CHAPTER-VI

COMPARISION OF HINDI AND ASSAMESE AUTUMNAL FOLK SONG

Autumn season starts from the month of September and ends in the month of November. Leaves grow pale and begin to fall. In this season farmers harvest crops and are in a joyful mood. Most of the harvest festivals take place in autumn season. This season marks the end of summer season and beginning of the winter.

It has been seen that autumn season roughly corresponds to the western months of mid-September to mid-November. After spending three months of rainy season, Autumn is characterized with clear skies and mild temperature. Major festivals like, Navaratri, Vijayadashami, Deepavali, Sharad Purnima, Bihu, Kartik Purnima are observed during this period.

6.1 AUTUMNAL FOLK SONGS IN HINDI:

In the folk life of Hindi speaking region, we find songs on each and every occasions and seasons. Songs sung during autumn season are Tesu Ke Geet, Mamulia Geet, Jhejhi Geet, Diwari Geet, Shyama Chkeva or Sama- Chakeva, Bilvari Geet, Dadar, Tooribabayat (autumn and winter) Kangri Geet, Sheet Geet etc.

6.1.1 TESU KE GEET:

In Bundelkhand region, during autumnal Navaratri festival, children make a symbolic statue of Tesu by tying three reeds together cross thwart, light an earthen lamp with mustard oil in the middle, hang a man façade earthen toy on the top of one of the reed
and stroll door to door by singing songs seeking something from them. This is called “Tesu Mangana”.

मेरा टेसु यहीं अड़ा
खाने की मांगे दही बड़ा ।

6.1.2 MAMULIA GEET

‘Mamulia’ is the symbol of a girl who is represented by the branches of thorny trees like, berry, lemon, orange etc. In Hindi speaking region, especially in Bundelkhand unmarried girls play ‘Mamulia’ game by singing songs during brightening moon (Shukla Paksha) in the month of Bhado and Ashvina. There is no specific date or day to observe it. This game is generally played in the evening. Girls decorate Mamulia with flowers and sing songs:

मामुिलया के आ गए लिबौआ, झामक चली मामुिलया
जहाँ जहाँ आजुल जू के बाग, जहाँ मेरी मामुिलया
रानी आजी देखन गई बाग, सजाय ल्याई मामुिलया
ल्याओ चम्पा चमेली के फूल, सजाओ मेरी मामुिलया
जहाँ जहाँ काकुल जू के बाग, जहाँ मेरी मामुिलया
रानी काकी देखन गई बाग बनाय ल्याई मामुिलया
ल्याओ चम्पा चमेली के फूल, सजाओ मेरी मामुिलया ।
6.1.3. JHENJEE GEET

After Navratri festival, boys sing Tesu songs and at the same time girls begin to sing ‘Jhenjee’. It is believed that ‘Jhenjee’ was the daughter of the great demon Narkasur. When Babruvahana or Tesu was going to witness the battle of ‘Kurukhetra’, he met ‘Jhenjee’ on the way. He promised her to marry but before marriage on the day of ‘Sharad Poornima’ his head was separated from his body. ‘Jhenjee’ is a decorated pot with many holes. It is also called as ‘Dhiria’. A “diya” is lightened inside the ‘Jhenjee’. Girls collectively visit each and every house seeking ‘Jhenjee’. They put down the ‘Jhenjee’ on the ground, keep ashes on that place and flap it with hands.

नारे नवरागढ़ से चली बिटीना
झेंझी मांगन जाय
नारे पूछत पूछत चली बिटीना
कौन जसोदा की पोर
नारे जाई खिलाये कुंवर कन्हैया
जेई जसोदा के लाल
थार भरे मोली लाई जसोदा
लेहु बिटीना भीख
इतने देति हों अरजकरति हैं
फिर पहरांजी चीर ।

After playing Jhenjee for fifteen days, on the day of full moon Jhenjee and Tesu are symbolically get married.
In Uttar Pradesh, among the folk people of Unnava rural region, Jhenjee songs are known as Jhunjhia Geet. In the month of Ashvina the day of Shukla Chaturdashi this song is sung. Here is an example of the song is given below -

मोर झूंझिया आउर मॉँगी
चाउर मॉँगी, सोरह सिगार मॉँगी
बांह भरे का चूड़ी मॉँगे रड़िया माहूरिया मांगे
बेला भर चाउर मॉँगे ऊपर से एक बट्टी मॉँगे
मोरी झूंझिया चली परदेस कि ऐसी नहियाँ
कोऊ मोरा झूंझिया का रखि बिल भाय ।

6.1.4 DEEWARI GEET:

Generally ‘Aheer’ or milkmen sing ‘Deewari’ songs on the occasion of Deepavali festival. It consists of only one phrase and is a typical ‘Raaga’ in which after completion of the lyrics, instruments are played.

वृंदवन बसबो तजो अर होन लगी अनरीत
तनक दही के कारने फिर बैंया गहत अहीर
ऊँची गुबारे बाबा ननद की. चढ़ देखे जसोदा माय
आज बरंदी की भयो. मोरी भर दुपरे लौटी गाय रे ।

Here is a another song in which importance of the festival of lights has been depicted along with the description of shunting away poverty and welcome the goddess of wealth i.e. Lakshmi.
Due to its sanctity and holiness, this festival is not only popular in our country but is equally respected in foreign countries, like - Nepal, Mauritius, Guyana, Malaysia, Singapore and Fiji.

In fact, all the festivals have their own importance but due to its special characteristics, the festival of lights is celebrated with various traditional customs all over India.

6.1.5 SAMA- CHAKEWA GEET

Songs of Sama Chakewa are sung in the bright fortnight of the month of Kartik i.e. after Chchatha festival. These are popular among the young girls of Mithila region of Bihar and are sung at the time of dispersal.

उड़ि उड़ि खेत में रहिह हे
डेपा फोटी फोटी खइह हे
ओस पी पी रहिह हे
हमरा भाई के आसीस दीह
अगिला साल फेरि अइह हे।

These songs may be called as the send off songs of sama Chakewa and are full of pathetic emotions. The soulful and humorous opera called Sama Chakewa ends with
‘Vidai’ songs. Neither any musical instrument nor any kind of stage is required to perform this opera. Various rituals are performed to display this opera.

6.1.6. BILWAREE GEET

These songs are sung during autumn season at the time of harvesting in Badheli and Bundelkhand regions. Theme of these songs are love, affection, conjugal life etc.

दैहो दैहो कनक उर दार
सिपहिया डेरा करो मोरी पौर
अरी ओरी गुड़हाँ
कहाँ गए तोरे जेठ ससुर
औँ कहाँ गये तोरे घरवारे
तुम तरकिनी काँ रहत अकेली
ॐचे महल दियना बारे
दू गये मोरे ससुर जेठ
परदेस गये घरवारे
सास गये मायके ननद गई सासरे
हमघर रहतअकेली �ॐचे महल दियना बारे
अरे हाँ रे सिपहिया
डेरा भरी मोरी पौर मैं।

6.1.7. DADAR SONG

There is a custom to sing ‘Dadar’ in Bundelkhand region during Autumn season. There are two types of Dadar songs:
1. General Dadar
2. Gelhai Dadar

General Dadar is the songs chanted in chorus inside the house and Gelhai Dadar are sung by the people while travelling. It generally refers the context related to Rama, Sita and Kaushalya.

अंगने राम रथ साजिए हो
कलपति कौशल्या
राम वन जदहे पियासन मरी जदहों
लोटा करोला संग साजिए हो
कलपति कौशल्या |

- Navaratri, Vijaya dashami, Sharad Poornima, Bihu, Katik Purnima etc. are also Autumnal festivals. They have their separate songs.

Navratri is a festival dedicated to the worship of the Hindu Deity Durga. In Sanskrit, Navaratri literally means as nine nights i.e. ‘Nava’ means nine and ‘Ratri’ means night. During these nine nights and ten days, nine forms of Shakti of the Goddess Durga are worshiped. Tenth day is commonly referred to as ‘Vijaya Dashami’ or Dashera. Navratri is a prime and major festival in the western states. The traditional dance of Gujarat is called ‘Garba’ and it is widely performed all over India. It is celebrated with zeal in North India including Bihar, West Bengal, Madhya Pradesh and Northern State of Punjab. Navratri is celebrated five times a year. They are Vasant Navratri, Ashada Navaratri, Sharad Navratri, Pausa Navaratri and Magh Navaratri.

**SHARAD NAVRATRI**
It is the most important amongst all the Navaratri and is simply called as ‘Maha Navaratri’ (The Great Navaratri) and is celebrated on ‘Pratipada’ (first day of the bright fortnight of the Lunar month of Ashvin). As it is celebrated during Sharad (beginning of winter, September-October) and therefore, known as Sharad Navaratri.

Here is an example of Badheli song sung during Durga Navami:

घरे अंगना रे पिपर पिछवारे
निमिया हे पवन दुवार हो माँ
उन्हें निमिया ने लम्बी-लम्बी डरिया
शरद रचै रंगवल हो माँ
शरद झूलै लंगुरा झुलावइ
हतुआ हुमकिया देहो माँ।

‘VIJAYA DASHAMI’ OR ‘DASHAHERA’

When Rama conquered over Ravana, Vijay Festival was started to celebrate and therefore, it is called as ‘Vijaya Dashami’. Rama won the battle and defeated Ravana and rescued Sita on the very 10th day (Dashami) of the month which is named as Vijaya Dashami. ‘Dasha-hara’ literally means ‘Dashanan Ravan’ (Name of devil & in short ‘Dasha’ and ‘Hara’ (defeat) referring to Lord Rama’s victory over the ten-headed demon king Ravana.

The susceptible theme, close to the human sentiments of Indian people are to worship powerful Goddess Durga and victory of Rama over Ravana. A picture of Vijayadashmi and Navratri has been depicted in a Bhojpuri song:

सहर सजल आते पाते गाँव धरे खुसिया
This festival is a symbol of victory of goodness over evil and sacred over sin.

**KARTIK PURNIMA**

‘Kartik Purnima’ is a Hindu festival celebrated on the Purnima (full moon) day or the fifteenth lunar day of ‘Kartik’ (November-December), also known as Tripurari Purnima. It is sometimes called as Dev Diwali or Dev Deepawali- the festival of the lights of gods. ‘Kartik Purnima’ festival coincides with the Sikh festival of Guru Nanak Jayanti and incarnation of ‘Maatsya Avatar’ i.e. God Vishnu’s fish incarnation. It is also the birthday of ‘Urinda’, the personification of ‘Tulsi’ plant and of ‘Kartikeya’, the God of war and son of ‘Lord Shiva’. This day is also considered to Radha, the lover of Krishna-Vishnu’s incarnation. It is believed that Krishna and Radha used to dance ‘Rasa’ together and on this day Krishna worshiped Radha on this day. This day is also dedicated to the Piti(s) or ‘Pitara’ or ‘Pitra’ the dead ancestors.

Kartik songs, contains the love stories of Radha- Krishna and Shiva- Parvati. It is believed that after prolong and eternal devoutness, ‘Tulsi’ got a husband like Lord Vishnu.
Hence, this day is important for ‘Kartik Snan’ as well as ‘Tulsi Puja’ (Holi Tulsi plant’s worship).

On the day of Kartik Purnima a fair is organised which is called as ‘Kataki ka Mela’. This fair is specially organised in Bithur, near Kanpur.

कार्तिक पूर्णांशी ३धीं
सब सखीं गंगा नहायः ॥

On this day marriage of Lord Vishnu and Tulsi is imaginally solemnised.

बिरछन तुलसा परनि लाये राम जी
परनि लाये यम जी, व्याह लाये राम जी ॥

**BIHU**

Bihu is the main festival of Assam. It is celebrated three times in a year i.e. Rangali Bihu or Bohag Bihu, Bhogali Bihu or Maagh Bihu and Kangali Bihu or Kartik Bihu.

**Kangali Bihu:** It takes place on the last day of Ashwin a month. But it is not celebrated everywhere in Assam. It is observed before harvesting. In this festival Goddess Lakshmi is worshiped which symbolizes the faith and fantasy of the farmers. Here, is an example of a song which are sung during placing the idol of Goddess Lakshmi in the granaries:

नरायो कान्निदले तरायो कान्निदले तई थाक मई जाउ करि एई ।
भरालर धरणी करी थरे-थरी, लक्ष्मी आई पालेहि बुलिएई ।
ढोले गिरे गिराय मृदंग चपरियाय, महर सिंग पेपा बजाय एई ।
आमि भाले बारे लक्ष्मी आइएक आनिलो, पृथ्वी बकबकाय एई ॥
In Assam, Kangali Bihu is celebrated on the day of Ashwin Sankranti. During this period, crop is in growing stage. So protect the maturing paddy and to ward off pests, farmers light ‘Akashdeep’. On this day, earthen lamps are lit at the foot of the household near Tulsi plant and chant different songs which may be called as ‘Tulsi Geet’. These songs are associated with the stories of Rama and Lakshmana. Following is an example of the song:

तुलसीर तले-तले
मृग पहुँ चरे,
ताके देखि राम चंद्रङ
शर धनु जोरे कि राम ऐ राम
शर धनु जोरे।

6.2 AUTUMNAL FOLK SONGS IN ASSAMESE:

Assam is a land of various feasts and festivals. In this regard the phrase ‘twelve months and thirteen festivals’ seems correct. These are celebrated in different ways according to place and community. Here is a brief introduction of Autumnal songs of Assam with examples of each.

6.2.1 DURGA PUJA GEET

The festival of Durga Puja is celebrated in almost all parts of the country. It is celebrated till ninth day of the bright moon in the month of Ashwina and symbolizes the victory of good over evil. In Durga Puja, Goddess Durga is worshiped. It is believed that Goddess Durga can protect us from all the obstacles and difficulties of life. People pray to protect their families from all the evilness.
In Assam, it is celebrated with traditional rituals and chanting of ‘Mantra’(s) by the priests. Ladies sing different songs on his occasion. In these songs we find description of various rituals as well as the faith and beliefs of the people towards the goddess. Following is an example of Durga Pooja Geet -

ए दुर्गा तारिणी ए दुर्गति नाशिनी
दुर्गतिक नाश करा वैरव भवानी।
ए दुर्गा तारिणी ए शक्ति सनातनी।
शरणागतेंकरा रक्षा करा नारायणी।... 16

6.2.2 KUMARI PUJAR GEET

Custom to worship young pre-puberscent girls below the age of sixteen years is called ‘Kumari Puja’. ‘Kumari’ is regarded as the divine female energy or ‘Devi’ in Hindu Religion. As mentioned in the Yogini Tantra ‘Narakanta Wivartate’ i.e. there should not be any decrimation between cast and creed while observing Kumari Puja. It is believed that one who does so commits a sin and attains hell after death. All worships and rituals become effectless without Kumari Puja. By offering flowers to Kumaries, one can achieve the fruitful results of holiness and by feeding food one can get the virtue of feeding the people of all the three worlds. Girls more than ten years should not be considered for Kumari Puja.

It is believed that one can achieve fortune by worshiping one girl, enjoyment and salvation by worshiping two girls, property, prosperity and desire by worshiping three girls, empire by four, intelligence by five, accomplishment of six deeds by six, power by
seven, wealth by eight and by worshiping nine one could become the lord of the world.

Kumari puja is celebrated after Durga Pooja.

‘Kamakhya’ temple of Assam is famous for Kumari Puja in India. Apart from this, Kumari Puja is also observed on the day of sanctity of ‘Amathi’ and daughters of Pujari(s) and Panda(s) are worshipped.

In some parts of Assam there is a practice to worship post puberscent girls. In Hindu religion females are regarded as the symbol of Power and are able to be worshiped as ‘Devi Durga’.

देवी आई देवी आई साजे अलंकारे ।
कि दी पूजिम देवी आइके दुखानि चरणे ॥१७

Thus, the worship of such girls as Goddess represents the worship of divine consciousness, a divine campaign of humanity and is a medium of character building.

6.2.3 JANMASTAMIR GEET

The festival is celebrated on the eighth day denote as ‘Astami’ of the dark fortnight of the month of Shravana. On this day, temples and ‘Namghar’(s) are specially decorated in Assam and tableau of God Krishana is exhibited. At midnight devotees gather in one place to chant devotional songs and they dance and exchange gifts also. Some temples conduct recitation of ‘Bhagvat Geeta’, i.e. Hindu religious scripture

It is believed that Lord Krishana was born by the blessings of ‘Brahma’- the Creator of this Universe, As -

तुष्ट हइया ब्रह्मा देवकिनीक दिलबर ।
याउँ याउँ देवकिनी फिरिया याउँ घर ॥
6.2.4. DADHIMANTHANAR GEET OR PACHATI:

In Assam, ‘Pachati’ festival is celebrated in the months of Bhadra and Ashwina. Literal meaning of ‘Pachati’ is ceremonies observed after five days of the birth of a child. But in Assam, it is generally celebrated on fifth day of ‘Sri Krishna Janmastami’. ‘Pachati’ is the celebration of women and celebrated with various ‘Naat-Bhaona’ in which ‘Yashodhara’ has been kept in a main role and ‘Gargmuni’, ‘Pootana’, ‘Gop-Gopi’ are in supporting roles. Description of ‘Pootana-Vadha’ is the main attraction of this ‘Naat-Bhauna’. Women sing Pachati songs and males play folk ‘Boka-Bhaona’.

Geet:

चिउर वाति ले कृष्णक मातो गै
आहा सखी आहा बाङ दधि मथोगै।
6.3. COMPARISON OF BOTH SONGS

6.3.1. SIMILARITIES:

There are many autumnal songs which are sung by the people of Hindi and Assam regions. Songs, like - Tesu Ke Geet, Mamulia Geet, Jhejhi Geet, Diwari Geet, Syama Chkeva or Sama-Chakeva, Bilvari Geet, Dadar, Tooribayat (autumn and winter) Kangari Geet, Sheet Geet, Navratri Geet, Vijayadashmi Geet etc. are sung in Hindi region whereas songs, like - Bihu Geet, Durga Pooja Geet, Kumari Pooja Geet, Janmasmi Geet, Dadhi Manthan Geet, Pachati Geet etc. in Assam region. Indian society is basically based on religion and beliefs. Therefore, many customs and religions prevail in Hindi as well as in Assamese society. The phrase ‘thirteen festivals in twelve months’ seems absolutely
correct in this regard. There is a custom to sing songs on all the festivals and almost in all the songs women take a leading part. People follow Vedic and conventional customs and express it through these songs which are the similarities between both the regions.

Thorough study of folk songs of both the regions indicates that songs of both the regions are the songs of the respective zone and associated with the common people and their pleasure and pain, conduct and temperament, ethos and religion, hope and despair has been equally expressed. Here is an example of modern Bhojpuri folk song sung during autumn season, as -

आईल शरद रितु उगल ऑजोरिया
दुधवा में लटके नहाइल नगरिया
सिहरि गईल सखि छतिया निरखि चांद
पुरवा झाटकि सिहरावे कोइलिया।

- Anjan Kumar Ashant

Assamese song:

पुष्पित मनदार कुंड गन्धे हुआ भोल
मधुमत्र अनेक भमरे करे रोल।
शरत चन्द्र कान्ति अति सुकोमल।
देखि महा सन्तोषित गोपिका सकल।।

-Srimant Shankar Dev

Lord Rama, Shiva, Krishna and other Gods and Goddess are deeply rooted in the consciousness of folk people of both the regions and they try to fulfil their wishes by
worshiping them. For them Rama, Krishna, Shiva, Dashrath, Nanda, Yashoda are simple villagers who are near and dear ones to them.

For example in a annual ‘Gelhai Dadar’ song, we find the description of Rama, Sita and Kaushalya:

अंगने राम रथ साज़ हो
कलपति कौशिल्या ।

राम बन जढ़हों पियासन मरि जढ़हों
लोटा करोला संग साज़ हो
कलपति कौशिल्या ।

Alike Bhojpuri and Hindi society, ‘Rama Katha’ is popular in Assamese society also.

For example:

रामचंद्र गोसाई तुमि अकाये करला
सीता मातृ गर्मवती बनते एरिला ।

***          ***           ***

Another song- ‘Kartik Geet’-

तुलसीर तलेइ-तलेइ मृग पहु घरेड़ घरेड़
ताके देखि रामचन्द्रद शर धनु घरेड़ घरेड़ ।।

In the month of Ashwina, Sita requests Rama to hunt the golden deer for her. Rama goes to the deep forest. In the month of Kartik, the elusory golden deer calls out Laxmana
for help in the voice of Rama. Hearing the acrimonious words of Sita, Laxmana bounds to go in search of Rama. In the absence of Rama and Laxmana, Ravana kidnapped Sita carries away. In these folk songs, Social and cultural perspectives are specially depicted. Therefore, it has a great importance in the studies of social and cultural development of the society.

6.3.2 DISSIMILARITIES:

Little differences which seems between folk songs of Hindi and Assam region, are exoteric not intrinsic. Due to regional effects and linguistic variations, it will be proper to say these differences as zonal linguistic speciality. Human mind is dynamic. But this simple and humorous song of autumn season gives comfortness to human being and is a symbol of peace. Alike Hindi region, on the occasion of ‘Janmastami’ and other festivals, favourable atmosphere of flower decoration, swing, adornment etc. do not prevail in Assam region. As people are more or less afflicted with natural calamities, communal clashes, flood, epidemics etc. notion of protection become dominant subject-matter in the folk songs of Assam. In this region along with Hidus, Muslim community also chant devotional songs. Bihu is the major festival of Assam. But among all the three types of Bihu, Kartik Bihu is observed with great delighteness, but people of Hindi speaking belt do not observe it with the same feelings and frain. At the time of drought, there is a custom to observe ‘Bhekuli Biya’ (frog-marriage) among the farmers of Assam. To observe this, they catch a male and a female frog and execute all the marriage ceremonies in the same way as it is done in general marriage between human beings. Religious sacrifices and oblation is observed with proper ceremonial functions. In this song people pray to God of rain and their respective deity. But this custom does not prevail in Hindi region. Thus we can say
that among all the seasonal songs, subject matter of autumnal songs depends upon the favourable or unfavourable conditions of the nature.

6.3.3 CONCLUSION

It is clear that Hindi and Assamese autumnal folk songs have their own regional specialities. We find more similarities rather than dissimilarities. Dissimilarities appear due to local beliefs and faiths and surrounding atmosphere. In both the regions we find the folk songs at the time of changing of the season. There are similarities in respect to emotional sentiments and dissimilarities in their forms and practices.

RESULT:

Thus it has been observed that in autumnal songs, though we feel a kind of eternal peace but due to natural calamities, epidemics etc. people loss their property and wealth and live in great distress in that period.

In fact, autumnal songs are unique in respect of its simplicity, literary flow, humour and satire. These songs consists all the aspects and colours of life which are attractive, impressive and decorous. Autumn is a season of equality. Duration of day and nights are equal. People seem cheerful by heart and mind. Happiness and cheerfulness come out in the form of beautiful lyrics.

As the month’s of ‘Kartika’ and ‘Navratri’ has been regarded as pious months, importance of spirituality and religious sentiments have been observed in autumnal songs all over in India. People perform various fasts and pledges. Devotional songs of ‘Navratri’ are the symbol of people’s faith towards Goddesses. Emotion of ethos and philosophy are also depicted in these songs.
References

1. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page- 225
2. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-226
3. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page- 256
4. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-257
5. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page- 257
6. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-376
7. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page- 377
8. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-260
9. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-261
10. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-370
12. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-404
13. Lokgeeton ke Sandarbha aur Ayam- Dr. Shanti Jain, Page-405
14. Barah Mahar Tera Geet- Dr Prafulla Dutta Goswami, Page-47
15. Darangi Lokgeet- Dr. Kanak Chandra Sahariya, Page-119,120
16. Bhupendra Roy Choudhury: Asamea Lok Sahitya Ki Bhoomika, Page-21
17. Asamea Lok Sahitya Ki Bhoomika- Bhupendra Roy Choudhury, Page-22
18. Goalpariya Lok Sankriti ‘Dwijendranath, Page- 187
19. Darangi Lokgeet Sangraha- Dr. Kanak Chandra Sahariya, Page- 123
20. Self experienced from the plays played in childhood.