Chapter IV

Socio Descriptive Study of the Dialects of Western Hindi: Folklore and Proverbs
CHAPTER – 4

SOCIO DESCRIPTIVE STUDY OF THE DIALECTS OF WESTERN HINDI: FOLKLORE AND PROVERBS

This chapter provides a description of folklores as well as the proverbs and idioms, which are being used freely in the western dialects of Hindi. They are being used in the folk literature in the form of symbols for denoting culture and ethnic diversity of that particular area and region. Attempt has also been made to classify the use of folklore and proverbs in terms of gender.

4.1 Why study Folklore?

Folklore has assumed significance for both pedagogical and academic reasons. It provides a description of and makes a reflection on the cultural, behavioural and mythical ethos and context of the group which have hitherto not being given any importance in the study of civilization. Besides pedagogical considerations, folklore as a means of generating social engineering makes an interface with mass media. Different founds of folklore like folktales, folkdramas, riddles, proverbs, etc. have been effectively used in mass media either to communicate a moral lesson in an amusing way, or to serve as a good device for memory testing (through the use of riddles) or to create an outlet for
mental tensions (through the use of folksongs). The study of folklore has received much attention and it is regarded as one of the most important and effective instruments of social engineering, teaching and research. One may, in fact, observe a significant change in the teaching and research of Indian civilization in the U.S., change, because regional languages, like Tamil, Bengali etc. were added as it was felt that no longer were Sanskrit and classical India deemed enough to represent the "many Indias". Ideas like the "Great and Little Traditions" became important in anthropology, and the controversy over them stimulated the search for finer detail and more adequate conceptions. This necessarily meant two thinks:

(a) deepening our understanding in the regional languages, to go beyond literacy and text to the pervasive, non-literate, verbal and non-verbal, expressive systems: tale, riddle, dance, game, curse, gesture, design, folk-theater, folk-healing and folk science; and

(b) integrating this knowledge, with our knowledge of classical systems carried both by Sanskrit and by the standard regional languages.

This academic pursuance of the study of folklore may force us to re-examine the notion of the Great and Little traditions carried by Sanskrit as a "father-tongue" and by the standard regional "mother tongues", on the one hand, and looking into the complexities of difference and interaction as a result of dialects, or the so-called sub-
standard, sub-literary world of folk materials, available at the disposal of the literate and the non-literate, on the other hand. Such an exploration would enable us to understand whether there are just broken-down classical mythologies, garbled versions of what we already know, or there are alternatives, as well which have not been acknowledged by the written texts? In this we might find co-existent "context-sensitive" systems, held and used deftly and pervasively to perceive and solve the culture's special dilemmas.

Since folklore displays similar surface structures, with different functions, uses and meaning, it provides useful means for making comparison between cultures. For instance, a proverb like /diya tale andhera/ “It's dark under the lamp” occurs in hundreds of versions, within and outside India, and it means different things in different cultures, even in different contexts within a culture.

Such contrasts with other kinds of materials, like written literature, historical records can also effectively provide a means for testing certain schemes of representation. For instance, universal schemes can be contrasted and compared with the other kinds of materials. South Asian folklore is a good place for such testing. From teaching and research point of view such a comparison between South Asian and Western materials as well as comparison between folk and classical materials, would be instructive.
4.2 Folkdrama and mass media

Of the different forms of folklores, it is the folkdrama that plays a crucial role in mass media. It has great appeal to all sections of a society because of its audio-visual character. All are drawn to dramatic forms, and like the Nigerian proverbs, folk drama combines more than one objective. Different forms of folklore serve different purposes, but folk drama in particular performs several functions at the same time. It is not only of great appeal, but is also closer to the psychology of the people. In traditional societies like India, where modernity is still confined to the upper strata of the society, the traditional media of folk operas, drama, ballets and so forth, are more appealing to the masses than the modern media like the radio, cinema, and television, which the lower strata do not have access to. One might take advantage of these ways as traditional types of communication are more effective and appreciated by the masses.

As an instrument of mass media, folk drama is more effective in such societies because it easily combines entertainment with instruction. It easily reflects past history of a particular region. Its performance is also very economical, for it costs almost nothing to visit a folk theatre in Indian villages. Its staging does not require great expenditure. This is the reason why hundreds of men, women and children assemble to participate in folk performances whether it is the
Jatra of Uttar Pradesh, the Khayal of Rajasthan, the Swang of Maharashtra, the Bhawai of Gujarat, the Yakshgana of Karnataka. These folk performances last throughout the night and the spectators do not show signs of fatigue even after a whole night performance. This also explains how close such forms of folklore are to the minds of the folk.

4.3 Types of Folkdramas

Indian folk dramas, according to their subject matter, can be classified into three broad categories:

a) The religious type of dramas. These are a sacred means of communication.

b) The socio-religious type of dramas. These are semi-sacred means of communication.

c) The social type of dramas. These are secular means of communication.

4.3.(a) The Religious type of Dramas

The Ramalila and Raslila of Uttar Pradesh and the Yakshgana and Terukutta of South Indian may be said to belong to the first category. They are a sacred means of communication because of the dominance of religious themes in the subject matter. The Ramliila is
basically on opera. It is a musical drama where main events of god Rama's life are performed by many characters.

The *Raslila* is a dance-drama centred around the romantic episodes of Radha and Krsna who are immortal gods of love. Although very popular in the western parts of Uttar Pradesh, it can also be seen in other parts of the country. It is known for its circular dance action in which the cowherds narrate and sing the themes of Krishna's love and the pain of separation. Throughout this regions Raslila was the chief instrument for carrying the message of the great religions movement known as *bhakti* during medieval times.

The *Yaksagana* of Karnataka state is based on the sacred stories of both Rama and Krishna, with inspiration from the great puranic scripture, the *Shrimadbhagwat*. The ten incarnations of Lord Vishnu are mostly performed in open air. However, the incarnations of Matsya (tortoise) and Narashmha are most popular.

Also performed in open air is the *Terukutta* of Tami Nadu. Popular gods of the Hindu pantheon like Ganesa and Siva are propitiated in the beginning followed by the anecdotes of child Krishna.

4.3.(b) The Socio-religious type of Dramas

Under the type of folk drama we may consider the *Jatra* of Bengal, the *Khayal* of Rajasthan and the *Maach* of Madhya Pradesh.
This type is partially sacred in nature. It is an admixture of religious and non-religious material.

The *Khayal* of Rajasthan is quite well known for its excellent use of dialogues and the folk speech, so much so that several poets of the 18th century used it for philosophical purposes to preach ideas of immortality of the soul.

The *Maach* of the Malwa region in western Madhya Pradesh is also semi-sacred in character and communication, although it developed under the religious influences of 19th century. The regional background remain predominant in this art form. Older *Maach* were composed around the episodes of Raja Gopichand who renounced the world under pathetic circumstances. Stories of the devotees like Prahlad were also the main plots of maach. Presently the maach are composed on the mythical themes of Pauranic personages or around epic characters of Ramayana and Mahabharata.

4.3.(c) The Social type of Dramas

Also referred to as a secular means of communication, this type includes the *Tamasha* of Maharashtra, the *Bhawai* of Gujarat, the *Nautanki* of Northern India, the *Bandi Pather* of Kashmir and the *Swang* of Haryana and Himachal Pradesh. These secular forms of folk dramas have wider acceptability and they can be channelized into
a strong means for the propagation of quick socio-economic change in the society.

The Tamasha of a traditional form of drama in which the female dancer is the main centre of attraction. It was patronized by Maratha royalty during the 18th century. Songs of lovers and of dejected heroines were its common themes in the past and it was known for the use of "Lawni" meter.

The Bhawai of Gujarat is still in its older form, serving mainly as a means of entertainment. All the actors enter the stage dancing and the theme is introduced through juicy dialogues in the beginning.

The Nautanki of northern Indian was once famous for its amorous themes and was popularized by the Parsi theatre. Its gaudy costumes and lively folk tunes were a source of entertainment. The actors used to deliver long speeches in verse while entering the stage. Now, however, the popularity of Nautanki is decreasing. Its thematic elements have been utilized for the higher, the literary type of drama.

The Bandi Pather of Kashmir is intended to depict social evils and social inequality and its lively satire is superb. It is still popular because it has served as a media of strong satire.

The Swang (or song) form used Himachal Pradesh and Hariyana, literally means performance based on imitation. The
situations or persons imitated can be either adapted from social life, or taken from history and romance. It is a metrical play in which prose is inserted as a stylistic device, in what is otherwise a play in verse. The prose-verse mixture carries over the theme in an interesting way. Swang are generally composed on social themes, hence it is easier for them to attack the evil in society. They are a true mirror of the movement toward social realism in literature. The theme of the swang is loosely constructed; it moves slowly at the beginning and the tempo builds as the story reaches its climax. They either have moral intent, or cast satire on many several evils. The songs, the dances, and the prose narrative carry the whole theme and there is no division into various scenes as such. It is performed in an open theatre.

Swangs are usually performed during birth ceremonies or marriage ceremonies or at festive occasions, especially the winter-time festival of Diwali. There are independent professional parties who perform the Swangs. Actors are called “Swangis”, i.e., the persons who enact the Swang. The members of the party are mostly farmers who work on the field most of the year. They are free after Diwali, and hence have time to move from one village to another performing swangs. Besides entertaining, swangs depict salient features of local culture, popular beliefs and superstitions of the people.
In a study, carried out by Trilochan Pande from the University of Jalalpur and his colleagues, it has been found that an item presented in a swang consisted of the following five episodes:

1. the episode of a *sadhu*;
2. the episode of *kanchan*;
3. the episode of *ranjhu* and *phulmu*;
4. the episode of *garad*, and
5. the episode of *gaddi*.

As a leading form of folk drama, it is also most popular in rural areas in the adjoining states because of its secular character. Its lively scenes and folk conversational style attract much attention from the audience. If compared to other types of folk drama, the swang is less expensive and more appealing, and, therefore, combines most of the qualities of a powerful mass media.

4.4 Prose Narratives

There are basically three types of prose traditions among the Lok-Sahitya specially related to the above five dialects. These are as follows-

1. *kahani*
2. katha

3. kissa

4.4.(a) Kahani

*Kahanis* are stories, which are often humorous, are not explicitly religious work, though they may contain morals such as, "do not overly indulge in sweets", "treat your father-in law properly" etc.

4.4.(b) Katha

Both *Kathas* and *Kissas* are myths, however, they occur in two different types of religious performances. As a result they are told by different sets of people and their contents and structures show marked differences. The katha is a mythological story usually recited or read in conjunction with a particular ritual form, for instance the fast (*vrat*). There are different-fast for each day of the week and for many days in the monthly or annual cycle. Each fast contains the basic elements: the actual abstinence from food, the reading of the appropriate katha, and the worship (*Puja*) of the deity honored on that day. The katha then, is a fundamental part of a more complex rite.

4.4.(c) Kissa

Examining *Kissas* reveals different characteristics. *Kissas* are also mythological stories, but they do not occur in the context of a ritual. So whereas the telling of *kissa* is a religious performance, it is
not a religious ritual. Rather, **kissas** are told as entertainment and instruction, either to while away boring hot summer afternoons when there is little field or housework, or to fill the winter hours of darkness before sleeping, or whenever time and circumstances allow. Like **kathas**, **kissas** are peopled by gods and goddesses. But whereas a **katha** is concerned with providing justification for ritual acts and focuses on a main character who becomes a devotee to a particular deity, **kissas** provide no ritual justification and focus primarily on some type of hero or heroine. For example, one **kissas** begins: "So above the earth in the sky and above the middle world is the village of Hastinapur. There lived five Pandavas- Arjun, Bhim, Nakul, Jujishthar and Sahdev." The **kissas** continues with one of the many adventures of these famous brothers.

The ritual/non-ritual orientation of the kathas and kissas is reflected in both content and structure. Kathas are based on a narrative framework of distress/happiness: within this framework, the distress of the individual is relieved by the action of the deity. That is, humans worship the gods and receive boons from them. Gods and goddesses who do not give boons are considered unworthy of worship. This narrative structure can be schematized thus:
In contrast, while kissas often have the narrative framework of distress/happiness, happiness is achieved by human actions, not by a God's boons. Thus, kissas do not present the same picture of the relationships between humans and Gods. Several factors result. First, kissas lack concern with and terms for devotional religion. In the katha of Tuesday, Hanuman acted from his daya (mercy) a critical term in many kathas. Likewise, kathas emphasize vrats and other acts of service and worship. These terms and their associated ideas are less evident in the kissas.

Other contrasts to kathas are also evident. Kissas are longer, more involved and more redundant than kathas. Any little or great traditional mythological episode can be a kissa and any kissa can be told at any time. Further, with the exception of some kathas read by priests, kathas and kissas are read or recited in sexually segregated groups.
4.4.(d) Differences between Kathas and Kissas

To summarize the differences between, kathas and kissas, it may be mentioned here that the kathas have the following characteristics:

1. a fixed narrative theme: namely a devotee finds happiness.
2. devotional (bhakti) themes and terms are prevalent.
3. present an explicit model “for” social action
4. Transmitted by a ritual specialist or woman
5. use of pamphlets to guarantee authenticity
6. a limited number of katha, determined by the weekly and annual cycle of rituals.

The Kissas on the other hand, have these characteristics:

1. a story about some hero or heroine
2. bhakti is not a dominant theme
3. do not urge particular actions by humans, more common with model “of” reality
4. (usually) transmitted by male story tellers who can be also of any caste and occupation
5. use of pamphlets merely to add to one's repertoire (The pamphlet is not read aloud)

6. any mythological event can be the basis for a limitless number of kīssas.

4.5 Poetic Narratives: Songs

Religious traditions, which are sung as part of the poetic narratives are much more varied, whereas the religious traditions which are part of the prose narrations are relatively easy to distinguish and handle. Some poetic forms are connected to rituals, such as women's songs at life-cycle rites, but may not have overtly religious content, for example the songs of abuse sung by the bride's female relatives at weddings. Others have religious content, such as the ballads, honoring mythological heroes but are only marginally related to ritual activity.

The most prevalent songs are songs of devotion, called Bhajan and Kirtan. These are sung by both men and women, though in sexually segregated groups, on auspicious occasions. For instances, on the night of krṣna's birth, these bhajan or kirtan are sung. There is some variation in content and theme between men's and women's devotional songs and a great deal of stylistic variation, especially between upper-caste males and all others in the village can be seen.
The singing of devotional songs is a group activity, which is often led by locally acclaimed singers. Although bhajans and kirtans are sung to acknowledge devotion to the deity of the song, there is often no other religious activity associated with them. Singing them is the ritual. Collections of these devotional songs are readily available in pamphlet or book form and are used primarily by the upper caste men.

4.6 Prose Narratives in Braj Bhasha

4.6.1 Lok Katha

In Braj Bhasha to narrate the stories there are many ways as well as various manners in which stories are narrated in Braj Bhasha for the purposes like recreation, self knowledge etc. These are basically told by maternal grandmother and are generally referred to as "Nani Ki Kahani". The tales or stories which are being told on certain occasions or for having certain motives can easily be described into seven types as:

i. Dev Katha

ii. Camatkaron ki Kahani

iii. Kaushal Ki Kahani

iv. Jan Jokhim ki Kahani

v. Pashu pakshi Ki kahani
The above types could easily be divided into four major categories as-

a. **Anusthanik**: These are stories narrated especially on vrats and are related to women. For instance the stories narrated in the month of kartik everyday; others related to different Gods & Goddesses. The stories on Bhaiyaduj, Ahoi, Athe, Karva Chautha, etc. are necessary to be heard in the above mentioned festivals.

b. **Vishwas Gathayen**: The stories on which story teller has full faith and are being told on the completion of the work and are being termed as ethological in English.

c. **Niti Gathayen**: The stories which are being formulated for certain occasions.

d. **Manoranjan Sambandhi**: The stories which are for entertainment for young children narrated especially by grandmother.

**4.6.1(a) Types of Lok Katha – Some Description**

In Braj the enlarge form of folk in general people is with the help of Lok Gathayen or Kathayen. Hence, we can say that the stories in Braj in one section are found in which the historical relatedness and its proof is being found till date. These tales or folk forms which are being
narrated on certain festivals or vrats are called as Anusthanik tales. These tales are being narrated and heard by women with full fervour and obedience for that particular occasion. For example we can here narrate some of them as follows-

A variety of texts about, vrats are used in this study. The most popular is the Sri Satyanarayan vrat Katha. This manual is used by the priest when asked by clients to perform a katha, usually to alleviate some difficulty, but sometimes to accrue merit. It is also the most popular vrat katha among Hindus residing outside India. This manual comprises a Sanskrit text and a Hindi translation. Most publishing houses of religious literature have their own version under one rupee. The pandit reads the Hindi kathas to his clients during the ritual performance.

A second text is the Sukravar Vrat Katha. This manual contains the rules and katha for the performance of a vrat in honor of santoshi ma, the contented Mother. This katha is given only in Hindi (or other vernaculars). Along with santoshi Ma rapid ascendance as a popular Goddess is a proliferation of manuals for her worship. The rules and kathas are read by the worshiper herself (or by some literate female). Moreover, in north India, worship of santoshi Ma is an exclusively female practice.
Similar to these two manuals is the Saptvar Vrat Katha. This contains the rules and kathas for the vrats of the seven days of the week. I have not seen version with Sanskrit renditions of the rules and kathas and would guess that none exists. The vrat kathas for the various days of the week can also be obtained individually.

These types of manuals are remarkable for their consistency: aside from dialectical differences they present the same rules and stories, that is, they are almost totally standardized. The other set of texts used here is not standardized. These are manuals containing the rules and stories for the vrats and festivals of the twelve months rural (Barah Mahine Ke Vrat Aur Tyauhar). Stories, rules, dates, and so forth, all vary rather dramatically. Because these larger manuals with many stories, cost considerably more than the ones discussed above they are less popular and not every publisher has produced a version, of although there is evidence of its growing use, especially as households begin to prosper under the green revolution.

Another group of devotional songs is distinguished from the bhajans and kirtans because they specifically honor devi, the goddess. There are three categories of songs for goddesses: here again both text and context are critical in distinguishing then and only when we know their use and users we can properly interpret them. Of the three types, jas, chand and sumire, only jas are used in a specific ritual
context. But all three types are not normally sung except on occasions in honor of a goddess. All of these songs are most prominent in the spring and summer when goddess worship is prevalent, as people attempt to obtain protection for the hot and rainy months ahead. (see Babb 1976).

We have then seven categories of songs: bhajan, kirtan, chand, sumire, jas, phag and varni. Women with their special concern for goddess worship, are the prime singers of chand, whereas men know the sumire and jas. Lower cast males, with few exceptions, sing the Holi songs, and women sing bride’s” songs.

All of these songs are religious songs associated with specific concerns and groups: the transmitters, who are in fact religious, specialists, are not recognized as such by great traditional hinduism. Most of these songs are not yet recorded or published, yet they are critical to understanding the symbolic significance of these rituals. Even if these texts were recorded, we would need to examine their ritual context and the concerns of their users in order to fully ’read’ them.

4.7 Poetic Narratives in Braj Bhasha

4.7.1 Bhajan

*Your memory comes [to me]. Listen to my entreaty, knahaiya. Take across the boad of this traitorous one. In the world, you liberate devotees, where are you, give*
your address to me, oh kanhaiya! Take across the board of this sinner. In this world, there is no one- no kind of companion. The songs of the world they are your songs. You are mother, father, you are swami and friends, you are brother. The world is full of sinners. You are coming for them, Harari. Shyam, giv dasan. Give knowledge of the road, oh cowherd.

II. The example when Krisna’s and Radha’s mothers are arguing. Your son is black, I will not arrange a marriage with your black son. Your son is as black as a dark night. My Radha is as white as the moon shining among the stars. Don’t say black gopi, mine brightens the world. Typing the nose of the snake in the water. To kill him, the snake hissed and his body filled write. He is the one who graze the cows in the streets of. Always begging better to eat, how evil he support my Radha? Surdas says this: Now my son is small. Keep Radha sitting in the house, Leave my Krishna unmarried.

III. The theme which provides immodest for flog. As represented by this very proper sample:

The sound of Narad plays Holi in the lanes of Mathura. In the banes of Mathura, in the lanes of Gokul. Filling his of sprayers, he sprayed and all the saris were drenched. Oh, he broke jars of curds, n the lanes of Mathura. From which direction beloved Radha from which direction Krishna-murari, From which direction Radha-Shyam in the lanes of Mathura from the east beloved Radha, from the north Krishna Murari, and from the west Radha-Shyam, in the lanes of Mathura (Wa# 01-1)

IV. The wiser provide a less proper version, seeing by the village dancing woman.

Bhagvan Krishna is playing Holi in Braj. From which direction did the beautiful Radha come, And from which direction did Krishna come? They are playing phagu [Holi] on the floor with great love. This beauty cannot be described by anyone. And in the house of Nand, rejoicings are heard. Bhagvan Krishna is playing Holi in Braj. Beautiful Radha came from the east, And Krishna came from the east, And Krishna came from the west, Both are playing phagu on the floor with great love for each other, the beauty cannot be expressed by any ne... (WC : 612)
V. The twelve Months of Lalita,

Who can find a way for me my friend? Shyam has gone off with Kubri. In the month of Cait, I am tormented by love; In the month of Baisakh, I am filled with sadness. In the month of Jeth, heat overrules my body: I can't wear even a light cloth. In Asrk, the dark clouds gathered, In savan the east wind blow. In bhadon I could not see the hidden path: The ponds and lakes are filled with water; In the month of Kvar, shyam did not come to the house, In Kartik the sky was lit by lamps. In Aghan, Shyam submitted to his first love; My husband was taken away. In pus, I suffer from the cold, In Magh, without my lover, the cold remains. Pharun comes: who will be my companion in playing phagun without shyam and without babram? Who can find as very for me, my friend? Shyam has gone off with Kubri.

Note: This brief poem known as Barahmasa (ba rahmasi, barohmasi; "song of the twelve Months") is representative of a popular poetic form in north India. Barahamsa are found in most north Indian languages-Bengali, Gujarati, Hindi, Rajasthan, Bihari, Punjabi, etc., as well as in the folk poetry of the aboriginal tribes. Moreover, the barahamsa exists both as a popular form of folk poetry and as a common form of classical vernacular literature. The barahmasa draw upon elements of both the climatic and cultural calendars to tell a tale or to depict emotions. Each month and the relevant action image associated with it is described in a line or perhaps in a stage, depending upon the authors.
4.8 Prose and Poetical Narratives in Khari Boli

4.8.1.A Folktales

a. A folktale from district Meerut

एक दिन अकबर बादशा ने बीरबल से पुछा ओबीरबल तू हमें बकद का दूध ला दे और नहीं तैयार खाल कटवाई जायेगी। बीरबल कूं बहोत रंज हुआ और हुन्तर आने के अपने घरूँ ढ़ो रहा। बीरबल की लोन्दी ने अपने मन में कहा की आज तो मेरा बाप बहोत सोच में पड़ा है। आज के जाने इस का के ढब हुआ। जिस उनने अपने बाप कूं पुछा अरे बाप आज तेरा के ढब है। बीरबल ने कहा की बेटी कुछ ना है। फेर लोन्दी ने पुछा की पिता अपने मन का भेद बताना चाहे ये। जिस उन ने कहा की बादशा ने कहा की के तो बकद का दूध ला दे नहीं तूझे कोल्हू में खिकवाऊँगा। मेरे ते कुछ नहीं कहा गया और हमी भर के आया हूं और कुछ राह नहीं पाता। लोन्दी ने कहा की पिता जी या तो कुछ भी बात नां है। तुम के किफक रही बीरबल उठ खड़ा हुआ।

खेत जिब तड़का हुआ तो उस लोन्दी ने के काम करा की अपना सब सिंगार करा और बहोत अच्छी पसाफ पहर के और कुछ कपड़े हाथ में ले के बादशा के किले के आगे कूं लिंखड जमना पर गई। बादशा किले पे चढ़ के जगना की सेल कर रहे थे। अकबर ने देखा की बीरबल की लोन्दी लत्ते धो रही है। बादशा ने लोन्दी ते पुछा की ए लोन्दी आज कब तड़के ही तड़क लते घोषण आई है। जिस उस लोन्दी ने कहा की बादशा आज मेरे वा पके तड़का हुआ है। बादशा ने छोइ में आ के कहा की अरे लोन्दी भला कहीं मरदूं के भी लोन्दी होते सुनें हैं। लोन्दी ने कहा की बादशा भला कहीं ब कट के भी दूध होता सुना है। जिस बादशा कूं कुछ कूं कचहड़ी में भेद दे।
Translation:

One day the Emperor Akbar told Birbal to bring home some bullock milk, 'otherwise' said he, 'I shall have you flayed alive'. Filled with anxiety as to how he was to comply with this order, Birbal went home and lay down on his bed. His daughter wondered at his condition, and asked him what was the matter. 'Nothing', said he. She persisted in enquiring the secret cause of his evident trouble, and at length he said to her, 'the Emperor has ordered me to bring him some bullocks milk, "or else", says he, "I'll have you squeezed in an oil-press". I had no reply to make, and I have come home after having accepted 'the task.' Said she, 'father, this is a matter of very slight importance. Don't worry it.' So birbal got up and went up and went about his daily business.

Well, early next morning, what did this girl do but dress herself up in all her ornaments and fine apparel, and cary a lot of soiled clothes down to the bank of the Jamna, where it flowed below the Emperor's fort. The emperor was taking a walk on the battlements and saw birbal's daughter washing clothes in the river. 'My girl', said he,
‘why have you come out to wash clothes so early in the morning?’

‘Your majesty, she replied.

**A Folktale from district Muzaffarnagar:**

एक आदमी के दो बेठे थे। उनमें से छोटे ने बापू ले कहा अक बापू जो पा हिस्सा माल में ले ते तेरे बांट आवे हे ओह मुझे दे। जिन उसने माल उन्हें बांट दिया छोटे बेटे ने थोड़े दिन पाछे सब कटा कर के दूर मुलक में चला गया ओर वहां सी अपना माल लुढ़कपने में खो दिया। जिब जा ओह सारा खरच में आ लिया जिब उस मुलक में काल पड़ गिया ओर ओह मुक्का हो गिया। जिब जा उसमुलक में एक साहूकार के जालगा। उसने अपने खेतों में चुरावण भेजा। उसेयह चाहन थी अक जो पा छोकों ने खूर खां हैं उन ते अपण पेट मर लूँ। वे भी उसे को ने देता। जिन ओधी में आ के कहा मेरे बापू के कितने नौकरी कूं रोटी मिले हैं। अर में बापू में असमान की अर तेरे हजुर की बड़ी खाता करी। जब में इस जोगा नहीं रहा अक तेरा बेटा कुहाड़। मुझे अपने नौकरी में ते एक की ठाल बना।

**Translation**

One man of two sons were. Them in from the-younger-by-the-father-to it was said that, ‘father, whatever share property-in-from my in-share is-coming that to-me give.’ When him by property to-them dividing was-given, the younger son-by a-few-days after all together
made-having distant country-into it-was-wasted-away. When that all expenditure-in was-brought, then that county-in famine fell, and he hungry became. Then that county-in one rich-man to going got-himself-engaged. Him by his own fields in swine to feed he-was-sent. To him this desire was that, ‘whatever husks swine are eating those with my own belly I may fill’. Those even to him anyone not used to give. Then sense in come having it was said (by him) that, ‘my father of how many servants to bread is given and I hungry die. I arisen having my own father near will go and him to will say, “O father, by-me Heven of the and thy presence of great sin was done, now I this for worthy not remained that thy son I may be called. Me thy own servants in from one of like make”.

Prodigolson’s tale from district Bijnaur:

एक आदमी के दो बेटे थे। उन में से छोटे ने बाप से कहा कि जो कुछ मेरे हिस्से की चीज है मुझे बांट दे। तब उसने उसके हिस्से का माल बांट दिया। थोड़े दिन बाद छोटा बेटा सब माल कूं ले कर परवेश को चला गया और वहां सब माल कुचाल में खो दिसया और उसके पास कुछ नहीं रहा। उस मुल्क में भारी काल पड़ा और वह कुंगाल होने लगा। तब उस देश के एक अमीर के पास चला गया। उसने अपने खेतों में मुँबर चराने भेज दिया और वह उन छिलकों से जो सुवर खा कर छोड़ देते अपना पेट भरता और कोई आदमी उसे कुछ नहीं देता। फिर जब उसको सुध आई उसने
Translation:

One man of two sons were. Them in from the younger by the father to it was said that ‘whatever my share of thing is to me dividing give.” Then him by his share of property having been divided was given. A few days after the younger son all property taken having foreign land to went away, and there all property evil conduct in was wasted. and him of near anything not remained. That country-in heavy famine fell and he indigent to be began. Then that country of me rich man of near he went. Him by his our fields in swine to feed he was sent. And he those husks with he used to fill and any man to him anything not used to give. Again when him to sense came, then him by it was though that, ‘my father of many labouers to eating for is, and that saved remains, and I from hunger dying am. I my own father of near will go.’
A folk song: Sisram Brahman of district Meerut

क्यों धक्के खाता
जे लिखा करम का
क्यों सिर पे जटा
यहां सैकड़ो मुन्ड
क्यों किया काख में
क्यों मुंड के चाक
दिल साफ नहीं
जो लिखा करम का
क्यों असम रमावे
क्यों पहर कंठ में
क्यों फुक सूक के किया
प्रभु से मिलने का है
गफलत का परदा
जो लिखा करम का
क्यों ऊंची आवाज से
ओ सोवे तो फिर
तू बजा के चिंतम्बा
ओ घट घट की सुनजा हे
मांगण की तरयां
जो लिखा करम का
जो पावेगा सो
बण-बण के अट के से
जो सत की मिहनत
उसके बेड़े की
kहे सिस राम मेरे
जो लिखा करम का

फिरे अरम के टटू
मिल जागा घर बटू
बांध के बांध लड़ चुनावा
मुंडा के भर गाय मुनावा
तुम्ही कृतक गुलामा
लपेट बण गये लुजामा
तो तुम ही नीराटु
मिल जागा घर बटू
क्यों ओझे मिर छालो
फिर काठ की माला
आग मांह तन काला
एक पंच नीराला
खोल दे काणे मटू
मिल जागा घर बटू
जा के अलख जगावे
कोण जगाणे पावे
किस के घोर सुनावे
बेड न्योही गावे
मांग उतणी के मटू
मिल जागा घर बटू
घर बेड़े ही पावेगे
कुछ हाथ नहीं आवेगा
कर कर के खावेगा
अलख पार लंघावेगा
लगा गया का चटू
मिल जागा घर बटू
Translation:

Why, thrust here and there, dost thou, O horse, wander about in Illusion? That which is written in thy fate will come equally certainly to thee, though thou sit at home.

Why dost thou tie up they matter hair, why dost thou bind the top knot (of a faqir)? In this world have hundred of shaveling ascetics shaved their head and died. Why holdest thou under thine arm the ascetic's gourd and mace and cup? Why wrappest thou (an insect strainer of) fine cloth before thy mouth, and becomest thou a Jain? If the heart be not clean then art thou worthless. That which is written in thy fate will come equally certain to thee, though thou sit at home.

Why dost thou cover they today with ashes, and why dost thou wear the ascetic's deer skin? Why dost thou torture thyself, and burn thy body black in the fire? There is but one and one only path for finding the Lord. O one-eyed vain-one, tear the veil of ignorance form off thy face. That which is written in thy fate will come equally certain to thee, though thou sit at home.

Why with loud cries dost thou endeavour to awaken the invisible one? One he sleeps, then who is there who can awaken Him? When thou soundest thy tongs, to whom art thou addressing thy cries? It is the voice of each heart that he heareth, as is sung in the Vedas
themselves. O thou vain, one son of a barren woman, ask thou the manner of asking. That which is written in thy fate will come equally certain to thee, though sit at home.

4.9 Lok Sahitya: Classification on the Basis of Gender

4.9.A Khari Boli or (Kauravi)

Gender based classification is discussed particularly with reference to Khari boli or (Kauravi).

4.9.A.i Prose Narratives

Prose narratives in Khari Boli or (Kauravi) are found in the form of stories and proverbs, which has its own glamour and usage in general concerns. For instance, the stories narrated by maternal grandmother (na:ni ki kaha: niya). In these folk stories the notion of modality and originality is not found as compared to the literary stories written by the eminent scholars of literature or literateurs. They are about the souls, lords, kings and queens etc. that is why they are consisting of abnormal acts, or supernatural and impossible acts were been indicated. Almost 65% of the stories start from the wordings as “ek raja tha” – there was a king. Some other stories, which are been narrated on some specific festivals to mark their significance, are also narrated by women. These are Hariyali teej, karva chautha, ahoi etc.
These forms of folk literature are basically women centred and not male specific. As normally in these narrations the women are completely or directly involved in making the festivals more specific and authentic through these stories.

Some mythological stories are also prevalent which are been narrated specially by men but women also sometimes take the privilege in the way of providing information. These may be related to the stories of rebirth, reincarnation, supernatural powers etc. They also come a under a part of story narration.

4.9.A.ii Poetry Narratives

4.9.A.ii.a Lok Gatha

Lok Gatha is being termed as pêva:ra:. They are for warriors, lovers, local or mythical lords and they are so much descriptive that many of them require weeks in full narrations.

They are all women centred as this particular line from a:lha:
denotes:


Some others examples are as follows:

čiritoy cāvriya: bhavę (re). čhirito).
gharme sundamar, bālamtoy pema:rib ha:vre
tiranginal matgarvavę (re). firangi.
The overall sense of these Gathas denotes the courageousness and also a sense of attraction towards the warrior husband and also sense of pride in being their wives, since they act in such a manner.

\textbf{4.9.A.(ii).b Lok Geet}

These include the songs sung in the month of shra\v{a}van (m\text{\textipa{\textsterling}h\textipa{\textsterling}r}), ba\v{a}rh ma\v{s}a\v{a} and niha\v{l}de. They are been sung by women and also by some poets on the thoughts expressed by women on certain occasions or in general forms. For instance.

\begin{verbatim}
   hari:, sa:su pa:ni: to bhememe\v{c}eli,
   heri, sa:su: ku:e pe khele ka:n na:g,
   mejhetodes leiga:,
   hari:, eri: bi:bi: m\text{\textipa{\textsterling}}ne toja: na: devta:,
   eri:, bi:bi: ma:ves ki mage mujhsekhir,
   mejhe to des leiga:.
\end{verbatim}
The overall sense of these songs denotes the dialogue between daughter-in-law and mother expressing the former's feelings with this piece. There are also some lok geets which are said to be depicting the love for the country and its well wishes for the countrymen.

\[\text{mera:} \text{petla:ga:t, gha:ghra:bha:ri:se.mera:}
\]
\[\text{ga:t mera: lørje jse lørje kečiya: gha:s.mera:}
\]
\[\text{or}
\]
\[\text{ča:le ča:lédher se, ja: nu: hojëlpër ki murga:i:}
\]
\[\text{or}
\]
\[\text{me apni: la:do ku ja:në ne déu: gi:}
\]
\[\text{perhe tota: si:, rate mëna:si:, ri:la:ro leđuva: si:.me.}
\]

These songs are sung in which the love for mother nature and also for the younger brothers and sisters with a mother daughter relationship are indicated.

4.9.A.(ii).c Dance Songs

Compared to the simple songs, the dance songs run on a little faster track.

Dance songs can also be differentiated in terms of gender. Both use these songs on different occasions. The men's dance songs can be seen in swang, nukhad natak and in the songs sung during Holi. The females dance songs, on the other hand, are very common on wedding occasions, festivals or religious rituals.
There are some songs sung by males farmers for better crop yields. They are addressed to rivers and tributaries so that they could help them:

\[
\begin{align*}
\text{men}e & \text{ s}a^b \text{ bidh tuhi: m}a^a: i:.\\
\text{meri} & \text{ sunio n}h\text{er tu: ma:i:}.\\
\text{pela: onna: o: dhrei: e,} \\
\text{tel}e \text{ ri beholera: pe}r\text{rei:e.} \\
\text{tha:i: d}a^{\ddagger}:\text{gei:ri} \text{ lusen} \text{ me;}
\end{align*}
\]

\[
\begin{align*}
\text{ka: tta: rije}k\text{a: b}a^{\ddagger}: \text{ d}h\text{a: ri} \text{ bherotta:;}
\text{\c{c}a: r}u^{\ddagger}: \text{ tarof me dekh rei. ti:}. \\
\text{The dream of a labourer:}
\end{align*}
\]

\[
\begin{align*}
\text{mc} \text{ tolle pe khod rei: gha:s,} \\
\text{ke sus}e^r \text{ meha: rea: vvege.} \\
\text{sus}e^r \text{ meha: re a: vvege, k}\text{ega:di: la:vege.} \\
\text{ga:di:ke bu: r}e \text{ bel femei: lavvege.}
\end{align*}
\]

With regard to women, songs of seasons are generally available in their verbal repertoire. For instance in the month of sa: v\text{en} the following types of songs can be seen:

\[
\begin{align*}
(i) \text{ a:e kid a: li risi riye}l \text{ p}e\text{rih}t \text{ peja: li.} \\
(ko)l \text{ jhu: len ja: yren ba:s, miy\text{"a}:.}
\end{align*}
\]

\[
\begin{align*}
(ii) \text{ a: te ko sa: su: meri hema: di kha: } \ddagger: \text{ ri, kebi n}e \text{ beta: } \ddagger: \text{ ri,} \\
\text{ja: to ku d}u^{\ddagger}: \text{ gi dikhla:;}, \text{ miy\text{"a}:.}
\end{align*}
\]

\[
\begin{align*}
lili \text{ si ghori ja: her, dhole dhole kepre ri,} \\
a:e \text{ he a:dhi sirat:t, miy\text{"a}:.}
\end{align*}
\]

\[
\begin{align*}
(iii) \text{ uth uth sa: su meri jenm ki b}e\text{ren, s}e\text{da:i:ki dusmen,}
\end{align*}
\]
Tere mehlo ke čor bha:geja: ye, miyā::

ba: čhel (vetslēkshmi) is a widow who was the wife of ja:hēr, she is a
daughter-in-law of siriyal (mother of ja:hēr). She is been suspected by
her mother-in-law. In the above song the lover’s eternal thoughts for
her life partner has been indicated and in various swang’s this song
could be shown in theaters.

Holi, pātaka:

This is a male-oriented song which is as follows:

(i) ər ū:dhe nēga: de su: dhe hoy, jinki ghor gēgen ghēhra: ni.

(ii) kehč čendēn si h pi:p ke ka:, meri rēnegt sēhej čēlē na::

During Holi a group of men sing these songs which have the sense of
making descriptions regarding their heroic deeds and a notion of
celebration.

Female Oriented

ra:jja: nēlke va:r mečiholi. ri meči holi, e mečio.

hēmpē to ra:jja: silva: vi nahtē.


əb ke hēs gori holi khe lyo,


This song signifies the act of playing Holi in the house of king nēl and
all sorts of various acts performed during the festival are been
highlighted. There are some more songs which are sung on various occasions in kauravi or khari boli which can easily be differentiated on the basis of gender. However, these songs are, at times, sung by both men and women. In fact, together they perform and sing those songs on certain occasions as well as festivals.

4.9.B Gender based Classification is discussed here particularly with reference to Braj Bhasha

4.9.B.(i) Prose Narratives

The prose narration in Braj Bhasha could be divided into various parts, which are as follows

(a) Lok kathayein

(b) Lok Natya

(c) Lok subhaśit

4.9.B.(i)a. Lok kathayein

Most of these stories have ethical and moral intent in which an epic of mahabharat is been narrated by some saint, specially men. Some other narrations like braht katha: of guna:dhay, katha: serit sa:gar of somdev, are based on ra:ma:yan.
4.9.B.(i)b. Lok Natya

Since the earlier times the nukkad nataks have occupied important constantly position providing enjoyment to people and also conveying some values and message to the general masses. These nukkad nataks are mostly performed by men, but women also take part either in the form of audiences or singing and reciting some songs as and if required during their presentation. Some of them are referred to as na: gri:k, rai:si:, dim, i:ha: mrig, vithi, præhsan etc.

4.9.B.(i).c Lok subhā:šit

They are basically the song form of the folk literature these include the lullabies, small childs, actions while he/she want to amuse or communicate with his/her mother. These also include the songs of tesu:, jhā:jhi: which are sung by the small children before the ḍešhera: (festival of victory of good over evil).

4.9.B.(ii) Poetic Narratives of Braj Bhasha

Some examples of poetic narratives could be seen and classified as such-

Female Oriented

The song of god-bhera:i:-

tu:to garbh deša: meberi peya: ri la: geri,
	teri mohni mu:reti beri neya: ri la: geri.
The song signifies the beauty of the pregnant woman and wishing her on the auspicious occasion.

soher-geet:


The song signifies the occasion of seven month of pregnancy in which the woman has to perform the various acts for the well being of her child.

For Example song as –

"ā:gen dhol dhema ke. Deives ġeře,


The song signifies the occassion in which the groom is being compared with Ram the son of dashratha.

The explanation of Rasa –

kāL to la: gore deveriya: mo pē gēl čelonēja: ye.

tēne sa:ri kema:i: geva:i: rēsiya:, geva:i: rēsiya:
The song signifies a notion of laughter and making fun of the husband or the lover by his partner.

Some more songs prevalent are –

**Mēlha:r**

sun sa:sul ri ki sa:ven ke din ča:r viren mere lene nea:yeri,

sun behuerr met kěrsōč viča:r hi dolo tere gher hi gērhi deū:ri.

**phēgua:**

mēst- mehi na: phagun koto koi: ji: vejo khele hori pha:g

ra:ja: ji koi: ji:ve jo khele hori pha:g.

ra:ja ji tumse hori jeb khelū: mere ti:ka: me neg jērva: o.

All the above songs are women centered but in some of the cases sometimes men and women both take part in not only singing but also dancing on certain special occasions.
## 4.10 Proverbs of Khari Boli and Braj Bhasha

<table>
<thead>
<tr>
<th>Hindi</th>
<th>English Translation/Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>चिराग बत्ती करना</td>
<td>to worship</td>
</tr>
<tr>
<td>चिराग से चिराग जलाना</td>
<td>to enlighten the surroundings</td>
</tr>
<tr>
<td>मण्डाफोड़ करना</td>
<td>to reveal the secret</td>
</tr>
<tr>
<td>बे पेंदी का लोटा</td>
<td>the person which can’t be believed</td>
</tr>
<tr>
<td>फूल कर कुप्पा होना</td>
<td>to be angry with</td>
</tr>
<tr>
<td>झाड़ फंक करना</td>
<td>a type situal</td>
</tr>
<tr>
<td>कमर कसना</td>
<td>to get ready for</td>
</tr>
<tr>
<td>कचूमर निकालना</td>
<td>to give a good beating</td>
</tr>
<tr>
<td>आठे हाथ लेना</td>
<td>to take not in a good way</td>
</tr>
<tr>
<td>अपने मिथाया मिटंदू बनना</td>
<td>to be above the world</td>
</tr>
<tr>
<td>सुर में सुर दिलाना</td>
<td>to agree with</td>
</tr>
<tr>
<td>छाती पर मूंग दलना</td>
<td>to annoy anybody</td>
</tr>
<tr>
<td>पांव पड़ना</td>
<td>to request</td>
</tr>
<tr>
<td>दांत निपोर्ना</td>
<td>to be angry with</td>
</tr>
<tr>
<td>कलेजा मुंह को आना</td>
<td>to be afraid of</td>
</tr>
<tr>
<td>पेट में पांव होना</td>
<td>to be hungry of</td>
</tr>
<tr>
<td>अचार का घड़ा होना</td>
<td>versel of a pickle</td>
</tr>
<tr>
<td>अटकल पच्चू लगाना</td>
<td>to think variously</td>
</tr>
<tr>
<td>छलनी में डाल छाज से उड़ाना</td>
<td>to blow the seep in pouring it.</td>
</tr>
<tr>
<td>छाज सी दांड़ी</td>
<td>very heavy beard</td>
</tr>
<tr>
<td>चोली दामन का साथ होना</td>
<td>to be friendly with</td>
</tr>
<tr>
<td>Hindi Text</td>
<td>English Translation</td>
</tr>
<tr>
<td>-----------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td>राई नोन उतारना</td>
<td>a type of situal</td>
</tr>
<tr>
<td>पीठ दिखाना</td>
<td>to evade form</td>
</tr>
<tr>
<td>आँख दिखाना</td>
<td>not ready to do the work</td>
</tr>
<tr>
<td>ये मुंह मसूड की दाल</td>
<td>just see your face</td>
</tr>
<tr>
<td>नाक रगड़ना</td>
<td>to request</td>
</tr>
<tr>
<td>नाक काटना</td>
<td>to be ashamed of</td>
</tr>
<tr>
<td>एड़ी से चोटी एक करना</td>
<td>to labour hard</td>
</tr>
<tr>
<td>एडिया रगड़ना</td>
<td>to do the work for achievement</td>
</tr>
<tr>
<td>मूंछी पर ताब देना</td>
<td>to be proud of</td>
</tr>
<tr>
<td>बैठे बैठे मक्खी मारना</td>
<td>to be free from</td>
</tr>
<tr>
<td>अंधे की जोरू होना</td>
<td>wife of blind man</td>
</tr>
<tr>
<td>मैंस के आगे बीन बजाना</td>
<td>labour without achievement</td>
</tr>
</tbody>
</table>
### 4.10.i Gender Wise Classification of Proverbs

#### 4.10.i.a Male Oriented

<table>
<thead>
<tr>
<th>कहावतें (Proverb)</th>
<th>अर्थ (Meaning)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. अंधा को लटट</td>
<td>बेतुका काम करना</td>
</tr>
<tr>
<td>2. अंधेर नगरी नापटी राजा टका सेर पूर्ण अव्यवस्था होना</td>
<td>भाजी, टका सेर खाजा</td>
</tr>
<tr>
<td>3. अंसुआ न फंसुआ, भौस के से व्यर्थ में रूठना और नाक भुलाना</td>
<td>नषुआ</td>
</tr>
<tr>
<td>4. अकल के पीछे लटट लिए फिरे</td>
<td>बुद्धि को लाङलिया देना</td>
</tr>
<tr>
<td>5. अकल से खुदा पहचाना जाता है</td>
<td>बुद्धि से ईश्वर को पहचानना</td>
</tr>
<tr>
<td>6. अकेला चना या भाड़ फोड़े</td>
<td>अकेला आदमी कुछ नहीं कर सकता</td>
</tr>
<tr>
<td>7. अड़ग्याँक पांसो (आडी को पांसो)</td>
<td>कठिन काम करना</td>
</tr>
<tr>
<td>8. अदुआ (सदुआ) नालो, पड़ुजा खेत</td>
<td>साजू का नाता और पड़ुआ खेत</td>
</tr>
<tr>
<td>9. अन्न जल की बात</td>
<td>दाने पानी की बात</td>
</tr>
<tr>
<td>10. अपने ई मेरे स्वर्ग दिखाई देत</td>
<td>अपना काम अपने परिश्रम से होता है</td>
</tr>
<tr>
<td>11. अपनोई दाम खोटो तो पर सहया अपनी बस्तु ही दोषपूर्ण होना</td>
<td>को का दोषु</td>
</tr>
<tr>
<td>12. आयु काज, महाकाज</td>
<td>अपना काम अपने आप ही ठीक होता है</td>
</tr>
<tr>
<td>13. &quot;अलस—नींद किसाने खेंबे चोरे आलस और नींद किसी को नषट्&quot;</td>
<td></td>
</tr>
</tbody>
</table>
खोये खांसी टका ब्याज बंदरगाह करते हैं। घोर को खांसी नष्ट कर
खोये राठें हांसी” देती है। बंदरगाह को लोम नहीं होना
चाहिए। विचार की हंसी नष्ट हो
जाती है।
14. आस बिरानी जो करे, जो जीवित दूसरे के भरोसे बैठने से तो जीवित
ही मर जाये ही मर जाना अच्छा है
15. उदार मांगें और देखें पासग नकद न देकर कानून निकालना
16. अपने सो अपने पराये सो अपने समय पर अपना ही आदमी काम
आता है
17. अपने पुत्र पराये टटीगर अपने पुत्र को प्यार करना तथा दूसरे
के रुप में आवारा समझना
18. अपनी टेक भुजाई बलमा की मूंछ अपनी हठ पूरी करने के लिए अपने
कटाई को ही हानि करना
19. अपने हाथ, जगन्नाथ को आत अपने हाथ का काम ही सर्वोत्तम
होता है।
20. और न कोई पंडितजी भेंगन बुरे स्वयं आचरण न करके दूसरों को
बताये सीस होना
21. अत्ता देवी खाने कूं ते कुटका जाये मुपत खाने को मिले तो कमाने कौन
कमाने कूं जाये
22. औसत चूकी इमरी गावे सरम गाने वाली जब सुर से चूक जाती है

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पताल
to beesur hokar betalal gane lagati hai

23. ओड़, गड़रिया, नाऊ जी भेद न आड़, गड़रिया और नाऊ अपना भेद
dinga kaau
kimbhi ko bh nihi batlabte

24. आंधी को आम, गुंठली को दाम
sarthi vasti bh और लाभदायक भी

25. आय मेरे जब परले होय
maren ke bad kuch bh hota rahi

26. आदे न जाये सवामखां लल बजाये
vyarth k khat batar

27. आधी गांठ क़ुम्मेट
bhaut chalak aur chatur vyakti

28. लोग में नौआ, और परम्पर में मनुष्य में नाई और पक्षियों में क़ौआ
kaua
bhaut chalak hote hain

29. आप गई तो गई मेरी हीरामन कुंठ स्वयं भी जाना और दूसरे की वस्तु
le gai
bh le jana

30. आप मियां मंगले, द्वारा खड़े दरवेश
joe khud manta hai, vh dusre k ko kya
dega

31. आई बरघ मोई मार
janaabjkar aafat bulana

32. आम खाने के पेड़ गिनने
apne karn se matlab

33. आई ये हरि भजन को औद्योग लो
uddeyakpan karb n karke kisi
kapan
anvy karb ko lajana

34. आहारे व्याहीरे लज्जा न मारे
bhujon aur len den sankoch nihi
hona chahe

35. उधार देन और बेख लेड
udhar dekar maange par dusman ni manana
36. उल्टा चोर कोत बाल को डांटे चोरी और सीनाजोशी करना
37. एक ई क्शिया के चट्टा बटटा सब एक से मिल जाना
38. एक पाक दो महना, राजा मरे के एक पक्ष में दो ग्रहण पड़े अशुभ होता सेना है
39. एक म्यान मे दो तलवार एक वस्तु पर दो का अभिकार नहीं होता
40. एक हर हलया, दो हर पाप खेती के सम्बन्ध में कहा गया है तीन हर खेती, चाँहर राज
41. ऐरा गैरा नध्यूखरा कोई भी साधारण मनुष्य
42. औज्जा अभिना, वैध किसान आदू बैल ये चारो विपर्ति के कारण है और खेत मसान
43. आसाद को चको किसान और डार अवसर चूकने से नारा हो जाता है को सूक्त बंदरा
44. कहें तो कुखार मधा पे नाइ बड़त कहने से काम न करना
45. कोरिया पे दाग बांध जान्तु ठाकुर अनविकारी पर वस्तु का होना
46. करवा/गाड़/छोड़ के बाहर जाये अपना काम छोड़कर दूसरे के जसगड़े में
47. करम लौटी जाये परि खाद से फसल अच्छी होती है खात/खाद/ न लौटे
48. करमहीन खेती करे बाग मरे के करमहीन से कोई भी काम सफल नहीं
सूखा परे हो पाता
49. करौ भनी, सुनौ सबकी अपने भनी करना और सबकी सुनना
   सुनना
50. कसाई को पसीनी और कटा खाई टेरे आदमी का नुकसान करने में जाये शरी डरते हैं
51. काऽ की बऊ, कोऊ करा बदलाई बुरी नीति की सहायता करना
52. बाक का पूल कीकर का लदच केवल देखने में ही सुन्दर गुढ़ कृषभ कहीं नहीं
53. काटिबो छोड़ दुओ तो फुकार ही बिना भय दुनिया में काम नहीं बनता
   ई जाओ
54. कारो बकरो कछू तो करो गुढ़ से कृष्ट तो कहो कृष्ट करो
55. करकेहा की दोऊ मिसीरा (विदिया) अपनी सीमा में रहना
   पै।
56. खाबे को पुल, लड़िबे कों भतीजे सब मतलब के यार
57. खाबे कूं राहतो, चंदा देवे कूं नहीं वुल में खाना
58. ठाली नाइन मूड़े पटा नितल्ला आदमी इधर—उधर की बात
   करता है
59. नछी आई न पजमा उतार लेई उतार कार्य लेने के पहले से की
   प्रबन्ध करना।
60. नंग बड़े परमेसर से बेशरम को ईश्वर से भी बड़ा मानते हैं
61. जा घर नाएं बुड़ा, सो धरू दिग्ग बना बढ़े बुढ़े के ग्रहणी नष्ट हो
       दिग्गा
       जाती है
62. जाट, मिखारी, मिडहरा, बार न जाने जाट, मिखारी, शाकुन नहीं मानते
       कुवार
63. खंडा पे कछु नाई मुझीकन क सी खंडे पर एक भी बैल के न होने पर
       जेठ अरे फिरे भी उनके मुंह से लगाने को बहुत सा
       मुल्त काओ को लिए फिरना।
64. दत्तला खसम में हसी न खुसी अधिक बात करने वाले पर कोई भी
       विश्वास नहीं करता।
65. परदेसी की प्रीति, मोल को तापना स्थनियल्च न होना
       दियो करेंजा माहि, नहीं भयो आपना
66. जेठ की ब्यानी लोखटी आसाळ में कोई कार्य प्रारम्भ करने से पूर्व शीघ्र
       परि गई अनन बायारें उपस्थित हो जाना
67. खाने कूदों और मेरा आई, करिबे कूद खाने को स्वयं भी अपने लोग भी और
       गिरवरा नाई काम करने के लिए अन्य लोग
68. तुम जानों, तुम्हारा काम जाने कुछ भी करने को स्वतंत्र
69. तुक्क न तोरना कुछ भी न करना
70. बखट टरी जाता बात रह जात समय व्यतीत होने पर भी बात रह
       जाती है
71. सूत न कपास कोरियन ते लटसम बिना कार्य प्रारम्भ किये ही व्यर्थ में
72. मध्य ना नेगटाओ झांझट बढ़ाना
73. ध्वीन न खायो तो कुपाई बजाओ कुछ तो लाभ उठाही लेना
74. मूँड मुड़वल ई ओरे परे काम के प्रारम्भ में बाधा पड़ना
75. देवी दिन काटें, पण्डा परवृ मांगेचुपचाप या शान्ति से जीवन यापन न करने देना।
76. जो खिनारा बोही झेला के संग बदमाशों का क्या विश्वास
77. रहे तों सुंग रोटी खाया जाये तो बेचारा सुंग जीवन भर कर ही रहता सुंग कै से जा रहे हैं
78. सुलतान तों भौलेशी ऊं, परि छोंकू का वस्तुओं के आग में कला अधूरी है खसम के हाड़
79. गुपरु आजु न कल्ल, जागे वै वै दो मालिक वाला मकान शीघ्र ही नष्ट पुनः हो जाता है
80. सब दिन चंगे, त्यौहार के दिन नंगे वक्त पर काम न होना
### Female Oriented

<table>
<thead>
<tr>
<th>कहावतें (Proverb)</th>
<th>अर्थ (Meaning)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. अंधों में काना राजा</td>
<td>मुख्यों में एक कुछ चटुर</td>
</tr>
<tr>
<td>2. अंधी तेरी भैया आयो है</td>
<td>मुख को हर बात का प्रमाण दो</td>
</tr>
<tr>
<td>3. अंधे की खोपी</td>
<td>बेअंदाज का काम</td>
</tr>
<tr>
<td>4. अंधा बाटे रेवड़ी फिर फिर अपनेनु हेर फेर कर अपने लोगों को लाम देय</td>
<td>पहुँचाना</td>
</tr>
<tr>
<td>5. अकलि पै पत्थर पड़े ऐ</td>
<td>अकल मारी गई</td>
</tr>
<tr>
<td>6. अकल बड़ी के मैंस</td>
<td>क्षति से बुद्धि का बड़ा होना</td>
</tr>
<tr>
<td>7. धीरे बंजु उलाइते खेती</td>
<td>व्यापार में वैर और खेती में फुती</td>
</tr>
<tr>
<td>8. अगहें हडिया रखेन</td>
<td>दिन शीघ्र समाप्त हो जाना</td>
</tr>
<tr>
<td>9. अकड़ी की हडिया फूटी तो फूटी हानि तो हुई पर असलियत जानी कुंता की जाति पहचानी</td>
<td></td>
</tr>
<tr>
<td>10. आति को फूलों सजनो ढार पात से अति करने वाला नाश को प्राप्त होता जाय</td>
<td>है</td>
</tr>
<tr>
<td>11. अधजल गर्गी छिलकत जाय</td>
<td>ओछा आदमी इतरकर चलता है</td>
</tr>
<tr>
<td>12. अनवानी को धीव बांधत</td>
<td>बिन व्याही गाय से भी धी की आशय</td>
</tr>
<tr>
<td>13. नई नाईन बांस को नहनन</td>
<td>नया नया शीघ्र करने वाला</td>
</tr>
<tr>
<td>14. अपनी—अपनी छुपली अपनो—अपनो अपना र्वार्त सिद्ध करना</td>
<td></td>
</tr>
</tbody>
</table>

राग
15. अपनी करनी पार उतरनी
16. आखिर देख मक्खी नाई खाई जाये अपने ही हाथ काम पूरा होता है
17. अम्मोती खाई के आयो अमर होकर कोई नहीं आया
18. आख फूटी, पीरगई बिपल्प के कारण दूर होने पर विपल्प भी दूर हो जाती है
19. आखिर देख कुआं में गिरो जानबुझकर हानि करना
20. अब ही तो बेटी बाप के ई ऐं अभी कुछ नहीं विगड़ा
21. आई लघुमानी मति ना करो, मति आई हुई सगाई को न लौटाओ, ऊर है कहूं कवारों रह जाये बात जी कि कहीं फिर ऐसा संघा
22. आई बच आयो काम, गई बढ़ी गयी जितने आदमी हों उतना ही काम बढ़
23. काम जाता है
24. आई बाई, दे गई आई काम से जी चुराने के लिए
25. आई रोज ले गई पर कुंडा कबढ़ूं अपने स्वार्थ का ध्यान रखा न दे गई
26. अतुर खेती, अतुर भोजन टातुर खेती भोजन और लड़की के व्याख्यात की बियाह में करिये बेटी व्याह शीघ्रता करनी चाहिए
27. आसी स्वतंत्र भीगरी गई सांस आशा में ही प्राण चले जाना
28. इतने की धारकी बची उतने की काम से हानि अधिक
मंजीरा टूट गये

29. इमली के पत्ते पे बैठी के चांट भीज करना
   खाउँ

30. उंगली पकड़कर पंख घर पकड़ना
   गले पड़ जाना

31. औररी में मूंग दया तो चोटन ते जब काम करने को तैयार हो गये तो
   का डर
   फिर डर किसका

32. उठी पैंठ आईँ दिन लगति
   अबसर हाथ से नहीं जाने देना चाहिए

33. उँट की चोरी दुकान दूक
   बड़े काम चोरी छिपे होते

34. उँट की नारी में बकरिया
   बेमल जोड़ मिलाना

35. एक दिना महमान, दूसरे दिन किसी के यहां अधिक दिन तक
   सहमान
   खातिर नहीं हो सकती

36. एक नाक दो छींक, काम बनेगो शाकुन ठीक है, काम तो जायेगा
   ठीक

37. कटी (चिरी) उंगरिया पे नाई मूलत
   किसी भी काम न आना

38. काठ की हंडिया एकई बार चढ़त ए
   बेइमानी एक ही बार हो सकती है,
   बार—बार नहीं

39. कुठोर काटी सुसुर काज़गी
   किसी लज्जा जनक बात को किसी
   के सामने प्रकट न किया जा सके
   और बिना प्रकट किये काम भी न चल
   सके।
40. तेलिन ते का धोबिन घाट, बके कोई किसी से कम नहीं और बाके लाठ

41. नानी की सौगत और बेटी बांटती किसी की वस्तु और कोई दूसरा ही फिरे खैरात करता रहे।

42. खेती खसम खेती खेती अपने आप करने से अच्छी होती है

43. जात की चमरिया, लससनु और दूनी गंदगी करना खाइ आई

44. एक तो गिलोच और नीम पे चढ़ी स्वयं बुरे और बुरे का ही संगत करना

45. भूत विष्ण भलाई, वारह वर्ष भलाई भूत प्रेत विष्ण और पहलवानी थोडे दिन नहीं चलती है

46. दे दखर में आग जमालो दूर खड़ी झगड़ा कराके अलग हट जाना

47. सेर भर की लोखटी, सबा सेर को बढ़ चढ़ कर बाते करनामुंड

48. गोली तीन फेड़ पे, बण्डा नी पेड़ पे मुसीबत से अलग आगना

49. गोरी पै बोझ, कलीलो कसकसाय व्यथ में ही कुसमुसाना

50. जैसी मंदी सत्ती, तैसई उत पुजारी सभी भ्रष्ट

51. गड़ड़ी बारे की नारी जनम दुखिया गड़डीदान की स्त्री हमेशा दुखी रहती है
4.10.ii The Translation of the Meaning of the proverbs

1. To do the work non-sensically

2. To be separate from fools

3. To give evidence to a fool

4. Work without its proper way

5. To develop your relatives by doing scans

6. Mismanagement completely

7. To get devoid of without any reason

8. To get rid of wisdom

9. To get rid of wiseness
10. Wisdom is bigger than power

11. To know God with wisdom

12. In Business there should be patience and in ploughing there should be quickness

13. One man can't do anything

14. Completion of day quickly

15. There is a loss but we are able to know the actuality

16. Hard work found

17. The relation with a priest and the field of a non-farmer where water never reaches both are of unbelievable

18. Doing extra with lead to end

19. Greedy person walk in a proudly fashion

20. To have a ghee with a non motherly cow

21. A person taking some new task/interest

22. To have a food at a place

23. To prove your own greed

24. Own work will be done by your our practice

25. The former get destroyed with sleep and lithargy thief get
destroyed with cough. Priest get destroyed our greediness and the woman who get her husband died her laugh is non more or gone forever

26. Your our belonging is bad

27. Doing your work by you

28. Sitting on seeing other person's perseverance then the alive would be dead

29. Not giving each and showing all sorts of laws

30. At the time of need your our person comes for help

31. To love your own child and considering the other's child to be of no value

32. To fulfill your own wish spoling the other person

33. To complete the work on your own

34. Seeing is believing

35. Our hand's work is said to be at the highest level

36. First not doing yourself rather guiding others to do

37. When found to eat without any labour then why to do

38. When the singer leaves the actual nodes then without than she sings badly
39. The wood cutter, barber and the businessman do not reveal their secrets to anyone.

40. No one has come immortal.

41. To spoil deliberately.

42. The thing which is cheap is also of great use.

43. On removing the cause of problems then the problems are going to subside on their own.

44. Nothing is spoiled.

45. Do not reverse the good time whether it comes again or not.

46. The work lengthens as not of people increases.

47. To evade from work.

48. After dearth anything can happen.

49. To talk non sense.

50. To look your own of profit.

51. Very wise and cruel person.

52. Should show urgency in the marriage of a girl, eating food and ploughing a field.

53. In human beings barber and in animals crow is very wise.
54. Mairing no help in work
55. Going yourself and also taking other persons thing
56. The person who himself pleeds what he will do for the other
57. To call the problems yourself
58. Doing your own work
59. Not doing the goal receiving work but other works
60. Losing life in hoping something
61. There should not be any haste in food and to ansaction
62. Having loss more than the profit
63. To enjoy
64. To be tied with other person deliberately
65. Not to be afraid taking the responsibility
66. Don't let go the opportunity you have
67. To lend and be bad for other
68. To do the bad thing and also not accepting it
69. Big work's theft can't be saved
70. Without any relation a link found
71. To found all like each other

72. Not to be respected for long in a single house

73. The time is good, work would bed one

74. When there are tow eclipses at a time then there is a bad thing will happen

75. Single object can't belong to two people

76. Said for the ploughing of a field

77. Any simple person

78. These are al the cause of problems

79. Loosing the opportunity the bad time comes

80. Not found worthy

81. Unfaithfulness could be done one time only

82. To do the work on saying

83. The thing which is of without any declensions

84. To lend your leg into others problems

85. To have the growth with the help of fertilizer

86. The unworthy person can't do any work in a good manner

87. To do your our while listening to each other
88. To do the bad for an ill mannered person everyone is afraid
89. To help the bad values
90. On seeing it is beautiful but of no value
91. Without any fear no work can be done
92. To say something from the mouth or do something
93. Not to several the god value talk and without revealing no work can be done
94. To be in your limits
95. All are of certain purpose
96. To have food without work
97. Useless person talks heyurires
98. To do the arrangement before receding
99. No one is less than the other
100. A nude person is more than God
101. The thing of other and some other person gives it in just no value
102. Without elderly people the house becomes useless
103. Begger and Jat don't consider the good time or bad time
104. Note can't the done
105. Person talking much can't be believed
106. Ploughing the field by your ourself gives the good growth
107. To have no stability
108. To have turce the filth
109. Yourself is bad and having bad companion
110. To have hinderance early on the start of the work
111. To eat on yourself and our people but to work hiring others
112. it is but sure the education of a ghost and badliness works for short
113. Doing what you want
114. Getting distant after making others to fight
115. To talk heuries
116. Doing nothing
117. On spending time the word remains
118. Without starting work the problems arise
119. To flee from problems
120. To be getting away without any cause
121. Everyone corrupt

122. To believe after all sorts of concordances

123. The wife of a cart driver remains always unhappy

124. To take benefit at some place

125. To have problems on the start of work

126. Same as above

127. Not to benefit yourself by your our money

128. Not be lead a restful life

129. Whom to believe the thieves

130. The forced brachefor always earns in life

131. In obeyance of the things the art is not fulfilled

132. The house of two owners get destroyed soon

133. When the sairious becomes an eater then the safety is not possible

134. When somebody is forced to do the work then that is not good

135. The work not done on time