CONCLUDING REMARKS
The present study is on the comparative study of Assamese and Bhojpuri oral songs and it consists of nine chapters. In the 1st chapter an attempt has been made to give a description regarding the origin of the names of Assam and Bhojpur as well as the geographical and the historical accounts of both the regions. Apart from this, the relation between the states in the sphere of historical, social and cultural aspects in the aforesaid context have been discussed. The objective of the study, the scope of the study, the hypothesis and the methodology adopted for the work have also been mentioned in the 1st chapter.

In the second chapter an account relating to various folk songs prevalent in the Assamese language and in the Bhojpuri language is given. Almost all the genres of folk songs available in both the regions have been discussed.

The third chapter deals with love and yearning. Among the love songs Assamese Bihu-gîts, Bana-gîts and Bhojpuri Phâng, Chaita are prominent. These songs are
sung at the spring season and known as the songs of spring. Through these songs the love between the lovers and their hopes and aspirations, their earnest desire to be united, are beautifully reflected.

Like wise the Malsal songs and the Mahut songs and Bhojpuri Kajali and Biraha though not sung in the spring season, express honest, sincere and heart-felt love between the lovers. A forlorn wife's pangs of separation and deep desire of meeting the husband, also find expression. Moreover through the songs the Indian women's loyalty to the husband and chastity and faithfulness find expression.

In the forth chapter, the songs recited in different Pujas, Vratas and festivals are discussed. It is seen that almost all the festivals, Pujas and Vratas current in Assam and Bhojpur, more or less bear similarities. So the songs associated with the Pujas festivals and Vratas also have similarities in their text and context to some extent in both the regions.

The fifth chapter confines only to a comparative study of the oral songs associated with rites of both Assam and Bhojpur regions. Unlike Assam, oral songs are not sung
while performing Jātakarama rite in Bhojpur. The study also reveals the absence of oral song at the time of Annaprāsana rite in Bhojpur. At the same time the tradition of singing song during the puberty rite which is common practice in Assam is not prevalent in Bhojpur. In the aforesaid chapter an attempt has been made to make a comparative study of the oral songs associated with pre-nuptial marriage and post-nuptial songs of both the regions according to their retu­listic order of expression. It is also observed that the oral songs associated with marriage in both the States contain the names of Rāma-Sitā, Hara-Pārvatī, Kṛṣṇa—, Rukmiṇī, Govinda, Hari etc. just to mean the bride and the bride-groom.

In post-nuptial rites oral songs are sung in both the regions to express the grief of the members of the family. In the last part of the same chapter it is shown that in funeral rites, in the true sense of the term oral songs are not sung. In Assam before the death of a person or when a person is lying on bed, selected verses from Bhāgavata-Gītā and Nāma-Ghosā and so forth are recited.
by members of the family to lament the grief. In Bhojpur also oral songs are not sung during the funeral rites. Only some bhajanas are recited for the peace of the departed soul.

In the sixth chapter, a comparative study of the children songs found in the oral tradition in Assam and Bhojpur has been made with proper classifications considering the characteristics of these songs. The songs have been classified into various genres such as Lullaby, Nursery and Rhymes and Game songs etc. After classification, the various categories of the children songs found available in both the regions, are also discussed with appropriate examples. Under the heads of these categories the songs of different genre having similarities have been discussed to some extent with the available sources. And also an attempt has been made to show the similarities of text, context and performers as well as social values and the ideas reflected in these songs.

The seventh chapter deals with comparative study of ballads of the two regions. It is seen that both Assam and Bhojpur have rich traditions of ballad. The ballad
prevailing in both the regions are classified into different genres such as historical, magical, realistic, satirical, mythical legendary and so forth.

The traditional ballads of both the regions may provide some additional as well as authentic information for the reinterpretation of certain historical events. A lot of additional and reliable sources are available for the study of the life of some historical figures of both the regions like Jaimati Kunwari, Kusumā Devī, Bhagāwati Devī, Kanwar Vijay Singh, Manirām Dewān, Badan Barphukan and so on.

The magical ballads exhibit that there was great influence of magic and supernatural power upon the people of the societies. Such supernatural forces were very essential during the period in order to defeat enemy or to dominate or to harm the opponents. Even to win the heart of the women, incantations were applied. The tradition is still continuing in Assam and Bhojpur regions.

The realistic ballads reflect the traditional ideas of the Indian woman. There are some living examples in the history of India that a woman can sacrifice her
life for the welfare of her husband. The character of Kusumā Devī, Jaymati Kunwari, Dubalā-Sānti and so on reflect clearly that there chastity, devotion to their husbands and purity of mind are more glorifying and fortifying than the glamour of earthy wealth. Such ideal characters can be compared with that of Sitā, Sāvitrī and Damayanti.

The satirical ballads of both the regions have drawn an ugly picture of corruption and moral degradation of the society and political bankruptcy in India and these have been humourously criticised by the folk poets.

The mythical ballads illuminate a beautiful picture regarding the ways of rites and rituals and religious as well as social beliefs which are associated with various gods and goddesses, like Śiva, Gānesh, Sarvasvatī, Pārvatī, Dūrgā, Śitalā, Manasā etc. These gods and goddesses are worshipped by the folk to avert the attack of various diseases.

In both the regions medical treatment is not taken for the recovery of disease unless and until the presiding deity of disease is being satisfied by worship. It is
believed that a patient can be cured with the satisfaction of the Gods and Goddesses. The traditional belief of the folk regarding the origin of the various Gods and Goddesses are depicted through the mythical ballads.

Similarly we find a vivid picture of the traditional or fantasy-like events of that period through legendary ballads of both the regions.

In the eighth chapter an attempt is being made to show the similarities and dissimilarities between the Assamese Bāramāhi songs and Bhojpuri Bāramāsa. Regarding the Bāramāsa song it is seen that the Bhojpuri tradition is richer than the Assamese tradition of Bāramāhi songs. Besides the Bāramāsa, the Chowmāsa songs are also sung in the Bhojpuri language, which are not found in the Assamese language. The Assamese Bāramāhi songs generally start from the month of Aghana, whereas the Bhojpuri Bāramāsa songs start from the month of Asara or any other month of the year. But from the thematic point of view, they bear similarity to some extent.

From the detailed comparative study of the two regions it is seen that human sentiment is always universal.
Folk song is an expressive art. Human sentiment is expressed through this art. Hence the folk songs of two different cultures are more or less similar in content and context, style, mode and manner.

Further more, folk song is a communicative art, because it communicates ideology, philosophy and so forth. Folk songs of both the regions have some definite social functions. Folk songs also provide amusements to the non-literate folk. Even it may play important role in the field of integration, social protest and ethical knowledge.

Due to impact of modernity the traditional way of life is affected, as such importance of the traditional songs may be reduced to some extent in the present time. But still the popularity and the importance of the folk songs in both the regions are continuing unabatedly.