CHAPTER SIX

LOK GATHA — ITS ORIGIN, DEFINITION AND ITS SALIENT FEATURES; ITS CLASSIFICATION; LOK GATHA OF VAISHALI
CHAPTER VI

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6.1 Lokgatha: its nomenclature:

In India there is no definite name for songs with a story. They are known by different names in different places. In Gujrat, they are known as the 'Katha Geet'.¹ Shri Suryakaran Pareek, the writer of Rajasthani Lokgeet calls them the 'Geet Katha'.² In Maharashtra these kathageets are known as the 'Panwada'. But throughout the northern India, there is no definite name for such a long songs with a tale. Generally these songs are named after the tale they tell, e.g., the songs of Raja Gopichand, the Heer Ranjha Geet, the Sohni Mohiwal Geet, the Kunwar Singh Geet, the Vijoynalla Geet, the Alha etc. According to Grierson these are 'popular songs'. But the name has never been justified, because there are some other songs which are equally popular ones.

Therefore we find the above mentioned three names viz., the Panwada, the Katha Geet and the Geet Katha, for such long songs as given by different Indian scholars. The term 'Panwada' is in use in Maharashtra and it is rarely used in the northern India. As regards the other two terms — the Geet Katha and the Katha-Geet, there is no such important difference between them.

¹. Lok Sahitya, Jhaverchandra Mehdani, p. 50
². Rajasthani Lokgeet, S.K. Pareek, p. 78
Dr. Krishnadev Upadhyaya who studied about such long songs of certain tales called them the Lokgatha. This name is quite applicable to these songs. Because in the two other names i.e., the Kathageet and the Geetkatha, there is no indication of the mass feeling there. These two terms are far-fetched and bear the idea of the 'ballad' in English. The term 'Lok-Gatha' is quite meaningful and found to be related with mass feeling and emotion. It is not any translation of any term of other language; but it has affinity to Indian Cultural tradition. Because the term 'Gatha' is quite old one. There is the reference of this term in the Amarkosha and the Vishnupurana. Another term the 'Gatha Saptashati' was in use before hand. First of all the term 'Gatha' is mentioned in the Rik Veda (8:32:1). In this Veda, it is referred that after the performance of a Yajna, the Gathas were sung. In Hindi this term has been used for a destription or a biography. Different scholars use different terms like the Gramgeet, the Nrityageet, the Akhyanakgeet, the Veergatha, the Veergeet, the Veer Kavya etc. for such a song.

Dr. Shambhunath Singha called the 'Lokgatha' as the 'Gramgeet' (Lokgeet) when he says, —

3. Bhojpuri Loksahitya Ka Adhyayan, Dr. K.D. Upadhyaya, p. 492
4. Loksahitya Ke Pratiman, Kundan Lal. p. 83
5. ibid, p. 84
In English the term 'ballad' has been used for the Lokgatha. It is originated from the Latin term 'Ballare' which means dancing. Robert Graves wrote that the term ballet has relationship with 'belle', where the relationship is chiefly with music and dance. At the beginning, group dance was associated with the ballads. In course of time dancing became secondary and now, only songs with a story came to be known as the ballad. In practice, the
main intention of a ballad was to present a story through dances. But in course of time the part of dancing became inoperative.

In some other western countries, such songs are named after a 'ballad' in their own language. In France it is known as the ballad. In Germany it is known as the 'Bhok slaeer', but the term ballad is also used therein. In Denmark it is known as the 'Folk-Bailer' and in Spain as the 'Romenerkeri'.

Under such circumstances, we can easily conclude that the Lokgatha and the ballad are used in the same sense and no other word than ballad may be used for the 'Lokgatha'.

6.2 The Lokgatha: its origin and definition:

Different scholars put forward their different ideas about the origin of the Lokgatha basing on their own imagination and hypothesis. In reality it is very difficult because a lokgatha is found nowhere in its written that there is the development of dance, songs and Lokgathas along with the development of civilisation. Because the art of writing was not invented in those days and as such the Lokgathas began to express the ideas of the mass people in a verbal form. Due to this reason Lucy Pound described the Lokgatha as the mystic flow of the mass heart.9 Prof. Gurmore

9. Encyclopaedia Americana, Ballads, Lucy Pound, p. 94
calls it 'ousted from intellectuality'. Because there is a
difference between civilised literature and the verbal
literature. Generally the scholars believe that the civi-
lised people look down upon the verbal literature. This is
why an influential culture destroys verbal literature in
a mysterious way. In this manner, the origin of a Lokgatha
has been ascribed to different factors. Different European
scholars describe it in different ways. Some of them believes
that a Lokgatha is originated in the mass people; others
believe it to be a handiwork of some individuals. While some
others believe it to be handiwork of some panegyrists as
these songs have been sung since very ancient days. Some
other thinkers take some nations as the originators of these
Lokgathas. Therefore it is found that there is no unanimity
among the scholars about the origin of the Lokgatha.

The different theories about the origin of the Lok-
gatha which are available till now are as follows:

1) Grim — the theory of mass community creation;
   (or collectivism)

II) Shlegal — the theory of individual creation;

III) Stenthal — the theory of Racial creation;

IV) Bishop Parsee — the theory of minstrels;

V) Childe — the theory of impersonal individual
   creation;

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10. Old English Ballads, Prof. Gummere, p. 39
VI) Upadhyaya — the theory of co-ordination.

6.2.01 **Gril's theory**:

This theory of the German Linguist scholar Jacob Grimm is very important and original one. In the opinion of Grimm the Lokgatha came into being naturally by itself. It was not created by any poet. It is done collectively by all mass people. So it is self-born. In practice a Lokgatha is the expression of mass life. It is not reasonable to think that it was created by some poets. They were created by the mass people. This idea has been supported by another two Western scholars — Wilhem and Steen Paul also. This theory is also known as the communal authorship theory. It may also be called the theory of collectivism. As the emotions of joy and sorrow and happiness and distress are grown in the individuals, they are also grown in the collective mind of some group of people; and in certain ceremonies these emotions give birth to some Lokgathas. In this manner these Lokgathas are composed by the mass-people and therefore they are also regarded as 'impersonal'.

**Analysis**:

There had been discussions on the theory of Grimm. Some scholars call this idea of 'collective creation' as

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13. *ibid*, p. 50
14. *Loksahitya, Siddhant Aur Prayog*, Dr. Ram Sharma, p. 95
They argue that when the group came together to compose the ballads, who, then, began to sing? How this idea came first? Grim has no answer to these questions. Therefore, it unjustified to think that a Lokgatha has been composed by any collective group.

6.2.02 The theory of Shlegel:

Shlegel's theory, which is known as the individualistic theory, is quite practical one. In the beginning of the 19th century this German scholar Shlegel described the theory of Grim as very idealistic and imaginative. According to Shlegel there must be somebody in the creation of a piece of poetry; and therefore, the Lokgathas should be composed by somebody. As in the case of a piece of architecture there is always an architect behind it, there should be a poet to compose a piece of poetry. As in the case of the Construction of big mansions, there are always some architects or skilful workers, and to make dream out of stones there are always some stone-cutter, so also there are somebody to compose the ballads. This is also true in case of folk-literature. So, there is a place of folk-poets in creation of the Lokgathas; but they are not the handiwork of any definite individual. According to Gummere, "All poetry rests upon a union

15. English & Scottish Popular Ballads, G.L. Litrej, p. 18
16. Old English ballads, Gummere, p. 53
17. Ballads, Encyclopaedia Britannica, p. 914
of Nature of arts; even the earliest poetry has a purpose and a plan and therefore belongs to an artist.18

Analysis:

Practically speaking Shlegel's theory of individualistic creation supplements the theory of Bards of Bishop Parsen. In the case of the origin of Lokgatha his theory is of great importance.

6.2.03 Stenthal's theory:

Stenthal's theory relating to the origin of ballads is quite famous one. His theory is very much similar to that of Grim's. According to Grim, a ballad might have originated from a community while Stenthal believes that it originated from a race. In his opinion a man is the creation of the civilisation and a long development. But in old societies it is found that the primacy was given on the society rather than the individual. In the barbaric races, natural instincts and inquisitiveness went side by side. Whatever was realised by one individual was also realised by the members of the group. Under such circumstances with a touch of a bit of creative instinct, language and poetry were created. In this manner, a Lokgatha becomes the property of the whole community or race rather than that of one individual.19 The

18. Old English Ballads, Gummere, p. 54
19. ibid, p. 36
extent to which the blood relationship or raciality is required for the creation of the 'folk', is not required for the creation of common language. But this unity and raciality are expressed in the first language in the beginning then they are expressed in the stories; then in religious rites and rituals; then in the art of poetry and finally in the social customs and conventions. In other words, the mass or folk literature is created in the way in which the language, law and other rules of the society were created.\textsuperscript{20} In small countries, all the uncivilised or half-civilised people gather together and perform certain ceremonies. During these ceremonies they generally sang and dance for their enjoyment. The songs were also composed at that time. Under such circumstances, the songs were composed by the whole race.\textsuperscript{21}

\textbf{Analysis:}

This theory may be applicable in case of a very small country or race but cannot be true of a big country. Whatever is stated against the theory of Grimm may equally be applicable here. To say that the whole race composed a poem is equally grotesque like saying that the whole nation administers. As in case of administration it is done by some selected people so also in case of a Lokgatha it is

\textsuperscript{20} ibid, p. 36
\textsuperscript{21} Loksahitya Bhumika, Dr. K.D. Upadhyaya, p. 142
The theory of Bishop Parsee:

To Bishop Parsee the ballads are composed by some minstrels. Poetry was cultivated by men of letters. Bishop Parsee in his 'Folio Manuscript' collected the poetry used by minstrels with great difficulty, which is divided into three parts. The supplement of the collection has been written by Hales and Carnival Bishop Parsee says that these singers accompanied with their trumpet and others used to beg alms by singing. They also composed songs. These are known as the 'minstrel songs'. The singers are also known as the minstrels. The scholars like Walter Scot, Joseph Jetson and others also supported the view of Bishop Parsee. In India also the minstrels composed songs. Chandra Bardai and Jagnik who composed Prithviraj Raso, the Ah Khand were such minstrels of the 'Birgatha kal'. But unlike the English minstrels they did not beg alms. In this manner, most of the Birgathas were the handiwork of such minstrels. It is possible that the major portion of these songs were composed by some Sadhus or Saints but some others were also composed by such minstrels.

22. Relicks of Ancient English Poetry, Bishop Parsee, p. 24
23. Loksahitya Ki Bhumika, Dr. K.D. Upadhyaya, p. 91
During the 19th century, this theory has been widely discussed. Child who collected ballads from the rural people and analysed them, was against this theory. F.J. Child took ballads and songs of the minstrels as two different categories. For him, ballads are very old and the songs of the minstrels are of the middle ages, and there is no relationship between these two. It were the minstrels who most probably made the ballads popular. In India also there is no relationship between the Lokgathas and the Birgathas or the Charan Kavyas. Therefore, it will not be proper to think that all gathas were composed by the 'Charans'.

The theory of Child:  

Prof. Child is a reknowned and notable scholar of folk literature. His 'English and Scotish popular Ballads' is a masterpiece. In this book he advanced his theory of "impersonal individualism" about the origin of ballads. He wants to say that in case of lokgathas, the identity of the composer is not known. In the ballad, there is the message of the composer but his identity is, missing since it is a message and not 'individual'. He means to say that although there is a composer of these ballads like that in case

25. ibid, p. 24
of the poetry, yet the identity of the composer is not important in case of the ballads. At the same time since these are sung by different people, there had been addition and subtraction to these ballads. As such the originality of them are lost and finally they become the property of the mass-people. The ideas of Prof. Childe is very much similar to that of Shlegar with only difference that Childe did not give importance to the identity of the writer. It is also the opinion of Prof. Stintrap who has been regarded as the authority of folk-literature of Denmark. He rejected the idea of having some poets to create the ballads.

6.2.06 The theory of Dr. Upadhyaya:

The five theories analysed above contain truth in them although they are not perfect in themselves. Dr. Upadhyaya extracted the elements of truth from all of them and formulated his own theory of co-ordination. There is of course no originality in his theory but what he did was a coordination of all the good elements of prevailing theories. He said that the above theories of the origin of the Lokgatha is quite motivated one. All the theories are to be considered to find out the origin of the ballads. About the origin of the Lokgatha he writes:

28. Vora, (Copenhagen), 1891
29. Loksahitya Ki Bhumika, Dr. K.D. Upadhyaya, pp. 113-4
Although it comes from one composer yet due to the tradition of carrying it verbally the singers from time to time added something for which it may not be regarded as the composition of a single man; and becomes the property of the community. 31 Catridge calls these individuals as the "Guileless Collectors". 32 But yet the nature of the ballads were not destroyed. Under such circumstances it is justified to coordinate all the above theories about the origin of the ballads. Because none of them gives us a comprehensive and total idea about the origin of a ballad. So, we may easily regard the theory of Dr. Upadhyaya as the working theory for the origin of the ballads i.e., the Lokgathas.

6.3 **Definition of Lokgatha**:

Different scholars have put forward different definitions from different view points. Some of the important definitions are discussed below:

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30. *Bhojpuri Loksahitya Ka Adhyayan* Dr. K.D. Upadhyaya, p. 392
31. *ibid*, p. 392
32. *English & Scottish Popular Ballads*, Child, p. 28
In the Old Ballads a ballad has been defined as — "simple narrative songs that belong to the people and are handed on by word of mouth which is called 'Lokgatha'.' 33

In the introduction to the English Ballads, the editor Robert Graves defined it as follows: "A simple spirited poem in short stanzas, in which some popular story is graphically told." 34

According to M.E. Leach, a ballad is a "form of narrative folk songs." 35 While the Encyclopaedia Americana calls it — "a simple lyric, a song of known or unknown origin that tells a story." 36

Prof. Gummere in his Cambridge History of English literature, describes a ballad as —

"A poem meant for singing, quite impersonal in material probably connected in its origin with the communal dance, but submitted to a process of oral tradition among people who are free from literary influences and fairly monogenous in character." 37

The Encyclopaedia Britannica defines a ballad as —

"The name to give a style of verse of unknown authorship dealing with episode or simple motive rather than sustained them written in a stanzaic form more or less sustained them.

33. Old Ballads, p. 3
34. The English Ballads, ed. Robert Graves, p. 8
37. Cambridge History of English Literature, F.B. Gummere, Vol. II
fixed and suitable for the oral transmission and treatment showing little or nothing of fineness of deliberate art."  


After going through the above definition of a Lokgatha (Ballad) we can come to the conclusion that first, these Lokgathas are composed by some unknown persons. Second, it is such a treasure which contains music of a song and a story in it. It develops and spreads through the mass people orally.

6.4 Salient features of a Lokgatha (Ballad):

Both Indian and the Western scholars are of the same opinion about the salient features of the ballad. Because almost all the features of ballads of the different parts of the world are very much similar. These features distinguishes the ballads from the established poetry. From these features, one can easily judge whether certain piece is a lokgatha or not. Both Robert Greaves and Dr. Krishna Dev Upadhyaya

38. Encyclopaedia Brittanica, p. 993
39. Form & Style of Poetry, W.P. Kar, p. 3
40. The English Ballads, Robert Greaves, p. 36
41. Loksahitya Ki Bhumika, Dr. K.D. Upadhyaya, p. 104
mentioned the following features of a ballad:

I. Unknown Composer;
II. Absence of authentic version;
III. Aid and Co-operation of music & dance;
IV. Tinge of regionalism;
V. Verbal tradition;
VI. Absence of figurative style;
VII. Absence of advice;
VIII. Absence of personal quality of the composer;
IX. Presence of long stories;
X. Repetition of the 'Tek' word; and
XI. Incorporation of historical figures.

6.4.01 Unknown composer:

Who is the composer of the ballad? An individual or the community? We have already discussed this problem. The answer is that the composer of a ballad is not known. Till to-day, there is no definite mention of the name of the composer in any ballad.

In the northern India a number of Lokgathas such as the Alhas, the Dholamas, the Heer Ranjha, the Vijoymal, the Sorathi, the Loriki, the Bihula, the Gopichandra, the Bharthari, the Naykaba, the Banjara etc. are found. But nowhere there is the mention of the name of the composer. So it may be regarded as the natural feature of the ballad that there
is no mention of the composer. According to Robert Greaves—"Aaj Ke Yug mein Kisi Bhi Rachakar Ke Ajnat Honeka Tatparyya Spast Hai Ki Wah Rachnakar Apni Rachna Ko Heya Samajta hai. Wahi Karan Hai Ki Wah Use Samaj mein Prakat Karne mein Sakuchata Hai. Parantu Adin Samaj mein Lokgathaon Ke Rachayita Apni Laparwahi Ke Karan Andhkar Ke Gart mein Debe Rah Goye." Pandit Ram Naresh Tripathy also writes that the composers of a Lokgatha are unknown men and women. According to Dr. Satyavrata Sinha—"Lok-Gatha Ke Ajnat Pranetaon Ne Ek Ganga Baha Dee Jisme Samaj Ki Akangxaone, Gun-Awgun updharayon Ke Saman Antarnihit Hot E Goye Aur Kramasah Lokgatha Ki Vyapakata mein Samaj Ki Atma Mukharit Hoti Goye." Therefore, it is true that the composer of a Lokgatha is unknown one.

6.4.02 **Absence of authentic version:**

It is not only difficult to know about the composer of a ballad but also equally difficult to find out the authentic version of a ballad. Because in the composition of a Lokgatha the whole community is associated and there is no single composer of such gathas. Therefore, there is no such thing as an authentic version of a gatha. Since the whereabouts of the author is not known; how can there be any authentic version? There have been changes along with the change of

42. The English Ballads, Robert Greaves, p. 12
43. Gram Geet, Pt. R.N. Tripathy, p. 21
44. Bhojpuri Lokgatha, Dr. S.B. Sinha, p. 26
time and place. As such, something is added or subtracted from the original version and sometimes the theme of the gatha has also been altered. For example the Bihula gatha has one form in Bhojpuri and another in Naithili or in Bengali. The same is true of the Gopi Chand or Dhol. Due to such changes and variations it is rather impossible to find any original version of the Lokgathas. According to Kitraj there can be no form nor any authentic version of a popular ballad.45

6.4.03 Aid & Co-operation of Music & Dance:

In English, the term 'ballad' originated from the Latin term 'ballare' which means 'to dance.' Therefore the 'ballad' came to be in use for a song which is performed through dances. It is chorus which was sung by the community as a whole.
Robert Greaves has rightly remarked — "The ballad is incomplete without an exciting and repetitive music."46

Music and dance are the two indispensable elements to the Lokgathas. The success of a lokgatha depends upon them.
The music of a lokgatha is also of different type. It is known as the folk-music. A Lokgatha becomes full of emotion and sweet through such music. The folk-singers sing the gathas with musical instruments. The 'Gaurakh Panthi Yogit' sing the Bharthari and the Gopi Chand gathas with the 'Sarangi'.

45. *English & Scottish Popular Ballads*, Kitraj, p. 18
In the Braj and the Bhojpuri regions these gathas are sung with over joy accompanied with the Dhol and Jhal. It is seen therefore, that the musical instruments have an indispensable and important place in a Lokgatha. "Badya Uplabdh Nahi Hone Par Striyon Kathak Kathante Ko Ulta Kar Ke Lathi Ke Hure Se Ragarti Hai. Usse Ek Vichitra Prakar Ki Hawani Nikalti Hai. Kahin Kahin Ke Tali Bajakar Visheskar Jhumar Ke Giton Mein Sangeet Ke Bhav Ke Purti Karti Hai."⁴⁷


Hence, music and dance aid and co-operate with the Lokgathas.

6.4.04 **Tinge of Regionalism:**

The tinge of regionalism is quite evident in the Lokgathas. There are elements of the time and locality in the Lokgathas. The lokgathas, irrespective to their place of origin, came to be associated with certain place and when they do so, they acquire the elements of that locality. In a lokgatha the theme, although it might be from any place, acquires some elements of a locality in which it is performed. The story of the lokgatha whether it is of a king

⁴⁷. Loksahitya Ki Shumika, Dr. K.D. Upadhyaya, p. 87
⁴⁸. Bhojpuri Lokgatha, Dr. S.B. Sinha, p. 30
or a minister, contains local colour. This is the reason why the customs and conventions, rites and rituals of the common people of a locality are reflected in a lokgatha in their natural and lively look. According to Prof. Kitraj ballads are composed for certain incidents; and while composing them, they generally acquire the reflection of the local environment and customs and conventions of the locality.49

From the point of sociology the study of Lokgathas is very important. According to Dr. Satyavrata Sinha, "Samaj āstra Ke Adhyayan Ki Drishti Se Lokgathayon Bahut Mahatwapurn hoti hai. Ênmein Prachalit Dharmik Kritiyojn, Prathayon Ya Sansthaon Ka Bhi Samabesh Jaya Karṛa Hai. Sidhe Nath Panth Se Sambandh Gopichand aur Bharthari Ki Lokgathaon Ko Ham Chhor Bhi De Bete to Hame Sarothi Ki Lokgatha Ke Antargat Nath Dharm Ka Ullekh Milta Hai."50

It can be easily concluded that there is a body and soul relationship between a lokgatha and the locality in which it is born. They are therefore supplementary to each other.

6.4.05 The Verbal Tradition:

The Lokgathas have been in use as verbal tradition since very old days like a flowing river. All our ancient Indian

49. English and Scottish Popular Ballads, Prof. Kitraj, p. 16
50. Bhojpuri Lokgatha, Dr. S.V. Sinha, p. 31
languages are originally verbal ones. Even the Vedas were first verbal ones and they were taught to the disciples verbally. In this manner a folk literature is a verbal literature only. It lives in the memory of the people; and that is why generally, there is no written form of a folk literature. Therefore their verbal use became a salient feature for them. So long as the folk literature remained as verbal ones, all its form and peculiarities were maintained. But as soon as they were put in a written form their development was hindered. According to Sidgwick if you give a written form to a folk literature then you are going to kill it. So long it has a verbal form it lives.\(^5\)

It is true that as soon as a piece of folk literature gets its written form, it becomes the property of some particular class rather than the property of the mass people. It becomes some words where there is no reflection of the soul of the society; and some datas where there is no image of the development of the society.\(^5\) Gummarre also writes that verbal tradition is a test for a ballad.\(^5\)

Prof. Kitrej has the same opinion that a written form of folk literature becomes the property of literature rather than the property of the mass people.\(^5\) According to Dr. Satyabrata Sinha, "Lokgathaon kein besh ke Vibhinn

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51. Sidgwick; The ballad, p. 29
52. Bhojpuri Lokgatha, Dr. Satyabrata Sinha, p. 29
53. Old English ballads, Gummarre, p. 29
54. English & Scotch Popular ballads, Prof. Kitrej, p. 12
6.4.06 Absence of figurative style:

Hudson classifies poetry into two:

(a) poetry of art; and
(b) poetry of growth.

The poetry of art is one that is composed by some individual. Metres, figures etc. are used in it. On the other hand a poetry of growth is one, the development of which is attained through ages and that too by different poets. The 'Rajahvansh' of Kalidas is one of the examples of the former while the Mahabharata of Vyas is the example of the latter one. In the poetry of art, the poet uses different metres, figures, style etc. to make his creation beautiful. But in a lokgatha such techniques are not employed. In a lokgatha even the beauty is simple and natural while in a poetry of art, it is quite artificial. A lokgatha is as simple as the conversation between a child and the mother.

According to Ram Naresh Tripathi, "Gram geet Hridaya Ka dhan Hai aur Mahakavya Mastishk Ka." He further says —

55. Bhojpuri Lokgatha, Dr. S.B. Sinha, p. 32
56. Old English ballads, Gummere, p. 31
57. Kavita Koumudy, R.N. Tripathy, p. 9
Abuse of Advice-tendency:

There is absence of any tendency for furnishing advice in a Lokgatha like the absence of metre, figure etc. In a lokgatha there is a vivid description of mass life, where there is the reflection of hopes and fears and love and hatred of the people. Therefore, unlike the Niti Shastra of Sanskrit and the Niti Dohas of Hindi, these gathas are devoid of any such advisory statements. There is a tendency for the motion of the 'Kathanak' rather than a tendency of the 'Updeesh Kathan'. A Lokgatha represents mass-life in the form of a story. It does not speak of moral principle but expresses the merits and defects of the society in plain language. A Lokgatha speaks for itself. The personal quality of the composer is quite absent in it. The composer does not analyse the his viewpoint from the point of psychology. Nor he takes the side of the characters described.59 Thus it is seen that there is the lack of any advisory tendency in a Lokgatha.

58. Ibid, p. 1
59. English & Scottish Popular ballads, Childe, p. 11
Absence of personal quality of the composer:

According to Sidgewick, the foremost and the best feature of a ballad of any language is the absence of personality and not the personality of the composer. One may not agree with him. But one should not jump to the conclusion that the composer was not an individual. It may be possible that since the Lokgatha is a piece of art it became quite impersonal. There is complete absence of the 'I' in a ballad. Gummer writes that there are stories in ballads although they are based on tradition and custom and are quite impersonal. Although there is a verbal tradition and a subject-matter in it, yet there is no indication of the personality of the composer. Kitrej gave the same opinion, — "Yadi Jambhah Ho Jaye Ki Koye Katha Ek Sajag Vakta Ke madhyam Ke Bina Swatah Utpani Katha Kah Sake To Lokgatha Esi Hi Katha Hogi." It is therefore, definite that the personality of the composer is absent in a lokgatha. Neither he is present now nor was present in earlier times. Nobody can tell us definitely that there was an identity of the composer.

60. The ballads, Sidgewick, p. 11
61. The English ballads, p. 63
62. Old English ballads, p. 66
63. Old English ballads, p. 66
It is also another important feature of a ballad. In most cases the subject-matter of a ballad is quite vast one. From the point of poetry, it is parallel to an epic. A Lokgatha narrates the life-story of a hero vividly like an epic; and that is why the form of a lokgatha becomes as large as an epic. There is another reason as to why a lokgatha becomes so lengthy. It is because the whole society co-operates with it. Each and every singer adds something to the story of his own. Even the Mahabharat which assumes a very voluminous form now was originally a small one. In English also both types of ballads, shorts and long are available. But the Indian lokgathas are generally very lengthy ones. The Bhojpuri alhas are published in 6.20 big size; and one page contains 28 lines in it. The other gathas like the Dholabhakh, the Vijoymal, the Sorthi, the Bhaastharni, the Gopichand etc. are of considerable length. From all these it can be easily concluded that the size of the Lokgathas are quite big.

Repetition makes the gathas more attractive. Because repetition brings forth for enjoyment and delight. The repeated recitation of a 'tek word' gives more pleasure to the audience as it makes the gatha more musical. There are three gains from a 'tek' word: (a) the things donot become
similar; (b) due to use of the 'tek' words, the singers get enough time to inhale. The repetition of tek words also show that these gathas were originally choruses. When one singer sings one line others repeat the 'tek' words. Now-a-days what we call a chorus might be the successors of the gathas. For Gummer also this 'tek' words are the special features of a ballad. Practically speaking this tek system is quite old one. These songs generally came into being when ancient people sang certain songs on some ceremonies. Kitrej took it to be one of the salient features of a ballad.

The third gain is that it has tremendous influence over the audience. If some certain things are produced in a simple way they have little or no influence over the audience. But when it is repeated several times, it can influence the audience easily. This is why these gathas when repeatedly sung become more attractive. Of these 'tek' terms, some are meaningful while others are not. We furnish the following 'Rajna Geet' of Braj for some elaboration:

"Keri Jaldi Khabari Sudhi
Lijiyo Rajna,
Kothe Upar Kothri Rajna Khari
Sukhawe Kes,
Charu Dikhai De Gayo Dhari Jogi
Ko Bhesh.
Kari Pari Gaye Rajna
Piri Pari Gaye Rajna,
Keri Jaldi Khabari....."

65. The ballad, Jidgewick, p. 27
66. English & Scottish Popular Ballads, p. 21
Here the 'tek' term "Aeri Jaldi Khabar" is quite meaningful. In a Bhojpuri 'Chaita', the terms 'Ho Rama', 'Aho Rama', 'He Ram' etc. generally do not carry any meaning. These 'Tek' terms may be described as 'nonsense terms'. Under all circumstances, the Tek terms play an important role in a lokgatha.

6.4.11 Incorporation of historical figures:

Almost all the scholars are of opinion that either the lokgathas are related to some historical event or they do not have any link with history. The composer of a lokgatha is not a historian. He had neither the idea of history nor had the intention to create history. Another point is that even if the subject-matter is historical or non-historical, this does not matter since the composer is not one man. The singers in different times and in different places add something of their own. Therefore, even true historical facts got distorted, and it becomes difficult to ascertain whether the facts described in a lokgatha relates to some historical facts or not. The stories of Babu Kunwar Singha, Gopi Chand, Bharthari Alha etc., are also found in history. But in their cases also the facts as narrated in a lokgatha are historically doubtful. The stories of the Bihla, the Lauriki, the Vijaymal, the Saurthi, etc., are also related to some historical facts. But it is wrong to say that Lokgathas are complete histories.
6.5 *Classification of Lokgathas*:

Of the Indian Scholars of folk-literature, only Krishna-dev Upadhyaya classified the Lokgathas. But his classification is not perfect one. The Western scholars express their views relating to the classification of ballads in large number. The following are some of their classifications:

(i) *Prof. Kitrej's classification*:

He classified ballads into the following two classes:

(a) ballads of bards; and
(b) traditional ballads.

(ii) *Dr. Krishnadev Upadhyaya's classification*:

Upadhyaya classified the Lokgathas into three:

(a) Prem kathatmak Gatha (Love Ballads);
(b) Veerkathatmak Gatha (Heroic Ballads); and
(c) Homanchak Gatha (Supernatural ballads).

(iii) *Sir H.C. Tayal's classification*:

He classified ballads into six different classes:

(a) Rasalu chakr;
(b) Pandav chakr;
(c) Goga chakr;
(d) Siddha chakr;
(e) Sakhi Sarbar chakr; and
(f) Sthaniya Prabir chakra.

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67. The legends of Punjab, Part- I, p. 12
(iv) Classification of Dr. Shankarlal Yadav:

Dr. Yadav classified Lokgathas into three categories:

(a) Prem Gathaye;
(b) Veer Gathaye; and
(c) Adbhut Gathaye. 68

(v) Classification of Prof. Gunner:

Prof. Gunner classified the ballads into six major classes:

(a) Oldest ballads;
(b) Ballads of kingship;
(c) Spiritual ballads;
(d) Old ballads;
(e) Ballads of ends; and
(f) Ballads of woods. 69

While analysing all the above classifications, it is evident that none of the individual classifications are quite perfect. We, therefore, attempt to classify the Lokgathas available in the Vaishali region as follows:

(1) Prem Sambandhi Lokgatha;
(2) Pauranik Lokgatha;
(3) Veer Rasatmak Lokgatha;
(iv) Adbhut aur Alamkik Lokgatha;

68. Haryana Pradesh Ke Lok Sahitya, p. 269
69. The Popular ballads, pp. 135-287
Lokgathas like the 'Garo Deviki lokgatha' etc. are related to love. This Garo Deviki Lokgatha is related to the Malah Caste people. The Malah people offer pujas for enhancing their trade in fish. The puja begins with the worshipping of the goddess Ganga and vermillion, paan, milk, ghee etc. are offered to her in her water. The Malah people believed that for such a worship they get much fish.

This lokgatha as a song for the goddess is very popular among the Malah people. This song for the folk goddess goes like this: "Kaun Din Ahe Garo Tahro Jain Bhela/ Kaun Din Bhel Chhatihar Hai/ Shani Din Aho Sewak Hamro Janam Bhel/ Shani Chhabe Bhel Chhatihar He/ Kaun Ghar Ahe Garo Tohro Jainm Bhel/ Kaun Ghar Bhel Chhatihar He/ Tutal Maraiya He Sewak Hamro Janam Bhel/ Munhar Ghar Bhel Chabihar He/ Kathime Pahiri He Garo To Haro Jainm Bhel/ Kathime Pahiri Chhatihar He/ Fatle Puran Pahiri Re Sewak Hamro Jainm Bhel/ Patambar Pahiri Chhatihar He/

When Garodevi grew up, she began to play. She lost her necklace while playing and she began to cry:
— Chhoti He Anganma Gari Dai Bahate Pasar/ Jhumri Khelte
He Garo Tutlo Girbal Haar/ Kauwa Legel Munri Goraiya Girwal
Haar/ Tahi Re Karanya Gari Dai Rodna Pasar/

Then her brother came and told her that he would find
out the necklace, and that she would not cry:

" Hobhate Partiya Garo Ro Lagte Bajar/ Kini Devi Munri
Vesah Girbal Haar/"

Again she lost her 'Bichhiya' and began to cry; and
ask her brother:

—" Kahan Gelao Kiye Bhele Sanarbare Bhaiya/ Gari Diyo
Naa/ Garo Gor Bichiya Gelai He Ham He Bhaiya Gari Diyo Naa/"

Then Garo grew young she went to take bath in the
river. She now lost her 'Tikuli' in the water. Then she
asked Malah:

—" Kaha Gele Kiye Male Jhinma Malhava Re/ Khoji Dio
Tikuli lilat/ Ek Jaal Felak Jhinma Hui Jaal Feklak/ Pari
Gela Bhodhori Semar/ Tesar Jaal Feklak Jaab Jinma Malahbare/
Bheti Gel Tikuli Lilat/"

In the long run marriage ceremony of Garo took place.
Then songs are presented in praise of the ornaments:

Baba Je Delkau Garo, Authi Ge Bhunriya,
Meima Delkau Khoyaicha Dubhidhan
Bhaiya Je Delkau Garo
Galake Giralhar
Pahirike Jayebai Sasurari."
As soon as Garo Devi arrived at the house of her father-in-law, her mother-in-law began to give instructions to her. She advised the daughter-in-law on the day-to-day works as follows:

'Bhor Shelai Fin Sarba Shellai
Foyliya Dhan He Bolai,
Uthu Uthu Nirdhan Ge Putahu Bahru
Ghar Anganma.
Sasu Sute Dehri Bhaishur Sute Anganma
Jami Sute Aunhar Ghar Kaise
Bahru Ghar Anganma.
Gorke Napur He Sas Runjhun Karai
Hay Ke Kanganma Kerai Anurag He Rama."

But the mother-in-law of Garo Devi was very witty. She understood the problems of her daughter-in-law immediately:

"Gor Ke Nupur He Putahu
Koti Kanha Rakhiye
Hathak Kangana Banhu
Anchrabe He Rama,
Bhaure Rupe Angna
Baharu Ho Rama."

One day Garo Devi visited the Jamuna to fetch water. She saw that there were fishes in the river. Then she came back home and asked her husband, father-in-law and the brother-in-law (Devar) to go for fishing.

'Sasur Ke Bans, Bhaishur Ke Jaal
Chiya Namre
Samiji Ke Delni Mahajaal."
When her brother-in-law threw their fishing net into water no fish could be caught, but when Garo's husband threw in her name, it came full with fishes; and then —

"Macchali Jeleke Garo
Mathaba Charhlakai
Chali Bhalai Hatiya Bazaar
Ghariyeke Chalal Garo Ke Pahar
Payera bitalai
Jumi Gelai Hatiya Bazaar."

After selling fishes she went for marketing but she was not able to buy neither wine nor paan for her husband as all were sold out before hand what poor Garo can do? She came back with bare hands. Her husband was dissatisfied as she could not bring wine or paan for him. Her husband now left for 'Pardesh' and she began weeping:

"Kahar Gel Kiye Bhel Gawke Bahinpa
Samiji Ke Dehu Na Manaya."

Her friends began to tell her —

"Ankar Piya Ke Garo He Kona
Kansu tau,
Apan Piya Ke Apne Liho Manaya."

Now Garo devi wanted to appease her husband and said,

"Jab Ham Rahli He Sami,
Bari Ho Umariya.
Tab Diya Dauri Dauri Ho Aay
Ab Ham Bheli Ho Piya Taruni Umaria,
Tab Piya Jaich Pradesh."

Garo devi's husband then came back as she dedicated her life for the good of the human being.
In the eastern part of Vaishali there are many devotees of this Garo Devi. During the departure of Garo Devi, her devotees sing:

"Apne Ta Jaicha Devi Ho
Kamrup Asan Rajwe Ho Rama.
Hamra Lagi Laibe Kaun Sandesh
Ho Rama,
Mahi Ham Anbore Sewak Andhan
Sonma Ho Ram.
Nahi Anbai Pakal Bira Panma Ho Ram,
Jab Ham Jayba Re Sebak Kamrup
Asan Hajba Ho Ram,
Tora lagi Layabai Jasek Motaria
Ho Ram."

Now Garo devi left for Kamrup and arrived at Kamakhya. And with this Gatha comes to an end. The devotees still now offer 'puja' - 'Archana' for her.

6.5.02 The Gohil - an old Lokgatha:

Vaswali is a village under the Hazipur Thana. There is a forest of bamboos here. A fair is held here during the Vasant Panchami and the Vijaya Dashami. But people generally visit this place now and then. There is a temple for mother goddess Gohil with her idol in the 'Ashirwaad Mudra'. There are two other idols along with Gohil. Pujas are offered with milk and others throughout the whole year and people generally do not forget to seek her 'Ashirwaad' in all their auspicious occasions. This mother goddess Gohil is the
presiding deity of Vasaon and Bakhtaur.

The devotees of Gohil called themselves as the Gohil-wars'. Some scholars regarded 'Gohalwar' as the presiding deity of the Xatriyas from which the term 'Gohil' believed to be originated. It is a fact that Gohil is the presiding deity of Gohilwaros. But it cannot be presumed that the term Gohil came from Gohilwara. While offering 'pujas' to Vasaon and Bakhtaur, puja is to be offered to Gohildevi first because the presiding deity of these two heroes was Gohildevi.

The songs of Gohildevi reveal that her habitation is Kabilas or Kailash. The chariot is her carrier. When any of her devotees is in distress and prays her for help then her 'Simhasan' begins to tremble and she rushes to help her devotee.

Gohil is one of the 'Devis' of the Tharus living in the Tarai of Nepal also. The Gohil Devi of Tharus has ten forms, of which eight are her 'Fearful forms'. It is also narrated in these songs that "Siddho Ka Sadhana Parak Krida Bhumi Morang Ke Tharuon Ka Jiwan Tripur Sundari Ke Kohjaal Mein Aberi Dikhta Hai."70 Vamati Sundari, another goddess of the Tharus is well known for her fearful appearance. In addition to these, the Shishu Sanhar' form of the

70. Tharu Lokgeet, ed. Prafulla Kr. Kaun
goddess Gohil is also presented in the folk theatre. It
gives a very fearful impression in the minds of the mothers.
In such a manner out of the ten forms of Gohil, eight has
the 'Sanhar Shakti', i.e., the power of destruction in them
while the remaining two reflects the benevolent form of the
goddess. She is also presented as the presiding deity of the
cremation grounds. The following song reflects the two forms
-- i.e., fearful and benevolent forms of the goddess Gohil:

" Jotal Khetwa Mein Baithal Gohiliya,
Warka Ke Tiri-tiri Khay
Chhiya-Chhiya Kare Deva Ghan Lok
Sandiya Bhir Tuk Ke Tiri-tiri khay
Daymanti Chhel Gohiliya Maya Paltawal
Sandiya Bhir Tuku Dehlek Jiwal."

The common people of Vaishali believe that Gohil is a
very dangerous goddess. If she is dissatisfied, there is
great danger to the people. Therefore other people are
afraid of marrying from the devotee families of Gohildevi.

6.5.03 Lorikayan -- a Lokgatha of the Veer Rasa:

Among the lokgathas prevalent in Vaishali the Lorika-
yan is an important one. People believe:

" Sat Kand Ramayana,
Anginat Kand Lorikayana."

It means that the Lorikayan has innumerable chapters while
the Ramayana has only seven chapters (kands) only. The
hero of Lorikan, Veer Lorik fought several wars in his life
time. His field of work was spread from the Panch Nad (Punjab) to the Bengal (Bengal). He told of himself:

"Pacchim Deswa Bhaiya Basal Ham Punjab,
Baye Bahe Sarjug Dahiye Bahe Ganga Mai,
Wahi Hao Bhaiya Mor Ghar Duar,
Jati Yadubansi Mein Ham Lehi Abtar."

"There is a land named Punjab in the west of which the Saraju flows to the left and the Ganga to the right; and that was my birth place. I came from the dynasty of the Yadus."

From the above statement we can come to know that he was born somewhere in the Punjab. But his place of work scattered over from Delhi to Bengal. It is believed that most of the time of his life was spent in Bihar particularly in the district of Saharsa. The battle of Hardigarih was one of the most important wars he fought in his life. This battle took place between Lorik and Bantha Chamar for fourteen days when both of them wanted to marry Channiya, the beautiful daughter of Mahichanda. Lorik won the battle and won the beautiful lady Channiya as his life partner.

Every year during the Kartik Purnima the idols of Lorik and Bantha Chamar are erected in a fighting pose. Both Lorik and Bantha were the disciples of the same Guru and he was a Dhobi (washerman) of the Mita caste. People believed that Lorik had the strength of several elephants in him; and had the appearance of a big elephant. He was also the
the best wrestler of India of his time. His story now becomes a ballad and people sings this Veer gatha with great interest. Puja is also offered to him in certain places of Vaishali.

6.5.04 **Ganinath Gobind — Strange & Supernatural Lokgatha:**

Ganinath Gobind is originally the folk-god of the Halua and the Teli castes. His original place of worship is Jai-bailya, a place near Hazipur of the Vaishali district. It is situated by the side of the Ganga. Every year on Saturdays following the Janmastami celebrations, a fair is held here. This day is regarded as the birth day of Ganinath. The people of the Halua caste worship Ganinath on this Saturday and generally they begin all auspicious works on Saturdays. There is one speciality in the worshipping of Ganinath that whatever is used in the puja should be of white colour only.

The form of Ganinath Gobind is similar to that of 'Bal Gopal' of Lord Krishna. In one hand of the idol, there is a 'Khappar' full of fire while a 'Bent Ki Ghadi' in the other which signify that this god has the capacity either to destroy or to save the world.

Ganinath was the father of Gobind and the ballad relates to the birth of Gobind. Once Lord Vishnu, Lord Brahma and Lord Shiva realised that the 'kali yug' has entered and as such all types of crimes and sing would
follow. So, they decided to send some 'ahapurusha' to the earth to do welfare of the people. They then organised a huge 'Yajna', where a youth of twelve years appeared in the 'Hawan Kund'. Later he came to be known as Ganinath. Immediately all these three gods appoint him as their cooker. Prior to his appointment, Brahmins were appointed as cooker for the Gods. He prepared the food in such a way that all the gods appreciated his cooking. Now the gods began to tease him with new and newer demand for food of different variety. Being disgusted at the nature of the gods he begged the trinity — Brahma, Vishnu and Shiva to relieve him of cooking duties and allow him to leave Heaven for earth. He was sent to the earth after his prayer to leave Heaven. As he descended to earth, he arrived at a place full of the 'Kharhori' grass where an old man was gathering 'Kharhori' (straw) for making his house. He immediately came to the help of the old man; and gathered the 'Kher' and tied them into a big bundle. When the bundle was kept on the head of the old man he found it quite light one and carried it to his house. As soon as the bundle was lowered down and placed in the courtyard of the old man, a very beautiful girl came out of the straw bundle. The old man had no children and he was glad to find her. He named her "Khanesari". They were all hungry but the old man had a few grains of rice. Ganinath prepared a very tasty 'Kheer' with the grains and all the three ate full to their belly.
But even after their eating the pot was found to be full with 'kheer' and the old man fed kheer all the villagers from that pot. Then Ganinath went to the bank of the Ganga and built a hut for him. He dwelt in the hut; and his name began to spread as one sadhu. In the mean time a rich man, Tunki Sahu lost his only son. He brought the dead body of his son and placed it at the feet of Ganinath and wept bitterly. Ganinath gave life to the dead child and Tunki Sahu made one big temple for Ganinath.

The old man wanted to give khanesari to Ganinath in marriage, and filly Ganinath married her. In his marriage Ganinath turned the sands of Ganga into Atta and its water into milk with which he prepared sweets for the people.

First two sons and two daughters were born to Ganinath and his wife. But Ganinath's wife was not satisfied with them since these children could never have any prospect in future. She therefore asked him of a son who could in course of time might become a 'Mahapurush'. Her prayer was granted and as a result 'Gobind' was born. Right from the time of birth Gobindjee began to show some impossible and strange feats. More and more supernatural feats were performed by Gobindjee. Tradition says that when Pundits were invited to analyse the stars and the 'Lagan' of Gobindjee, they found that the boy was none but the incarnation of God himself. But cunningly they told Ganinath that he was a Rakshash. Being afraid, Ganinath wanted to
kill Gobindjee but he could not. Finally a big iron 'Sanduk' was prepared and putting Gobind inside it was thrown to Ganga. Fortunately Gobind remained in the womb of mother Ganga for sometime and then he remembered his lover 'Karikh' who was taken as a captive by Nayana-Mayana. Nayana-Mayana was a Jogin of Kamrup-Kamakhya who even captivated several gods and made them serve her. Her captives were guarded by snakes and other venomous creatures. She did everything with her 'Maya-Jal'. Gobind wanted to liberate Karikh from the grasp of this Nayana-Mayana. So, he met his mother for her blessings in his adventure against Nayana-Mayana. Hearing this his mother was worried and yet she blessed him.

— "Na Karmese Karoge,
Na Jalanese Jaloge,
Na Katnese Katoge,
Bajjar Hoga Tumhara Sharir."

Arriving at Kamrup, Gobindjee found out Nayana-Mayana. She sent three hundred Jogins to destroy Gobindjee. They could not destroy Gobindjee with all their mysterious weapons and poisons. But in the scuffle all the Jogins were defeated by Gobindjee. When Nayana-Mayana got the news of their defeated she created one 'Jadupuri', with varieties of fairy shops and placed the Jogins as beautiful ladies there. But these could not charm Gobindjee. Ultimately Nayana-Mayana was defeated and her 'Maya-Jaal' was destroyed. Now Nayana-Mayana took various forms and began to fly
away. But Gobindjee also took various forms in accordance with the need and followed Nayana-Mayana. Finally Nayana-Mayana surrendered Karikh to Gobindjee and released all the captivated gods.

Gobindjee returned home with Karikh. He also brought the jogins captivated; and left them free with 'Dhai Akshar' for which still there are some influences of 'Jadu' in the world. People remember and worship Gobindjee for this act of liberating Gods from the grasp of the Jogins Nayana-Mayana.

In course of time many more stories were added to this Gobindjee lokgatha. Even one tradition says that Aurangzeb sent one Lal Khan to destroy the temple of Govindjee. Although he fought and tried much to subjugate the saints of the temple, yet he could not destroy the temple. Finally he became the devotee of Gobindjee. Now stands the 'Majar' of Lal Khan near the temple of Gobindjee where people show respect to him.

In this manner there is a mixture of strange and superhuman elements in this Lokgatha of Ganinath-Gobind.

6.5.06 Lalwan Baba — a romantic Lokgatha:

In this ballad, Lalajee chamar and Mansaram were fast friends. Both of them rear buffaloes, and both of them took their food and went to Keduban where they spent the whole
day. One day a tigress attacked Lalajee and killed him, and ate him up. There remained only the bones. The 'Kurka' then flew away and arrived at Heaven, where it found Tiriya, wife of Lalajee. On the other hand Mansaram was ill at the fear of the tigress. He informed all about the happening to the villagers.

The bones of Lalajee remained in the jungle and the last rites were not observed. When Mansaram came to the jungle with his buffaloes, Lalajee's soul took the shape of a tiger and killed him as a revenge.

Next day when people saw the dead body of Mansaram, they could not ascertain as to who killed him. But the spirit of Lalajee was sitting on it and it declared that Mansaram was killed by him for not fulfilling his duty towards a friend. Then at the advice of Lalajee's spirit villagers took both the bodies for their last rites. From that day both Lalajee and Mansaram were regarded as the gods by the Chamar Caste people.

Lalawan Baba was of the Chamar caste and therefore he takes 'Khassi', 'Tadi', and 'Gaja' while Mansaram does not take 'Tadi' but takes Paan Prasad in its place. But he also takes 'Gaja' as (Prasad) in his worship.

The people of this caste i.e., the Chamar sing the ballad of Lalajee and Mansaram while worshipping them:
Thus ends the mysterious ballad of Lalajee-Mansaram which prevalent not only in Vaishali but in Mithila also.

6.5.06 Motidali — a ballad relating to family:

There was a woman Motidali by name. Right from her childhood she took her bath at the Ganga early in the morning. She did not give up this habit of bathing in the Ganga even after her marriage. Along with bathing in the Ganga she had the habit of watering the 'Tulsi' plants. Unfortunately she had no children and people began to call her 'barren'. One day while Motidali was going to clean the cowdung, she heard people saying about her that if this barren women had a look on the cows and buffaloes they would also turn barren. The remark shocked her. Being disgusted, she now wanted to remove the idol of the god Gohil, so she took up a 'Kudki' and began to dismantle the idol. The remains of the idol were dropped into a well. Now although Gohil wanted to come out and help Motidali yet he could not do it because...
Lard did not give any child to her. But Motidadi was ashamed to see god Gohil. After knowing her fate from Gohil, she now was disgusted with her life. She went to Bijuban with an axe in her hand. There she gathered 'Chandan' wood for her pyre. She decided to commit suicide in the pyre of Chandan there.

Now, Gohil was very much perturbed. If Motidadi would die, not only the 'Brahma Pance' would fall upon him but the people would lose faith upon him. Who would perform his puja afterwards?

Gohil then went to Lord Indra who told him that Motidadi would get a son but it would die on the day of the 'Sat puja'. He then rushed to the place where Motidadi was about to jump on the pyre. He took hold of her hand and told her that she would have a son. But the son would die on the 'Sat puja' day.

Motidadi came back and she had her son who of course died on the day of the 'Sat puja'. But the people now did not call her a barren woman.