, kanganamaa
nahin delani hai //2 //

soiro baisal tohen putahuu, ki tohen mor putahuu n he.
lalanaa, dae dia haath k kaganamaa, betii moraa paahun
he //3 //

horilaa betaa ham tejab, kunj ban sebab he. lalanaa,
kahaan paebo haath k kaganamaa, kaganamaa nahin
devani hai //4 //

machiyaa baisal tohen ammaa, tohi moraa ammaa hai.
lalanaa, toro putahuu kabulal kanamaa, kaganamaa nahin
delani hai //5 //

soirii baisal tohen putahuu, tohen moraa putahuu he.
lalanaa, dae dia haath ke kaganamaa, betii moraa
paahun hai //6 //

horilaa betaa ham tejab, kunj ban sebab hai. lalanaa,
kahaan paebo haath k kaganamaa, kaganamaa nahin
devani hai //7 //

juabaa khelait tohen bhaiyaa, ki tohin moraa bhaiyaa hai.
lalanaa, tore dhani kabulal kaganamaa, kaganamaa

nahi delani hai //8 //

chup rahu chup rah bahinii, moraa dulaarii bahinii hai.

lalanaa, karab ham dosar biah kanganamaa pahiraab he

//9 //

haath se bahaar kaelani kanganamaa, bhuiyaan patāk

delani he. lalanaa, naak se bahaar kaelani besariyaa, lia

moraa nanado he. lalanaa, lei jaahu haath k kanganamaa,

sautin jani saaluu he //10 //

je iho sohar gaaot, gaabi sunaaot he, lalanaa, tin ghar

horilaa janam let, putraphal paaot he //11 //

Sister has come to congratulate her nephew on his birthday. She demands Naulakha necklace along with other ornaments from her brother as a compliment. Expressing his inability to give the said necklace to him, the brother says that even if I sell my ancestral property, it will not be possible to buy the Naulakha necklace from him.

“Bahinii baghaiyaa maange aelaii, bolaav bhaiyaa biiran
ke 11111

kanaphul n lebo ham jhumakaa n lebo, ham lebo kaan

dunu hiiraa he bolaav bhaiyaa biiran ke 112 11

nathiyaa n lebo bhaiyaa, tikabaa n lebo. ham lebo

nowlaakh haar ho, bolaav bhaiyaa biiran ke 113 11

baabaa sampatti bahinii, jown bechi lebai . nai haitai

nowlaakh haar ho, bolaav bhaiyaa biiran ke 11411”

MUNDAN GEET

'Mundan' is also one of the sixteen rituals of the Hindu society. This is called 'Chudakaran-Sanskar' in Sanskrit. In this ritual, the hair of the child's head is peeled for the first time. Mahakavi Kalidas has mentioned 'Mundan' ceremony in 'Raghuvansh'. Goswami Tulsidas has described Ram's Chudakarma by Maharishi Vashishtha in 'Ramcharitmanas'. This ritual is carried out in the first, third, fifth, seventh, and odd years following a child's birth. Manu's law states that all twice castes must undergo Chudakarma in their first or third year. By the way, Chudakarma used to be performed up till the age of five in ancient times. Shaving is still done up until the age of seven. In order to have children, women worship several gods and use "manta." In this order, they make a vow to a specific deity that they will perform the mundan ceremonies at a specific temple, pilgrimage site, the Ganges riverbank, or other location after becoming parents. Those who do not 'believe', they also naturally get the children shaved at home. But most of the children are shaved because of 'Manta'. In the songs sung on the occasion of Mundan, the wish of the child to be shaved is expressed on behalf of the child and his parents. The parents of the child are found inviting Brahmins, boatmen, gardeners, potters, carpenters, washer men etc. for the ritual of shaving. In some songs, there is a mention of inviting all the relatives, family members, friends and all the people of the village on this occasion, in some the request is made for the smooth completion of the

mundan ceremony of the child and for the auspiciousness of the child. The context of 'neg' transaction between sister-in-law and brother-in-law also remains in these songs. These songs give full description of the sorcery done so that the baby does not get evil eye and the shaving is auspicious. Presenting the song related to Mundan- In the presented song, there is a description of the completion of the mundan rites of the child in the famous pilgrimage place Prayagraj and the donation of liquor by the parent

“Kahamaa lapachi badhaaol, kahamaa muddaaol he,
kaone dev hoetaa sahaay, laalajii k muuin he //1 //
avadhapur lapachi badhaaol, parayaag mudaaol he
sivanaath hoetaa sahaay, laalajii ke muuhuun he //2 //
kaone raanii ownthii munariyaa, ki kaone raanii abharan
he .
kaone raanii delani giramalahaar, ki laalajii k muuin he
//13 //kekayii raanii aathii gunariyaa, ki sumitaron
raanii abharan he. kosilaa raanii delani giramalahaar, ki
laalajii ke muudan hai //4 //

JANEU GEET (UPNAYAN SANSKAR)

The corrupt form of 'Yajnopaveet' is 'Janeu'. It is also called Upanayana. In Hindu society, on the occasion of Upnayan Sanskar, according to the classical method, the child is made to wear 'Janeu'. The meaning of the word Upanayana is - the sacrament or method by which the student is brought near the Guru - “Upaniyate gurusamipam prapyeta aneneti upanayanam.” A day before this ceremony, the child is made to wear a fake thread made of raw cotton for practice. This is called 'Gobar Janeu'. On the first night of Janeu, the child has to keep a fast. In the second morning, in the mandap made for 'Yajnopaveet', after many rituals, the hair of the child's head was peeled off with a razor are given. After cutting the hair, the body of the child is bathed with turmeric. After the bath the child is dressed as a celibate. He wears a doha made of moonj, a garment made of deerskin, a stick made of palas and a khadoon. After this, according to the scriptural method, the priest makes him wear the sacrificial fire. Presenting the song related to Janeu- The song presented mentions the collection of the material used in the Upanayana ceremony.

“Kaone baba duara bajan baje, kaone baba baas katu
hai||1||
Kaone Amana Angana Sobhit Lage, Kaone Baba Marab
Banhu Hai||2||
Kaone Baba Jeeta Gangasagar, Kaone Baba Jeeta
Bisnaya Hai||3||
Kaone baba jaita sumeru parbat, oje lauta palas hari hai,
O jay lauta mirig challa hai, oj lauta mujak dori hai ||4||”

CONCLUSION

Given that these are significant occasions for the family. Birth, initiation, marriage, and other events bring about a tremendous deal of happiness and delight. Many of the songs have not been retained even though there is no script. Old men and women have sang the songs to the younger generation and forced them to sing, passing them down from generation to generation. The dancing floor is all to themselves for the younger crowd. However, the older generation, both sexes, watch, corrects errors, and offers rhythm or musical advice while they sit and observe. Numerous individuals rely on the Bihari folk melodies for their source of subsistence. Because rituals span human life, virtues can only be created through rituals.

REFERENCES

1. *Abhipedia*. (n.d.). Retrieved from Folk Songs of Bihar: https://abhipedia.abhimanu.com/Article/State/NDU_4NgEEQQVVEEQV/Folk-Songs-of-Bihar-Bihar-State
2. *Google*. (n.d.). Retrieved from <https://en.wikipedia.org/w/index.php?title=Kayastha&action=info>.
3. R.K.Singh. (2014). *The Kayastha Caste Of India Antiquity, Tradition and Modernity*. New Delhi: Abhijeet Publications.
4. Tak, D. T. (2022). *Net Sangeet*. Varanashi: Luminous Books.
5. Varma, S. R. (2000). *Maithili Sanskaar-geet*. Patna: Bihar Rastrabhasha Parishad.
6. *Wikipedia*. (n.d.). Retrieved from From Wikipedia, the free encyclopedia: <https://en.wikipedia.org/wiki/Nanyadeva>
7. Saraswati, Swami Hansanand. *Shri- Chitragupta Darshan*, (in Hindi), Mainpuri, Uttar Pradesh.
8. Saxena, Ramsewak (1991) *ChitraGupta-Darshn*, Visharad, Datia, M.P.
9. Niwas, Saraswati. *Kayastha community 1996* Ram Shankerlal, , Mevatiyan, Gonda, U.P.
10. Nigam, Shyam Mohanlal, Hussainganj, *Kayastha Etihis: Part I* 1971, Lucknow, and U.P.
11. Nigam, K.C.. *Kayastha Mahasabha Mukhpatra 1944:106/ 230* Gandhi Nagar, Kanpur, U.P.
12. Charan, Dr Shyam. *Origin of Kayastha 2000: VolunteerPublication*, 126/79 R. Govind Nagar, Kanpur U.P.
13. Nagar, Govind. *Patna High Court Judgement, 1996 F.A.; s No.207/19.22-publisher Volunteer Karyalaya, 127/79/R, Kanpur, U.P.*
14. Rayjee, Munshi Naubat. *Kayastha Dharam Darpan 1859*, Barebanki.
15. Late Ramdayaljee. *Kayastha Utapatti 1912*, Delhi.
16. Chitragupta Iswar Puran N.D. *Munshi Raghunandanlal Shrivatava, of Kashi Kayastha Namavalli N.D. Lala Devi Prasad Bhatnagar, Ganesh Prakash Press, Lohore.*
17. Shrivastava, Babu Kali Prasad and Munshi Har Govind Dayaljee *Kayastha Ethnology 1875*.
18. BabuKhamchand. *Kayastha Jati Par Yetihisik Dirshiti 1995*.
19. Shastri, Pandit Raghubar Mithulal. *Kayastha Kaun Hai N D, Shri Chitragupta Prakashan, 574 Mamphoi Gunj, Allahabad.*
20. Jauhari, Dr. Bhagwati Swarup. *Kayastha-Samaj: Ek Anaveshan, 1999, Mumbai.*
21. Jauhari, Dr. Bhagwati Swarup. *Kayastha: Searching the roots, 2004, Mumbai.*
22. Singh, Dr. K.S. *The people of India, 1991, Anthropological survey of India publication.*
23. Mathur, Narain Shankar. *Kayastha Parivar, May, 1984, Vol. 8-10, Vol.-11-12, Chotelal Shrivastava.*
24. Saxena, RB,. *An article: Kayasthas about the findings of Barnas.*
25. Verma, Binod Bihari (1973). *Maithili Karna Kayasthak Panjik Sarvekshan.*