CHAPTER - VI

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Children songs current in both the areas (Assam and Bhojpur) may be classified into the following three genres, e.g.: Lullabies, Nursery rhymes and Children game songs.

On the basis of the performers (i.e., singers) of this kind of songs may again be subdivided in the following ways, e.g.:

1. Songs sung by the children, and 2. Songs sung by other than the children (i.e., father, mother, grand-father, grand-mother, or sister and brother of the children). Under the first category, the various game-songs, teasing songs, angeline songs etc. may be included in the domain of the songs sung by the children. The second category includes the songs like lullabies and nursery rhymes. For our convenience the childrens songs may rightly be categorised in the following ways:
1. Lullabies and nursery songs,
2. Children games songs,
3. Miscellaneous songs.

1(a) Lullabies and nursery songs prevailing in Assam.

The aim of the lullabies and nursery rhymes is to give the amusement to the children at the bedtime in the evening. Such songs attracted the children not for their composition but for the style of the presentation. Things attach to the daily life of human beings are loved by the children also. The natural beauty and things as well as musical tone may lull the children and therefore the women try to point out all these phenomenal beauty and things rhymically and musically at the time when the children go to the bed. Children's mind is coloured. These songs transported the child's mind into a magic land of dream and fancy. Such songs are generally fanciful in composition beyond the reach of literary creations. Tenderness, simplicity and delicacy are main features of this genre of songs. Of course children songs can focus light on certain aspects of socio-
cultural milieu of a given society. The simplest form merely a huminity or a preparation of monotonous and soothing sound often accompanied by a gentle rocking of the child in the arms or in its bed or carrier is almost to be called a song and is heard even among peoples who otherwise show little musical development. This genre of songs is sung by mother's nurses, fathers, grand mothers and by the elder sisters or brothers to coax their babies to sleep.¹

The terms Dhai-nâm and Nicukani git are used in Assamese language to suggest the meaning of lullabies and nursery songs. The important characteristics of the Assamese lullabies and nursery songs are given below:

(a) This category of songs are usually sung softly with little expression and these are repeated again and again untill as sleep claims the baby. As for example, the following song may be mentioned:

0 flower, 0 flower,
why don't you bloom ?
The cow nips my shoots
why should I bloom ?

O Cow, O cow,
why do you nip the shoots?
the cow-boy does not tend me
why should I not nip?
O cow-boy, O cow-boy
why don't you tend the cow?
the cook does not make rice,
why should I tend?

(b) Both the tune and the language predominate in lullabies
and nursery rhymes. The following song may testify this hypo-
thesis, e.g.:

amāre mainā suba-e
bārite bagari ruba-e
bārire bagari paki sari-yābo
maināi butali khābo 3

e.g.: Our dear one will sleep, he or she will plant berry
tree in the garden. The ripe berry fruits will fall down and
our dear are will pick them up to eat.

2 P. Goswami: Folk Literature of Assam, p. 51
3 J. Tamuli: Loka-Giti-Samgrah, p. 13
(c) While the singer of the lullaby is the elder sister, the grand mother or the nurse, the song may tell where mother has gone, father has gone etc. and when they will return, how nice it will be —

lāi hāle-jāle ābeli batahe
laphā hāle-jāle pāte
āmār mainā hāliche-jāliche
kāli duparare bhāte /

e.g.: The lai-plant is swinging to and fro with the after noon breeze, the lapha-plant swinging along with its leaves; and our little darling is also doing so with the memory of yesterday's meal.

(d) In many lullabies and nursery songs sleep itself may be personified. Some songs found in the Assamese oral literature where the mother or the grand-mother invokes sleep, offering him or her something edibles, e.g.:

toponi bāi-e
āmār gharalai jābi
kharikā jahāre chāul dim

4 J. Tamuli: Op.-cit., p. 4
kali-gair qhan dakhir dim
pāyas rāndhi khābi /5
(Here sleep in personified)
e.g.: O sister sleep, please come to our house, you will
be given rice of kharīkā-jahā and thick milk of black cow
and please prepare pāysa, i.e., rice boiled with milk and
eat.

(e) Another type of lullaby may focus light on maternal
admiration of the child, enumerating his personal beauties
and charms, comparing him to flower, star, princess, prince
etc. As a specimen of such type of song following lines are
given below:

barcharār mukhate bakul phul phuliche
nitow tini pāhi sare
mainār chakuloi chābake nowāri
hirā ki mukutā jale //6

The Bakul tree is blooming infront of the barchara
i.e., sitting room and three flowers are falling down daily.

5 Informant: as in the reference No.10, Chapter-V
6 J. Tamuli: op-cit., p. 10
It is not possible to see towards the eyes of the dear one.
Since the eyes are glittering as dimond or pearl.

(f). Threats from the playful to the hair-raising also enter into lullabies and nursery songs. Sometimes the punishing figures may be an animal. This characteristic is not uncommon in the Assamese lullaby. e.g.:

siyālī ñāhibi rātī
tore kān kāti lagāme bāti
siyālar murate kapow phul
siyālī pālegol Ratanpur.//

O vixen! do not come at night, or we shall cut your ears to lit the lamp with; a kapow flower on the vixen's head reaches Ratanpur.

(g) The nursery rhyme is first counting of surrounding objects by playful manner. It is fancyful, delink and illogical. This characteristic is also revealed in the following Assamese nursery songs:

7 J. Das: Folklore of Assam. p. 106
ek kārā dul tārā /
saragat bahī kī kārā //
ām kathāl letuk-tuk /
puwāl uthī bhutuk-tuk //

One star, two stars, what are you doing sitting in heaven? why are you not sitting in heaven at morning?

Children songs along with action has been separated as soon as child grow older. This type of characteristic is often seen in some songs sung by the mother or grand mother at the time of soothing a weeping baby or at the time of feeding. As for specimen of such rhymes one is given below:

nachan epāk divā /
burhā loke chāyok //
pehiyati mahiyati /
then tole yāyok //

Perform a dance movement. Please let the old person enjoy it. Please let go the father's sister and the mother's under the feet of the baby.

8 Informant : Haren Bhagawati(M.50), Jorhat.
Data collected on 6-10-96
9 Informant : Same as in the Reference NO.8
There are many verses to go with the action of the child "horse riding" of the parents, foot or knee, the climax coming with the 'home again' as the signal for the parent to lift the child with foot and hands and catch him in the arms to the breast, e.g.:

\[ \text{phesud dālā} / \]
\[ \text{māmāther ghorā} / \]
\[ \text{māmā bole} / \]
\[ \text{ci - ci} // \]
\[ \text{bhāgin āchī} / \]
\[ \text{bahiba di} // \]
\[ \text{sonār khātat bahibi ne} / \]
\[ \text{rupār khātat bahibi} -- //^{10} \]

e.g.; O dear one! you have gone to your maternal uncle's house. Having seen you the maternal uncle said:

0, my nephew has come, please give him a chair to sit
if you do not give him a chair, give him either a stool or mate...
Will you be seated either a bed stead made of gold or a bed stead made of silver?

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10 Informant: Lakhmi Ram Baruah (M.55): Chhaygaon, Kamrup, Data collected on 5-3-97
Animals and birds are some of the characters of the nursery rhymes, which may depict a simple episode illogical imaginations, e.g.:

\[
\text{sālikī rāau tāu} / \\
\text{bhāt hāl sāk hāl} //
\text{sālikī māk kaloī gāl} / \\
\text{aikhīnī te āchīlā gābār khuchārī} // \\
\text{konobāl lōī gāl dīngi muchārī} //^{11}
\]

Food is ready, curry is ready; where did go the mother of turdūs sālikī? She was here scratching the heap, Somebody have took away wringing her neck.

The description of physical beauty of the babies or the children are commonly to manifested through nursery songs, e.g.:

\[
\text{hatare ānūlī loharā loharā} / \\
\text{bharīre ānūlī ghan} // \\
\text{kon daivakī -ē suputra tullīb} / \\
\text{chāt thākibāre man} //^{12}
\]

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11 Informant: Harendra Bhagawati (M.50), Jorhat, Data collected on 6-10-96

12 Informant: Same as in the Reference No.11
Your hands and fingers are fleshy and beautiful; feet are arranged properly, who is mother Daivaki that gave birth to a child like you? My eyes are enjoying your physical beauty without break.

The moon and the sun are common features in the children universe. He (moon) is maternal uncle, elder brother and sometimes elder sister to a child. In the Assamese nursery rhymes 'moon' appears as 'sister moon' or elder brother (kākā) e.g.:

Jonbāi dear, let me have a needle.

Why a needle? To sew a wallet,

Why a wallet? To fill with coins.

Why coins? To buy an elephant.

Why an elephant? To ride about.

Why to ride about? So I become a big man.

What a big does? He allowed to beat

Upon the drum at evening dadumdum //

13 P. Goswami: Folk literature of Assam, p. 50
Miscellaneous Songs:

Some nursery songs are sung not only in the context of lullaby and nursery but also are sung for recreational purposes by the children or by mother or so forth.

The children world is "a big blooming, buzzing confusion". Thousands of imagination move to-and-fro in children mind. They find no meaning in the natural phenomena. They gazed at blooming flowers, swarm of flying birds, thundering of cloud, sun-moon etc. and establish analogy by their own way.

When drizzle occurs in the sunshine the children sing following song:

rad di-di barasun āhe /
khārā śiyālār biyā //
ghan chirikāi tāmol kāte /
āmāko ekhān diyā // 14

E.g.: Rain pour with sunlight, marriage of a lame fox (is to be celebrated), the sparrow bird cuts, battle-nut; give us also me.

14 Informant: Kamal Pujari (M.70), Padmapur, Data collected on 10/11/96
When heavy shower continues for days together, the children request the sun to shine in the following way,

\[
\begin{align*}
\text{radāli} & -e \text{ rad de} / \\
\text{āli kāti jāli dim} & // \\
\text{bar pirā pari dim} & / \\
\text{tāte bahl rad de} & // ^{15}
\end{align*}
\]

Example: O Sunshine spread your rays, we will make proper arrangement and give you barpirā, i.e., a big wooden plank seat; you shine sitting on it. Here 'sunshine' is personified.

b) Lullabies and Nursery songs prevailing in Bhojpur:

Like the Assamese language lullabies and nursery rhymes played an important role in the domain of the Bhojpuri children songs. Lullabies are connected with the act of sleeping a baby or child. To sleep a child by his or her mother or some one by singing various rhymes is a common feature in the rural life. The Bhojpuri mother or grand mother or elder sister etc. are also remained busy after the night falls to sleep their children. Like lullabies,

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^{15} Informant: As mentioned in the Reference No. 13.
The nursery rhymes are also found in abundance among the village folk of this region. The Bhojpuri nursery rhymes acquire a fame for its sweetness of tuning and beautiful rhyming. In Bhojpur the term पालने-कागित्स or Lorik is used to suggest the meaning of lullabies and nursery rhymes.\textsuperscript{16} In some parts of this region— the term बत्चो-को-बहालाने-कागित्स is also used to suggest the meaning of lullabies and nursery rhymes.\textsuperscript{17} Like the Assamese this genre of folk songs is sung by the mothers, grand mothers, fathers and so forth at the time of soothing a weeping child or feeding and cradling a child. This category of Bhojpuri children songs can be categorised into following three categories:

(a) Child's feeding songs.
(b) Child's sleeping songs.
(c) Child's pleasing songs.

(i) **Child's Feeding Songs**

As elsewhere in the world the Bhojpuri mothers also try to sleep their children with soft and tendering expression again and again until the child goes sleep. When a

\textsuperscript{16} K.D. Upadhyaya : *Bhojpurt Lok-gīt ka Adhyayan.* p. 228
\textsuperscript{17} H. Tiwari : *Gahjā Ghātī ke gītā* p. 134
child does not like to take food or cries at that time the mother through singing of songs diverts the attention of the child and feeds it. Generally the mother through different temptations and playful promises attracts the child towards its food. The songs play a magical role in feeding milk to the crying child. The following song reveals the idea mentioned below.

chandā māmā āre āw, pāre āw
nadiā ke kināre āw /
sone ke katorawā me dudh bhāt
le - le - āw //

babuvā ke muhawā me ghut-ghut-ghut.

e.g.: 0 dear maternal uncle ! please come on the bank of the river. You come with rice and milk in a golden pot for my darling, and drop into my dear one's mouth making a sweet sound ghut-ghut-ghut.

Similarly one another song sung by the mother at the time of feeding a child is given below :

18 K.D. Upadhyaya : Op-cit., p. 228
The sister here wants her younger brother to take milk of a special cow without heating the milk. By taking this milk he will grow strong and fight against the Mugal.

(ii) Songs to make the Child asleep:

This type of songs is connected with the act of sleeping a baby or a child. To sleep a child by his or her mother or some one by singing various songs is a common feature in the rural life. As elsewhere in the world the Bhojpuri mother also try to sleep their children. These songs reflect children’s mental make up and lack of reason. The nursery mother’s heart double tender for her own baby; pours forth itself as the croons it to slumber. The following songs contain their characteristics mention above.

19 H. Tiwari: Op-cit., p. 134
The above song significantly help the mother who has to remain busy with her domestic works, inducing the child to go to bed.

When the child does not fall into sleep even after listening to these songs, the mother then sings other songs with elaboration and the child under the sweet spells of these songs fall into sound sleep. The music and lyricism of the songs work as medicine to drive the child into sleep.

A mother and a child "madoma and the child" is a devine picture. Turgenieve says that their can be no picture more sweet and devine than this. There is the same depth of feeding in the following Bhojpuri cradle song given below:

A bunch of mango looks lovely on the branch/
The palash trees are blossoming in the forest //
The child looks lovely in the lap of the fair bride/
As though the moon appeared on the sky //

21 Hem Baruah: Folklore of India, p. 55
There are other kinds of songs which go on with action. Such type of nursery songs are common in both Assam and Bhojpur. Ghughuwā-dhu is the best example of this kind of songs. In Bhojpur Ghughuwā-dhu songs are sung generally in the context of soothing a weeping baby or a act of sleep­ing the child. Those who are poor and cannot arrange pāleng for the children, they take children on their lap and make them up and down again and again by their knees. The children get maximum pleasure through this playful activity and desires the parents to repeat the exercise. The children get tired in these process and fall into sleep immediate. The following song reveals the idea mentioned above:

alar bālar guru pāk de /
kholchan chilar nāche de //
e- chilaru tu hǎmāre āyā /
tohe deba hām sup bhar dhān //
ohi dhānawā ke rinhā bakhīr /
kūlin chirāyan ke newlā dhinā //
kānī chirāyā bakulawā chedi /
nayi bhiṭi uthe de purāṇi bhiṭi gire de //
burhiyā āpon hari-bhāri sambhāre/
la- la- la- la- la- la- la- la- la- la- / /23

22. Ashok Kr. Sarma, Informant (M.10), Choukidinging, Dibrugarh, data collected on 9.5.97
23. Ibid., p.135
(iii) Child's pleasing songs:

This genre of songs expresses utmost joy of parents and grandparents to see the activities of the children. This type of songs is sung not only in the context of lullabies and nurseries but also for recreational purposes by the mother, sister or so forth. These songs are sung only to keep the child jay and happy. When the child cries, the mother feels disturbed in carrying on her domestic chores. The mother desires the child to be on bed in a happy frame of mind even if it does not fall into sleep. The mother tries to please the child and keep it in a joyous mood through singing of songs even in busy rendering domestic jobs. This type of songs describes and glorifies the child's appearances and qualities. Sometimes the songs also reflect the good traits of the parents.

The following song reveals the idea mentioned above:

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e- babuwa tu kathi ke /  
khane sona khane rupā ke//  
māi lānbāg ke, bāp chawā channān ke /  
pitiyā pitāmbar ke, log birana mati ke//  
e- babuwā tu kathi ke /  
khane sonā khone rupa ke //
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24 K.D. Upadhyaya : Op-cit., p. 229
The child is asked what he is made of? Whether of gold or silver? The mother is made of clover, the father is made of sandle wood, the uncle is of yellow colour, other people are made of unknown child but the child should say whether he made up of gold or silver?

In one another song the mother sings this way:

arar barar puvā pakelā /
chilar khoichhā nachelā //
chilar bhaile thor /
mor babuvā ke muhawā gaur //

E.g.: The mother is trying to adorn the child by usuing the black in the eyes or by some other means. This song is sung to make the child forget what is being done. Sweets are being prepared and the kite is dancing but the kite has become a thief. But the face of my child is all fair.

Through various songs of this nature the mother satisfies the child and keeps it in a good mood. The purpose of these songs chiefly is the entertainment of the child. In these songs descriptions of joy and festivity, are marked.

25 K.D. Upadhyaya: Op-cit., p.229
c.) Comparative study of both Assamese and Bhojpuri Lullabies and Nursery Songs:

The principal objective of the children songs are amusement, though they have a distinct social and literary values. The children songs are connected with that of the world where curiosity and imagination region supreme. Elsewhere in the world, in irrespective of societies, the mother lulls her baby at bed time or cradle to feed or to sooth a weeping child with some lullabies or nursery rhymes. So also the Bhojpuri and the Assamese mothers cannot be excluded from the periphery of this tradition. The mother or the grand mother or other members of the family both in Bhojpur and Assam get busy to sleep their children as soon as night fall. They try to lull or to sleep their children adopting traditional methods which are handed down from generation to generation. Of these the singing of traditional oral songs associated with children is worth mentioning.

The children songs are occupying an important place both the languages of Bhojpuri and Assamese. This scintillating and most popular genre of oral literature is prevalent
widely in both the regions. In the Assamese language lullabies and nursery rhymes are known as  
Gicukani-gīts or Dhāi-nām. In the tradition of Bhojpūrī oral literature this 
genre of songs is called Pālne-kā-gīts or Lorik.

From the aforesaid study it has been observed that 
the songs of both the regions bear some similarities in res­
pect of context, theme, composition, rhyming alliteration, 
tuning and function. An attempt has made to ventilate these 
similarities in a systematic order in the following pages.

'Moon' is a common feature of children songs not 
only in the Assamese and Bhojpūrī, but also in other folk 
tradition of our country. In the Assamese language 'moon' 
is addressed as Bāideu i.e., elder sister or sometimes Kākā 
i.e., elder brother. In the same way the moon is called — 
Chānd māmā i.e., maternal uncle in the Bhojpūrī children 
songs. In both the contexts of the lullaby and nursery 
songs, the mother or grand-mother either of the regions 
welcomes moon to quiet to sleep or to feed or soothing a 
weeping baby addressing as Jon-bāideo (sister moon), chānd-
māmā or chandā-māmā (maternal uncle).
Assamese:

jon-bāi ai beji eti diyā
beji no kelai- monā chilābaloi,
monā no kelai- tākā bharābaloi
tākā no kelai- hāti kinibaloī
hāti no kelai- uthī phuribaloī
keloi no uthī phuribaloī- dāṅgār mānuh habaloī
dāṅgār mānuh hale ki hai- gdhulite dum-dum doba

kobāi// 26

O dear sister moon, give me a needle?

why is the needle?
to sew a bag.

why is the bag?
to fill with money.

why is the money?
to buy an elephant----

what does a big man do?

he beats upon the drums at evening.

Bhojpuri:

chandā māmā āre āwa pāre āwa
ghiu kotarā lehale āwa
bitiyā sutawle āwa
belavā liowle āwa
bachava ke muhawa me ghtuk // 27

26 L. Gogoi: Asamiya Loka-Sahityar Rūprekha, p. 60
27 H. Tiwari: Op-cit., p. 134
O uncle moon, please come. You come with a bucketful ghee and please drops them into my dear son's and daughter's mouths.

The manner of composition of both the songs with a beautiful rhyming is almost similar. Apart from this both the songs have social values in respect of their societies.

The position of a elder sister in rural Assamese society is next to the mother. Because the mother and other family members most of the time remain busy with their field works. The sister generally fulfill their demands, perhaps the imagination of 'moon' as 'sister moon' is based on this concept.

A needle is essential in the rural Assamese society to sew cloths. On the other hand only the rich man of the society can buy an elephant and can ride on it. Moreover evening time is a prayer time in each village Nam-ghar of Assam. It is accompanied with a drum beat. The national prayer time is a reminiscience of it.  

28 P. Goswami: Folk-Literature of Assam, p. 50
Some songs connected with 'moon' in both the Assamese and Bhojpuri language are found addressing as Kākā (elder brother) and māmā (maternal uncle) respectively. These songs are sung in the context of nursery rhymes, i.e. to feed a child or to soothe a weeping baby. In rural life of Assam and Bhojpur rice, fish, milk, curd, ghee are common food. The poor rural folk of Assam generally sleep on a Chang i.e. a bamboo made bed, and milked rice is favourite to a child. As such the depiction of these materials are common in the children songs of both the regions. The following songs may reflect the simplicity of the country life. In Assam 'moon' is being called by offering him rice, fish as well as a bed for him to sleep. But the Bhojpuri mother request moon to bring milked rice in a golden pan. But in substance both the songs are similar in context and function.

Assamese:

ai re jon kākā, ai-ai-ai
bḥāt dim, māch dim
chāngar talat Bāhā dim //

29 B. Dutta (ed.): Goalpariya Loka-git Samgrah, p.211
Some lullabies seem to be similar in respect of context and significance and particularly when mother of both the regions croon to slumber their children. Such lullabies reveal the lovelihood of rural people. For example Assamese village folk almost depend on market for their day to day commodities. They sell their agricultural products and in return, they purchase their requirements. Similarly the rural poor families of Bhojpur have to go for work to earn their lovelihood. Mother naturally goes for grinding wheet or to do household work in a rich family, so also the father goes for driving bull-cart or other works. At this time children are kept under the charge of their grand parents. In this situation they try to make sleep the children till they arrive after the day’s works by singing that your parents are away from home etc.

Assamese:

```assamese
āmāre mainā suba - e/
gosāl - e aht topanite chāba - e //
```
e.g.; Our dear one will sleep. He/her father has gone to market. After returning he will plant jāti-kal (a local variety of banana). It will bear fruits and will ripe. My dear one will eat it after awaking up.

**Bhojpuri**: 

hāl hāl babuā kurui me dhebuwā. 

māi aksarawa, bab darbaruā //

hāl hāl babuā //

Most of the nursery rhymes are of recreational in character which go on with action. Such type of nursery rhymes are common both in the Assamese and Bhojpuri children songs. They not only carry similarities in context and aim but analogous in their rhyming and tuning also. To sooth a weeping child or to make joke with the child, a woman folk or a male folk

30 Informant: Suro Das (F.36), Chhaygaon, Data collected on 20-9-96

31 K.D. Upadhyaya: Op-cit., p. 229
lifts the child on feet and swings the baby like a hammock.

Generally, the character of maternal uncle enjoys prominence in the songs of both the regions. e.g.;

**Assamese**:

phusud dalā māmāther bālā
māmār bārit gaichile
pākā mithāi khāichilā
bahibā dīchil pīrā
khābā dīchil gakhīr āru chīrā
lagat dīchil gur āru kal
tāke khāī gāt bāndhe bāl //

E.g.; O dear one; you have gone to your maternal uncle's house. He has given you a pīrā (Wooden Plank) to sit on. And he has received you with curd, fired rice, molasses, banana etc. After eating them you have become strong.

**Bhojpuri**:

ghughuwa māmā, upaje dhānā
ehi muhe alle babuwā ke māmā
nāk dūno dheike chedā dīhle kānā
ohi me pahirā dīhle sone ke bānā
nayi bhīti uthle purāni bhīti gīrele
sambhārihe burhiyā dhāi

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32 Informant: Golapi Kalita (F.80), Chhaygaon, Data collected on 3.10.97
Here child is raised on the nees of the mother or father or elder sister etc. to made him for a sleep. The mother said her child that maternal uncle has come with ornaments to be used in your nose. Where the hole have been made earlier? He has brought sweets also for the child. The maid servant (Old dhāl) is asked to keep the sweets carefully because the child will take it bit by bit.

**Children Game Songs**

Like the lullabies and nursery rhymes there are some children game songs current in both Assam and Bhojpur. Similarities are seen between these songs sung in both the regions. The game songs are generally sung by the children themselves whereas, the nursery rhymes are sung by the others.

In Assam specially the children of Northern Kamrup play a kind of play and sing riddle along with play. The

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33 K.D. Upadhyaya: *Op-cit.*, p. 229
children sit on the ground. One boy will strike the hands of the other boys by his hand and will sing a song:

\[ \text{icni bicni darikā khicnī} / \]
\[ \text{māu pāre, cilā pāre //} \]
\[ \text{hāpa rājāi cāul kāre /} \]
\[ \text{cāul cārānte cāul cārānte //} \]
\[ \text{hāpā hal būrhā /} \]
\[ \text{el khābī ne bel ?//} \]
\[ \text{bel /} \]
\[ \text{belar guti lare - chare //} \]
\[ \text{kāimāi dimā pāre /} \]
\[ \text{hāku ku luku //}^{34} \]

The tradition of children play-songs is also found in Bhojpur. This genre of songs is called \textit{khel-kā-gīts} in Bhojpur. There is one kind of children game current in Bhojpur known as \textit{Chuppy} which bears a similarity to the above Assamese song. In this play about ten children sit together on the ground. One of them sings the following song and the others hearing this song remain silent. If somebody makes any sound then the others will tease him singing the following song:

\[ \text{icni bicni darikā khicnī} / \]
\[ \text{māu pāre, cilā pāre //} \]
\[ \text{hāpa rājāi cāul kāre /} \]
\[ \text{cāul cārānte cāul cārānte //} \]
\[ \text{hāpā hal būrhā /} \]
\[ \text{el khābī ne bel ?//} \]
\[ \text{bel /} \]
\[ \text{belar guti lare - chare //} \]
\[ \text{kāimāi dimā pāre /} \]
\[ \text{hāku ku luku //}^{34} \]

34 Informant: Bhaskar Jyoti (M.12), Vill. Bargaon, Data collected on 15-10-96
Another important children game is kabaddi. The term hau-khela or Haigudu is used to convey the kabaddi game. The term kabaddi is used in Bhojpur. The game is always associated with songs both in Assam and Bhojpur.

Assam:

hau kut-kut magurar jāli
ghorār māke dilāk ghori,
ghorā gel uttāre
sāl māch gujare  / 36

The following lines are commonly sung as song of kabaddi in Bhojpur region:

35 K.D. Upadhyaya: Op-cit., p.233
36 Informant: Dipjyoti Das(10), Rangia, Data Collected on 20-1-97
Like קַבָּדִי there is one children game current in Southern Kamrup in Assam known as jitiki-詹姆. In both קַבָּדִי and the jitiki-詹姆 the players are divided into two equal groups. Difference is that in קַבָּדִי the playground where the game is instituted in between the two parties a straight line is drawn. This line allots two equal halves of the playground to the parties to the game. But in jitiki-詹姆 a centre post is fixed instead of it in the middle of the play-ground. For the first time one group will occupy the centre post and the other group will be opposite to it. Then one of the player from the centre post moves to the other party singing, to touch some one of that party and to come back to the centre post. The second party try to capture him out side the post. If they can capture him then he will be out from the game.

37 H. Tiwari : Op-cit., p. 137
Otherwise if singing, he comes back touching their opposite members then they will be out from the game and his party will own the game. The song is given below as a specimen:

\[
\text{jiluki jampu makhmu mou,} \\
\text{kone para rakhi thaw.} \\
\]

I am boldly proceeding towards you like honey bee.

If you have capacity, come forward to challenge me. The song bears similarity in respect of context, composition and rhyming with that the Bhojpuri \text{kabaddi} song.

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38 Informant: Naren Kalita (M.12), Vill. Dhobargaon, Chhaygaon (Kamrup), Data collected on 1-12-97.