CHAPTER III

SONGS OF LOVE AND YEARNING
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The urge of love is terrible venomous and colorful. Being driven by absorbed reveries and passions, lovers like Liender, Helispont showed unprecedented courage to swim across the ocean too. The force of love is the most powerful of all the forces. It knows no bounds. It has the force to bring the foreign lover to the country of the fiance he loves. The maddening spirit of love makes the lover forget his parents even.

In the first blush of youth dawning up on the mortal frame. The dwindling bubbles of love upheave in human mind irrespective of sex male or female. To douse the all consuming flames of turbulent love and yearns for the balm of exquisite closeness with woman. Similarly longs for the companionship of man to secure an identity of her desire. This leads to mutual hankering after the realisation of complementing each other. Here lies the fountain of that illusive
will-0-the wish called love. Centering upon this primer fashion has developed the class of folk love songs. As the great poet Shelley has said:

"True love in this differs from gold and clay
That to devise is not to take away
I never was attached to that great sect
Whose doctrine, that each one should select
Out of the crowd, a mistress of a friend
And all the rest, though fair and wise, commend to cold oblivion ---

Love songs of either folk of written may depict a vivid picture of simple village life and gives a bird's eye view of the colourful love affair of the lovers and the fiancés. The great lane of love is hazardous and is full of tails, trials, troubles and tribulations. That is why the aspirants of love are to struggle hard with courage and patience to overcome the taboos waging a war vehemently against them in order to achieve success in love. Some one comes back with flying colours and the long-love affair culminates in marriage. Some one being unable to disobey his parents and to disregard deep, rooted social customs find himself in absorbed reveries and here he meets his Waterloo. The following folk love songs are the robust —

embodiment of the above:

Love does not break /
Love does not snap //
Love does not drop /
The more you twine it the //
more it gets twined /
Love is thread of attached. //

x x x x x

What you did what you caused /
along with the leaf wrapped arec-nut //
While eating and steeping
and while walking and sitting /
my mind on you turns.//

And how intense that love can sometimes be:

The big cloth tread on the box/
On my body love treads //
with the heat of that love my
body is exhausted /
not even the God of death does
take me away //

2 P. Goswami, *Bohag Bihu and Bihu Songs*, p. 81
3 Ibid., p. 90
4 Ibid., p. 54
This passion is seen in its most attractive colour in songs which describe the sweet hearts beauty or which express the feeling of yearning.

a) Bihu Song:

Bihu is one of the important folk festivals of Assam. Culture is the foundation of the national past. The national entity of Assamese people is entwined with the Bihu festivals. Sense of beauty, supernatural art of creation, mental upliftment etc., are the root cause of creation. All these elements are associated with the Bihu festival.

Comprehensive description about the Bihu festival is found in ancient Assamese books. Inspite of specific mention of the words Bihu or Bisu, clear knowledge about the festival cannot be obtained. Even in the annals, excepting one or two events, broad description about the festival of Bihu is not available. The celebration of the Bihu festival by the Ahom kings in the open field by constructing

5 S.K. Bhuyan (ed.): Tungkhuyiya Buranjii, p.94
6 ( Asamar Padya Buranjii, p.71)
temporary Rang-ghar and by Ahom king Pramatta Singha through
the construction of Rang-ghar on permanent basis go a long
away to give an inkling about the ancient heredity. About
the ancient Bihu, Dr. Goswami expresses his views: There
are the early festivals of southwest China which seem to
have features in common in Bihu. It may be noted that from
south-west China have followed streams of migrations into
the Indo-China Peninsula as well as into the Brahmaputra
Valley.

The spring festivals closely associated with the
Bihu festival may usually be called as sex literature. Spring
season is regarded as the king of all the seasons. The nature
with the magic touch of the spring season, gains her youth-
hood which is the source of productive power. The spring
season brings in buoyancy with all its lastes. The vivacity
of such buoyancy flares up the waves of the youth. The
cheerfulness of the gaudy festivals gets further more stren-
thened. The human mind becomes jubilant being preoccupied with
the glimpses of success in their future dreams. B.K. Baruah
describes the Bihu dances of the youths' in the spring season

7. P. Goswami: Folk-Literature of Assam, p.14
as the Love dances on one hand and also as the 'reproduction dances' on the other. These dances may be regarded as the prayers said to the Basumati with a view to receiving her blessings for the growth of the grains and for preventing the destructive powers from damaging the crops and grains. Agriculture and paddy fields have close relationship with Bihu. Even the great writer like Briffault has declared specifically that there is relationship between agriculture and woman. Similarly, the ritual festivals of the Hindus also indicate clearly that close relationship exists in between women and the earth and the crops. Specific mention treating the female as the cultivable land and the male as the seed is available in the Manu-smriti.9

On the contrary, these spring festivals having close connection with agriculture, many examples of sexual aspirations and yearnings are found. With the coming into being of the spring season, many youths aspire to have their beloved as their life partner or companion by the bank of

8 L. Gogoi: Asamlyā Samāskriti, p. 309
9 N. Bordoloi: Asamar Loka Samāskriti, pp. 15-16
the river or near the forest. Many youths deck their female counterparts with garlands of "Kopowful" (orchid) the symbol of love and sing the love songs.

The Bihu-songs may reflect the social phenomena of the Assamese society. The Assamese people consider the Bohag-bihu as the dearest festival, e.g.:

Very dear to me, the mugā bobbin,  
very dear is the shuttle,  
nearer still is the Bihu of Bohāq,  
Could I do without it?  

Bihu festival is intimately connected with agriculture. There are three Bihus that come off at various stages of the cultivation of the paddy, the principal crop of Assam. At the first stage, the cultivators start preparing the fields, at the second stage young paddy seedlings, after transplantation being to grow, at the third stage, the harvest has been gathered. The sun's position in the sky during the seasons is also related to the timing of the three Bihus. Observes

10 P. Goswami: Op-cit., p. 12
"Astronomically, Bohāg Bihu is associated with the Vernal Equinox, Kāti Bihu with the Autumnal Equinox and Māgh Bihu with Winter Solstice. The term Bihu is traced to Sanskrit visuvan, equinox."¹¹

Bohāg Bihu is the most prominent of the three. It is also popularly called Rangālī Bihu (Bihu of merriment). In common parlance the term 'Bihu' means Bo-hāg- Bihu and the songs connected with Bihu festival are called Bihu gītas. Bohāg Bihu in fact is the festival of the spring. The spring season is the season of joy and merriments. The nature of Assam gains maturity during this season. The plants and trees bear new green leaves and fruits. These recurring changes in the nature in the spring season flame-up the ardour of love in the minds of the Assamese youths. That is why the sexual feelings of love are clearly visualised in these Bihu-gītas. These sexually motivated songs transport the youths to that world when the human beings came to learn that art of creation and reproduction first. The tunes and the feelings of these songs were acquired by the people from

¹¹ P. Goswami: Bohāg Bihu of Assam and Bihu Songs, p.5
the nature itself, In other words, on the midst of natural beauty, people could search out the excellency of the nature. These sexual folk-songs are the robust embodyment of the palpitation or throbs of emotions, feelings and aspirations and of the simple village sexual life. These folk songs and dances are considered conducive towards arousing the sense of fertility on the surface of the earth. That is why, the Bihu-gitas speak with a clear tone about the importance, popularity of Bihu festival, and the Bihu day aspirations expectation. The connection of the musical instruments with the Bihu songs is worth-noting, on the threshold of such sexual weather it is reminded to the women folk being loved that the original and Almighty creator has created the world through eternal love and effection. Love has continued since the beginning of the creation. The common man and woman want to start a home and work and live and enjoy. It is also reflected through the Bihu-songs:

First God created the world,
He also created the creatures,
The same God made love,
Why should not we? //12

12 Ibid, p.54
The *Bihu* songs are love poems. The main stream of the *Bihu* songs are love. They speak of the simple but passionate love of youth and maids. Rightly does observe P. Goswami — "*bihu* is, in fact symbolic of youthfulness with its songs and dances and the occasion of love." Each couple of *Bihu* songs may express the yearnings of youthful heart. The love we find in the *Bihu* songs is not unreal exaggerated sentiment; but earthly love. This is nothing but physical love, real love to the lovers, e.g.,

The river resounds with the company's steamer, the *dhenki* resounds with its tooth, my heart burns, my mind yearns with the attainment of puberty.

The soul becomes restless being dominated by absorbed feelings of deep love and affection. The victim of such feelings finds himself in absorbed reveries and the appetite food and water leaves him undisturbed. He catches the glimpses of the earthly beauty in the body of the soul he loves. He walks holding his head high without having his heart inside the mouth

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13 Ibid., p.54
14 Ibid., p.88
with the feeling that his beloved is the most beautiful in the world. Such a soul bows down before the Goddess for fulfillment of his desire for love and aspires to have the wings of a bird to fly to reach the place of his beloved. Sometimes he also aspires to become a flowing river to reach and touch his beloved.

The Psychology of love is also depicted through the following song:

"Love does not break love does not snap,
love does not drop.
the more you twine it
the more it gets twined,
love is the thread of attachment."¹⁵

Love may be very intensive. The following song may testify this hypothesis, e.g.:

The big cloths tread on the box
on my body love treads
with the heat of that love
my body is exhausted.

Not even the god of death does take me away."¹⁶

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¹⁵ Ibid., p. 54
¹⁶ Ibid., p. 56
In the month of Phāgun the Kahuwā (grass) is blooming on the bank of Luit (river) miri girls are sporing there. Their breasts are also blooming like the Kahuwā (Grass). Then they sing addressing to their friends:

"The mind is not fixed, 
at home, my friend; 
Oh, neither in the field 
like the light tissues of 
dressed up cotton 
it wants to float on and on."

Sometimes social barrier like the caste system becomes so rigid that it causes frustration to young men and women, as in the following song:

"The bride of the river Dhansiri 
is fenced with iron rods, 
we are bounded by the society 
keeping our bodies on opposite sides."

Ultimately they determine to break this social barrier and say:

17 Ibid., p. 16
18 Ibid., p. 18
"While looking for you and
crossing the fencying,
a thorn ran in to my feet,
if you so desire, if I so desire
what can the Kalita caste do."  

Kalita is one of the higher caste in Assam. But due to love affair, a Kalita girl would fall one of a lower caste. But such pairing is not socially sanctioned. It is established through abduction and elopements.

The above song depicts a vivid picture of the souls-in-love while transcending the bounds of man made laws and religious taboos and the caste system and also the stern determination of them in getting love of his or her life.

Love and marriage are not wholly in the hands of man is obvious. The Assamese villagers are not unaware of that impersonal element known as fate. Fate and God are often indistinguishable in the popular mind. If Fate (God) does not intend our union then after death they will grow to grasses in the cemetery and put them together.

19 Ibid., p. 103
In reverses Fate is almost a stand by to console oneself with. This comes in the following song:

"It's fate who creates, it's he who preserves,
One depends upon him.
If one and I are fated to pair
he alone will make our nest."^{20}

b) **Bangit:**

*Bangit* is another type of love song in Assamese folk-songs. This type of song is generally sung by the cowboy and the wild youths alone in lonely places. The young folk to express their natural weakness and love for the young girls or with the intention of marrying them, sing this variety of songs. In these songs principally sex desires find expression and in some cases the traditional ideals also find reflection in the songs. At one time Assam was full of jungles and thick hedges. The number of jungle animals was more than human beings. Hence in the society there was the necessity of increase of population. Most probably through these songs the young folk excited the sexual desires of the teen-aged girls.

^{20} Ibid.,p.50,
for going into wedlock. The songs are called *Bana-gītas* as they were sung in the jungles. The songs originated from the desire emotions to the beloved. The youth bubbling with energy and spirit to enjoy the sexual pleasures of life in conformity with the laws of nature, through the singing of these *Bana-gītas* looked for their life partners. The hopes and aspirations of the future intensity, the longing of union between the young souls, during that stage emotions try to find expression, language tries to be liberated, and the desire to enjoy each other physically becomes dominant. At that stage young men and young girls sparkling and imbued with surge of emotions, try to reflect them in songs. The following song bears a testimony to these feelings, thoughts and reactions:

First God created the world
then he created the creators,
the same God made love
why should not we? 21

21 ibid., p. 54.
Among the songs of love and yearning Malsal and Mahut songs have a distinguished place in Assam. These types of songs are usually sung in the Goalpara region of Assam. The love of the conjugal life, the pain of separation, and the indomitable desire for union are very beautifully depicted in these songs. The Malsal spends a lonely life with his herd of buffaloes in a distant place leaving behind his beloved at home. And the song that centres round the conjugal love of this lonely Malsal is known as Malsal gīta. Similarly, the Mahut also lives alone in the jungle, separated from his beloved wife. The joys and sorrows, love and separation from his beloved are very explicitly represented in the Mahut-gītas. The force of love is the most powerful of all the forces. Every man or woman wants to make his or her conjugal life peaceful, pleasurable and happy. To protect her love from any distress, sometimes the woman through songs warns her husband to be careful in love. But the human mind is restless, fickle and unsteady. Many times, the wife fearing the infidelity of her husband even after her constant warnings, threatens him by expressing her desire to commit suicide. By doing so, she believes, she might be able to
bring her lover more closer to her. A specimen of such song is given below:

bow āshi pātik kāy /
nājāl mok chāri //
tumrā yodi chāri yāt/
golāi dim moī chūrī //

E.g.: The sister-in-law forbids her husband from going out side leaving her alone at home. Even she threatens him of committing suicide if he do so. Because of the deep love in their conjugal life, the husband and the wife cannot bear the pain of separation. But bound by his duty, the Mahut has to leave his beloved wife alone at home, and go for hunting in the jungle. On such a moment, the heart of the poor beloved is filled with fear, distress, anxiety and the pain of separation. The heartrending cry that comes out of the core of her heart takes the form of the following song:

O' mor dāntāl hāthir māhut re/
O' re je din māhut chikāre jāi//
nārīr man mor jhariyā rai re/
champā phular tale-tale kājal bhamārā ure//

22 B. Dutta: Goalpārār Loka Samkrti, p. 28
"jel nārī rā purus nāi re /
o' tār rupe kī kām kare //" 23

Ex. - The wife of the Māhut expresses her deep hearts agony to her friend (sakhī) with the words that she does not have peace and serenity of mind from the day her husband left her in his hunting expedition.

The black bees fly around the flower in the garden. The woman becomes unfortunate and her beauty is also meaningless without her husband.

In this type of songs we find not only the sad lamentation of the woman who has been separated from her lover, but also the heartfelt lamentation of the Māhut, who goes out and moves towards a trouble and uncertain life, far away from the affectionate company of his beloved. The following lines depict the vivid picture of the emotion and love of a woman's heart:

23 Informant: Ananya Baruah (F.35), Lecturer, Bicali College, Goalpara.
The birds weep with sad and sorrow sitting on the sand of the bank of the river. And the Māhuts of Goalpara weep with sad and sorrow leaving their houses.

These songs very sincerely express the passionate lovers' agony at his separation from the affection of his beloved wife, and also the wives' romantic lamentations and sighing which only increases their affliction and frustration.

In these songs the background of love is the river bank, pasture, the royal palace etc. Similarly here the beloved address her lover with names like Māhut-bandhu, Madichāl-bandhu etc., which depict a vivid picture of the folk-life of the people of Goalpara region.

Thematically, these songs have a specific resemblance with the Assamese Baramāhit songs and with the Baramāsa.

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24 Informant: As in the reference No.17
songs of Bhojpur. When the lover, obliged by his sense of
duty, goes to far-sighted, the beloved's heart weeps out in
distress. Her heart becomes distracted and her grief over­
flows in the form of tears. The various seasons of the year,
which bring with them joys and sorrows affects our lives in
different ways. This effect of the various seasons on the
destitute beloved's heart is expressed through the medium
of these folk songs.

Bhojpuri Love Songs:

Among the love songs, Phāng, Chaltā and Kajāli
are prominent in Bhojpur region. These songs are generally
sung in conformity with the different festivals of the diffe­
rent seasons of the year. So these songs are popularly known
as Ritu-gītas (seasonal songs).

d) Phāng

The spring festival Holi or Phāng is celebrated
as a national festival in all over India. This festival is
observed on the full-moon day in the month of Phāgun. So the
songs sung in this context are known as Phāng.
The Sukla-Paagam-tithi in the month of Magh is renowned as Basanta-panchami. Generally it is considered that the season is started from that day. And the songs of Phaang are also sung from that very day. This system is known as Tal-thokna in Bhojpuri language.  

The people of the village assemble in the house of a rich and influential villager and sing the Phaang-git and amuse the listeners. But the excellence and essence of Phaang-gita generally find expression on the day of Holi.  

Holi is celebrated to rejoice at the burning of the effigy of Holika. Holika was the sister of wicked king named Hiranyakasipu who took several attempts to kill his son, Prahlada. But it was all in vain. At last king's sister Holika came to help her brother. She had a boon-from gods. She could enter into a fire and come out safe. She took Prahlad in her lap and entered into blazing fire. But she was burnt, while Prahlad was safe. God had saved him. So a bon-fire is lit on the night before Holiday. For this purpose a centre place in the village is selected. The young

25 K.D. Upadhyaya: Op-cit., p. 188  
26 Ibid., pp. 188-189
boys of the village, some ten days or fifteen days before collect fire wood and gather in a particular place. On the day of Holi all the villagers assemble at a selected place and set fire to Holika. Even the women folk massage (i.e., pralap) on the bodies of their children and dirt collected from the massage is thrown into the fire—A belief has it that through this exercise the evil is eliminated and the children lead a healthy life. Holi fire is lit by all signifying the burning of all enemity along with hope to welcome a fresh friendly and cordial social atmosphere.  

The very next day the festival of Holi is celebrated with pomp and ceremony. On this context phāng or phāguā is sung very joyfully. In these songs the elements of sarcasm reflected. In these songs also the ambitions, desires are aspirations of the singers are expressed like that of the Bihu songs. 

In the phāng songs one finds that erotic utterance and lamentation for the beloved expressed by deprived lovers. The influence of phāng is spreaded by the month of phāgun and it is continued throughout the month. The wives are seen

27 Ibid., p. 188
lamenting and eagerly waiting of the arrival of their husbands living elsewhere out side and they cannot imagine such absence during the Phāng. The husband is the principal companion to play Phāng with.

The vital theme of phāng-songs is love. Like the Bihu-gits and Bana-gits the phāng or Holi-gits recorded the hopes and aspirations of union and the lust of men and women. The song mentioned below reveals the hope of happiness and prosperity of the couple.

sutala, sayīā ke lāgeye /
āre abahu jagave kollive //
teri mithi boliā /
roj bolelu koll //
chānj ho saberawā /
āj bolelu āndhi ratiā //

E.g.: The woman expresses her feelings of complaint that the cuckoo with its melody not only disturbs her peace during the morning and evening but also at mid-night while enjoying herself in the company of her spouse. On the day of Holi the villagers greet and embrace each other and play Holi merrily.

28 K.D. Upadhyaya: Bhojpuri Lok gītas, p. 65
and stump the colours of Holi on each other's race.

a) Holi is a festival of colour and joy. The sight of throwing Gulāl, (a kind of red farinaceous powder) on the day of Holi is very attractive and amusing.

On that day generally the villagers gather in the house of a topmost and influential villager and the songs of Phāṅg are sung very joyfully. Sometimes the singers at the time of singing, devided into two groups. The leader of each group is called aguwā. This type of songs describe Kṛṣṇa's playing Holi with Rādhā and the Gopīs. In some cases lord Śiva's playing Holi is also described. In some other cases the songs paint the beauty of Rama's playing Holi with Śītā. Even in certain other songs Hanumanta's playing colour in Lanka find expression.

The following songs narrate the playing with colours by Rama and Śītā and Kṛṣṇa and Rādhā:

braja me hari hori mosāi //
etane awata naval Rādhičā//
utate kunwar kañhāi/
hili mill phāṅg paraspar khelalā,
sobhā barani na yāi //
* * * *
Lord Kṛṣṇa is playing Holi in Brajadhama. In the meantime young Rādhikā comes and takes part with Kṛṣṇa. The beautiful sight of playing Holi both Rādhā and Lord Kṛṣṇa is beyond description.

Holi festival seems to enter Assam from western parts of India. This festival is celebrated in all the Vaisnava-Satras of Assam as well as different places privately or publicly. Theatrical performances are also arranged in connection with the festival particularly in the Satras. The festival is associated with love and devotional songs. These songs describe the love affairs of Lord Kṛṣṇa and Chunusa as well as the devotional aspect of Lord Kṛṣṇa's Love. One of the such songs is given below as a specimen:

\[ \text{hṛi khele rāghubīra abadha me hṛi/} \]
\[ \text{kehāra hāth kanak phiskāri/} \]
\[ \text{kehāra hāth abir /} \]
\[ \text{rām ke hāth kanak phiskāri/} \]
\[ \text{sītā ke hāth abir/} \]
\[ \text{hari khele rāghubīra abadha me hṛi //}\]
Ghosā : āji khelo holi, āji khelo holi,
holi range nācho āmi bāhu tuli/
Pada : khele holi gopa bālā/
holi khele kānu kālā/
khele holi jagajane, hari-hari buli/
holi range nācho āmi bāhu tuli/
khele holi ākāse
khele holi bātāhe
kokile kheliche holi prāna kānu buli/
holi range nācho āmi bāhu tuli.//

E.g., we are playing Holi today. Being overwhelmed with joy
due to Holi we are dancing. Both Kṛṣṇa and cowherd women are
also playing Holi. Uttering the name 'Hari' all the people
of the world are playing Holi. Even the sky and the air are
actively singing songs uttering the name "O! dear Kṛṣṇa."

f) Chaitā:

Resembling the Bihu songs of Assam, there is found
another kind of love song current in Bhojpur region known as
the Chaitā. Chaitā means that particular songs which are

30 Informant : Gojen Das (Male-55), Barpeta,
Date of data collection on 12-10-96
sung in the month of Chait. With the advent of the spring the natural world wears a new role of leaves and flowers. Chaitā songs are sung during such season in Bhojpur region. The air of Bhojpur turns melodious with such songs expressing the annoy of eagerness of the wives to meet their husbands. Those who are blessed with the union with their husbands sink in erotic pleasure and the others who do not get it turn sad. After the closure of the Chaitā the coming of the beloved becomes rather useless. As a specimen of this genre of love song a song is given below; e.g.,

chaitā bit jāita ho rāmā
tab piyā kare ayoloe
are amuā mojār gel
phari gel tikarabā
dāre pāte vela matulaba ho rāmā
chaitā biti jala ho rāmā

tab piyā ki-kare āyoloe//

31

31 K.D. Upadhyaya: Op-cit., p.170
In spring season, the atmosphere of Chaitā becomes very thrilling and exciting. Sometimes on the bank of the river or in a fair or in a temple or under the shades of mango groves and neem trees, the romantic and enchanting music of Chaitā is heard. The principal theme of Chaitā is love. The hopes and aspirations of a woman bereaved in the separation from her husband, are expressed in the following gita:

\[
\begin{align*}
\text{aile chaiit utpatia:ho rāmā/} \\
\text{nāhi more sayīā bheie patia ho rāmā/} \\
\text{birahti koilīyā sabada sunāve/} \\
\text{kai :na pare aba ratiā ho rāmā/} \\
\text{belā sameli phulīlā more bagīā/} \\
\text{jovana phulela mora angiā ho rāmā/}
\end{align*}
\]

e.g.: In the month of Chait, an young woman becomes very restless on account of her youthful stage. The desire of union with her beloved is arisen. But she is unfortunate as her husband yet to come back. Even he has not sent any letters to her. The pangs of separation becomes unbearable with the sad sound of a cuckoo. It becomes very difficult to pass away her time like the flowers bloomed in her garden.

32 Ibid., p. 260
The Chaitā-gīta is of two types, one is Jhālkutā and the other is Sadhāranā (simple). Jhālkutā is sung collectively in tune with tāla while Sadhāranā Chaitā is sung by a single person.

When Jhālkutā is sung collectively generally the singers are divided into two groups. The second group of singers repeat aloud the song sung by the first group. There is no ending to such a process of singing. The singers grow so much so indulged and devoted to the song that with their 'Oh Rama! Oh Rama!' chanting, the air is vibrated. The following song is given below as a specimen.

he rāmā rājā ho Janak jee
kathin pan than le/
desa, desl patīā lekhike pathāle/
He rāmā gangā ho jamunawā
tahi bisa ratīā/
tahi par krāna, dharle mor bahālā
ho rāmā tāhi par /\33

e.g.: O Rām! Janak the King of Mithilā was an exceptional king, who took a difficult vow for his daughter's marriage. And he had sent letters to the princes of different lands.

33 Informant: Bhagawan Pathak (M.48), Lecturer, Bokaro College, Bihar, Data collected on 26.12.96
O Rāma! the river Gāṇḍā and the Yamunā are fortunate for this. Because at the middle of the two rivers, the Lord Kṛṣṇa enjoyed so many plays with the Gopīs holding their arms.

The principal theme of Chaitā song is love. It describes the living picture of sorrowful heart of a youthful woman who is affectionately attached to beloved person. In some songs the misunderstanding and bickering between husband and wife find expression. In some other songs teasing by young boys are found, which have described when the sister-in-law (Nanand) goes to bring water with her sister-in-law (Bow).

Sometimes even the sweet sound of the cuckoo becomes intolerable to the woman enjoying sleeping with her husband. The following lines of the song reflect the idea mentioned above:

ahorāmā sutalā rahalī piyā sange sejīyā ho rāmā /
birahi koilīa sabada sunave ho rāmā, birahi koilīa/
ahorāmā gaur taur lāgenī bābā ke baheliā ho rāmā/
birahi koilīa, mārī be ao ho rāmā, birahi koilīa//

34 K.D. Upadhyaya: Op-cit., p.165
The woman requested the hunter to kill the cuckoo because it disrupted her sound sleep with her husband.

g) Kajali:

Of the Bhojpuri love songs Kajali is most noteworthy. This type of songs are sung during the rainy season when the sky is pregnant with patches of clouds, in the open fields in a spontaneous manner. It is a conjecture that the title 'Kajali' has taken from the black clouds.

The Sukla-Pancami tithi of the months of Sravana and Bhadra is called Teej in Bhojpuri region. That day Kajali is sung with special significance. It is also known as Kajali-teej. In the month of Sravana nature wears a green look. At the advent of rains, on the banks of the tanks or in the gardens women gather for singing Kajali-songs. The sights and scenes of singing are very attractive. The women when swinging in the swing, sing Kajali songs to express their thoughts, feelings, hopes and aspirations. These songs generally deal with separation and union in life, but principally they deal with the physical union of the male. The following

35 K.D. Upadhyaya : Op-cit. , p.185
song describes Radhā and Kṛṣṇa's swinging and singing.

jhulā jhule rādhikā pyārī, sanga me kṛṣṇa murārī nā /
kathi ke pālnā kathi ke dori kathike gachhiyā nā//
sone ke pālnā racham kā dori, chanān ko gachhaiyā nā/

Kajali songs also may reflect the life and works of the common people. Sometimes the love play between husband and wife is beautifully picturised. Following specimen of the song is given below:

āre bābā bahela puravaiyā/
ab piyā more sove e hari//
kalla chuni-chuni seiyā jagavali/
śa yā sufelā ādhi rāt //
devar bari bhore e hari/
labanga khili-khili, birava lagavali//
śaiyā chavele ādhi rāt/
devar bare bhara e hari //

e.g.: In this song the wife is singing taking full care of her husband. As the east wind is blowing, the husband is sleeping happily. She has collected buds and flowers after due selection and has decorated the bed on which he is sleeping.

36 Ibid., p. 166
till mid night. Though his younger brother wakes up early in the morning she has plucked clover and arrange beautifully which the husband take with interest at night. The brother takes it early in the morning.

In some songs we find that the sister-in-law with the inclination to swing in the jhula asked her nanand how she should swing in the jhulnā when the sky is covered with patches of clouds. The nanand replies that the present age is of sexuality. If she goes out alone the evil mind young man may force her for elopment. This idea may reflect the following song:

keise khele yāi ham sravana me kajariā
badariā ghiri aile nanandi
to chalalu akeli, tera sange na saheli
gundā ghereliha tohl ke dagariā me
badariyā ghiri aile nanandi?

The word Kajalī in some area in Bhojpur region is pronounced as Kajari. Even competitions for singing Kajari songs are organised here.

From the above discussion it is apparent that songs associated with love and yearning of both the regions are more or less similar.

37 K.D. Upadhyaya :Op-cit:, p.169