CHAPTER SEVEN

LOKVARTA (FOLKLORE) — ITS MEANING, BOTH WESTERN & INDIAN, ITS SUBJECT-MATTER, ITS IMPORTANCE & UTILITY, ITS CLASSIFICATION, LOKVARTA OF VAISHALI
CHAPTER VII

LOKVARTA (FOLKLORE) — ITS MEANING BOTH WESTERN & INDIAN
ITS SUBJECT MATTER, ITS IMPORTANCE & UTILITY, ITS CLASSI-
FICATION. LOKVARTA (FOLKLORE) OF VAISHALI.

7.1 The Concept of Lokvarta:

Indian Concept:

The tradition of Lokvarta is as old as that of the his-
tory of Indian Literature. Lokvarta is evident in the conver-
sation of the Sukedas, Suktas, in the love stories, customs
and conventions and in other mass dances. But Lokvarta of
modern languages should not be used in the ancient Sanskrit
sense since most of them were a part of national tradition
only. Further it become so associated with culture that they
can never be separated from each other.

From the point of the social status of literature dur-
ing the Vedic period consideration should be made on the
relationship of Lokvarta with literature. It should be
taken for granted that at present cultural Lokvarta can
never be separated from literature. Because the Vedic liter-
atures (Brahman, Aranyak etc.) were written by some indivi-
duals and even their time of completion has been fixed by
modern scholars. It is known to all that there had been
revision and enlargement of the Vedic literatures from time
to time. It is difficult to know how many saints added their
own knowledge and wisdom to these literatures. All these
Vedic literatures represent the hopes and aspiration of the
Aryyans. Lokvarta and literature are supplementary to each other and they come under the same book. These Vedic literatures can be regarded as Lokvarta like that of the Old Testament of Europe and at the same time they are regarded as the literature of ancient Aryyans. During the first century A.D., Sanskrit literature began to develop and for the first time Lokvarta has been expressed separately from literature. Since then Lokvarta has been taken its individual form. In Sanskrit there developed the two streams of standard (vishit) poetry and traditional folk poetry, which are also recognised by scholars. It is certain that although Lokvarta has been studied in the modern times and its history is not more than two hundred years old yet the existence of its different forms is quite old one, which can never be denied easily.

In India the collection of Lokvarta began with the European scholars. But it does not mean that these did not exist in the ancient days. It is also true that the Indian scholars did not make Lokvarta a subject of study like Philosophy, Religion or Poetry. But their views were towards Lokvarta, the proof of which is evident from their books.

**Western Concept**: 

To understand the practical form of Lokvarta one should know the historical background of the region concerned. Then and then only it will be easier to analyse their literature
and other subjects related to them. Lokvarta has been developed in Europe as an independent subject. Therefore it is meet and proper to study it in the European context.

Every country, ancient or modern preserve some Lokvarta. It is most probably because, the emotions and instincts by which the literatures are inspired to write something reflects the lokvarta directly or indirectly.

Prof. N.K. Sidgwick, who studied the main currents of literature and its development, believed that several poetic forms of literature were born and brought up in the lap of lokvarta. In his famous book 'the growth of literature', he showed how different poetic forms gradually develop into full-fledged literature. The elements of literature influenced lokvarta and sometimes they develop the scope of lokvarta and become a part of it. In this way the relationship between literature and folklore remained in tact. Both of them depend on each other for their development. Here the term literature has been taken in a different meaning. "Eske Tatparyya Hai Parinistit Sahitya Jo Vakti Vishesh Ki Kirti Hai, Jiska Path Sunishchit Hota Hai Aur Jis Par Rachayita Ke Vyaktitwa Kee Spast Chap Padti Hai Thik Eske Viparit lokvarta Samast Achar-Vicharon Ki Woh Abhivyakti Hoti Hai Jisme Manab Matre Ke Bhabon Ek Sanskriti Ka Paranparit Rup Pratax Hota Hai."

It is clear that for such a lokvarta there can neither be any definite text nor there can be any definite writer
for them. Since they are the creation of mass people the question of individual writer does not arise. Therefore having phohan, an American folklore scholar expressed his views — "Kisi Desh Ke Lokvarta Wa Sahitya Ka Sambandh Sthapit Karna Abi Suxm Abang Jatil Prakriya Hai Kyonki Lokvarta tatha Sahitya Dono Hi Ek Dusre Ko Akarshit-Vikarshit Karte Hai."

If lokvarta nourishes literature, literature also nourishes lokvarta. But literature basically related to literacy, definite text and publications while lokvarta related to illiteracy, indefinite text and verbal utterances. Where literacy begins, the folk culture is found to be comparatively of low standard. According to T.P. Coffin, "The relationship between folklore and literature of any country is subtle complex for folklores and literature both attract and repeal each other. Literature nourishes folklore and folklore nourishes literature.1 While analysing the different aspects of lokvarta (folklore) in any language, it can be seen that certain important aspects are found which are related more to literature than to folklore. In Western countries the study of folklore is an independent subject. Folklore has not only regarded as one of the necessary elements of analysing literature but also of analysing human culture.

In Eastern European countries like Russia, folklore has been regarded as a comparative study of literature. The

1. American Folklore, ed. T.P. Coffin, p. 269
importance of such a comparative study is that first the study is made on the subject-matter of folklore and its changes which reveals how, when and why such changes took place and how such folklores became part of literature. A study by Rene Wellek and Warren reveals that the study of lokvarta is a part of the study of literature, which can never be separated from written languages. There is a continuous process of influencing each other, which is still going on. The romances and ballads of folklore have tremendous influence on written literature. It is, therefore, of great importance for all critics of literature that they should study not only written literature but also all verbal literature at the same time. It is also to be mentioned that right from the ancient times there has been a continuous relationship between them two. The European scholars did wrong to neglect this relationship. Recently Slabik and Sketten via, while writing their history of literature, laid stress on the importance of folklore and did not allow them to sever their connection with living folklores, when they said, --

"Yet the study of oral literature must be an important concern of every literary scholar, who want to understand the process of literary development, the origin and rise of our literary genres and devices."

2. The theory of literature, Wellek and Warren, p.9
It should not be assumed that folklores are regarded as a part of literature or a literary study has been made on the folklores from the fact that exercise of folklores has been being made in Europe and America at present time. But the circumstances are different. There folklores are regarded as a subject of dancing and experiments are made in this regard. When the teachers of dancing analyse the culture of different aboriginal peoples, they have to deal with folklores of these people. That is why the Western scholars regard the folklores as the treasure of the aboriginal people. But gradually their viewpoint began to view folklore against the whole mankind, and side by side sociological interpretation has been given to them.

7.2 Subjectmatter of folklore

It is necessary to discuss the subjectmatter and basic tendencies of folklore after discussing its meaning. In this connection, we may be gainer by the definitions prepared by the American scholars of folklore in the book 'Standard Dictionary of Folklore' edited by Maria, Lachi and Jerom Freud. The definition of folklore here in the book are quite expressive and expresses the meaning of the term completely.

While going through these definitions, the basic nature of folklore and its subjectmatter can be easily understood. An analysis of these definitions it becomes clear that these
definitions use certain terms like oral, traditional, transition, residue and collective in abundance several times. But the term 'oral' has 14 meanings like pronounced, verbal, unwritten etc. In the same manner 'tradition' has at least 13 meanings of these terms only 'collective' has two meanings. Similarly, some other terms like secure, 'residue' etc. are also used in different senses. The third point to be noted here is that some scholars used certain terms for folklore like 'of the labour class people', a common use etc. which are really applicable to them.

As regards to the subject matter of a folklore the ideas of as many as fourteen scholars correspond to the view that the folklore is a matter of the aboriginals which can be regarded as the elements of civilised culture only. This view has been supported by A. Spinoza. According to him the folklore is related to history of human civilisation in such deep a manner that it contains the culture of civilised mankind in it. We can call them the treasure of the instinct and emotions of the aboriginals. Scholars like Moris Barbow and others regard them as important for literature. Mac Edward Leech found the germs of mass faith in them while some other scholars like George Harjog and Benjamin Butkin related the analysis of folk literature with folklores. It is therefore, clear that these definitions that the term folklore has been used in the sense of unwritten literature. This is not the view only of anthropologist William Bascum but also supported by another
It will not be unjustified to conclude that majority of American scholars support the study of pure folklore. They find it necessary to confine folklore only to oral form. On the other hand these are some scholars who wanted that all such folklores should be collected in the cultural context. All these are found in the definitions given by Mac Edward, Leech and Smith Ramson. According to modern point of view, a folklore, attention is not given to the questions like, 'when did a folklore come into existence', 'what was its original form', how did it get the present form, etc. Now to decide the regional limit of folklore, the distinction between rural and urban areas are not considered. Now-a-days nobody is interested in establishing some type of relationship between the ancient and modern forms. To-day lokvarta has been considered as a mass-medium, that means how can a folklore be used has been considered now.

The folklore way in this sense come nearer to sociology. Because sociology studies a mass-medium. But scholars like Morris Barbow refused to accept the relationship between mass-culture and folklore. Some other scholars like Jeans Belli and others laid importance on the subjectmatter of a folklore and they donot exclude folklore from their studies.3

7.3 Importance & Utility of Lokvarta:

If and when one studies the practical philosophy of mass life of any country, one must study about the Lokvarta of that region. Because there is no data other than Lokvarta to understand the culture of any nation. The importance of it is that through lokvarta, the poetic expression of a local mixed culture is clearly evident. The broad elements of mass culture are reflected in the different forms of folk literature or folklives. If the subjective and objective forms of a masslife can never be reflected through folk-songs, other sources are to be consulted.

The study of folklives gives us the idea of the historical background and development of any chaste literature. If we understand to what extent folklore helps the development of any literature, then we can understand the basic elements of that literature.

As a small seed of a tree grows into a big tree with all its branches, so also lokvarta when established in a certain society grows into several cultural streams and finally into a mass culture. Literature is a part of that great culture. Without the knowledge of that great culture one cannot understand lokvarta.

While compiling critical study of literature, folklore becomes a great help. Analysis of literature can be made on the basis of the dynamic tendencies of folklore. Both literature and folklore are dynamic in the society and both of them
are changing due to the difficulties and troubles in the society. Their relationship depends upon relationship between the mass-people and their tradition. Since this relationship is always changing, the relationship between literature and folklore is also changing.

Literature can be examined on the basis of lokvarta. While explaining the cultural flow, we can find that in every age a folklore is present in literature in one form or other. The question whether it is in primary or in secondary form is quite immaterial. Most probably there is now new theory for examining a lokvarta yet it is important to note that it can give the power to look literary tradition away from its original form. It takes literature from the technical field to the field of human psychology. It compels to look into its origin. This is the practical view of analysis. So, the knowledge of lokvarta is not only useful but also necessary to understand literature in its true perspective.

To do 'Sanvedan' (express) and to do Sanpreshan (dispatch) of literature are two different points. The knowledge of folklore may be helpful to understand the true meaning of literature and to convey it to others. We know that writers of literature use elements of lokvarta directly or indirectly in their literature. Through lokvarta literature can be taught to the people. At least
folklore can be used as one element while discussing ancient or any classical literature. The study of lokvarta in connection with literature becomes helpful in the study of different aspects of lokvahitya as a part of lokvarta. Right from the beginning literature is found to be existed either in refined or unrefined, written or unwritten; or traditional or individual form. Under such circumstances, our attention goes towards certain questions relating to lokvahitya.

We have to take the help of 'Lokbhasa' (language of the masses) to understand the language used in literature. Because the extensive use of lokbhasa transformed into refine language. The extent of role of lokbhasa in the formation of refined languages like English, French, Hussain, Hindi etc. are known to all. In a lokbhasa, expression of words is quite simple and minute. But the popular use makes the senses more beautiful and living.

Popular language have the capacity to express more and more, while in refined language the words are not so illustrative. So in almost all the countries writers take the help of lokbhasa to decorate their writings. For example the language used by Thomas Hardy and T.S. Eliot of England, Mark Twain and Earnest Hemingawe of America, Tolstoy and Maxim Gorky of Russia and Nirala and Premchand in our own country used enormously lokbhasa in their creations. Lokbhasa in course of time grow into refined

4. Loksahitya Ka Adhyayan, Dr. Trilochan, p. 234
language and with its touch refined language becomes living one. Therefore for a student of literature, lokvarta and loksahitya are of great importance.

7.4 Usefulness of Lokvarta:

We have been discussing to what extent lokvarta can give us the explanation of the different aspects of total human life so far. What can be the use of lokvarta in the making of modern life? In what respect literature or any other ‘Shastra’ can be helpful in the development of environment or favourable changes of our life?

Today, mankind is standing at the door of one worldwide revolution. The differences of the nation in their political, social and economic fields began to grow more and more rather than their unity due to their minor differences. The multifaced development in science destroys the religious taboos and customs; and with their industrialisation the whole of mankind remained divided. But it is not the defect of the scientific invention itself. The defect is in its application only. In India also the necessity which has been felt now for national integration has never been there formerly.5

To what extent folklore can be helpful in creating emotional integration? In the history of human life civilisation right from the stone age to modern nuclear age,

5. Loksahitya Ka Adhyayan, p. 238
a folklore remains to be a powerful means for mass enjoyment. Different means of mass enjoyment grew and came to an end but the popularity of a folklore is never ending. It can touch all human being whether aged or young. Therefore it can not only be easily used to educate the mass people, but also is quite necessary for it.

According to Dr. Trilochan, "Lokvarta Prachin Kal Se Lekar Aaj tak Jan Sampark Ka Madhyam Bani Hui Hai. Prachin Kal mein Jab Janglee Jatiya Dhol athaba Nagare Bajakar Apne Kabilewale Ki Sanket Karte the We Logvarta Ke Ek Sandhan Ka Upayog Karte the. Aajke Andyogik naygar Mein Karkhane Ki Chimiyan Se Jorder Dhuwa Nikalta Hai To Usse Bhi Esi Prakar Ke Sanket Milete Hai." 6

The influence of Lokvarta over the rural people is much more than all the lessons given in development centres. There is of course a sense of negligence in the urban areas to it; but the mind of the rural people is always attracted by it. The spreading of lokvarta like that of radio and news papers may bringforth its influence in a bigger way because its several forms and style can become a part of life.

In majority of European and Asiatic countries a folklore has been regarded as a means of developing the

---

6. Loksahitya Ka Adhyayan, p. 238
mind. Its educative value has been realised since few years. From the point of education, its dances, songs and games can be of more use in the field of learning than the simply advisory methods. Lokvarta becomes more important from this point of view. It can spread the newer ideas of social changes and reformations without giving pressure in the mind of the audience. It is a fact that things may be made more clear when it becomes suitable to one's mental make-up. Therefore folklore can impart education through its mass-enjoyment.

Since it is not very expensive as a means of spreading education it can reach both rich and poor equally. In a country like India where radio, cinema, T.V. etc. are not available at a fair price, lokvarta can be more useful here. It being cheap, becomes accessible to the poor people. For example, the folk-drama is so prevalent in rural areas that both the rich and the poor are equally benefitted from it. For such capacity to spread easily, it becomes a powerful means of public relations.

In the international field the usefulness of likvarta is that it can create emotional integration among different nations, communities etc.

While making folklore a medium of mass-publicity or mass education one thing should be kept in mind that it
should not become a tool in the hands of politics for personal or political publicity. The folk songs are the best medium for spreading of welfare programmes of the people. Since it can reach everyone, the ideas of fraternity, nationalism, and emotional integration can easily be communicated to all through simple process. People can be inspired by singing about glorious past or about national unity.

From the point of social view, the usefulness of lokvarta is that it arisen the feeling of duty in the mind for which people would do their own duty properly. While enjoying a lokvarta, the dutifulness of the heroes and other good qualities may incite such feelings in the mind of the audience.7

The Lokvarta can be helpful in the mental and moral development of children. For example, through lokgeets their childlike emotions can be raised and the feeling of bravery and patriotism can also be produced. It can also increase the attraction towards mass-art, their aesthetic sense and love for art. By accepting the artistic form of the permanent values of life, they can be good citizens.

7. ibid, p. 243
Use of lokvarta as an element of history:

The lokvarta would be of great importance in rewriting Indian history after achievement of independence. Till now, the great incidents of history and the life story of great men are regarded as the 'Gatha Chakra' in almost all the countries. The political rising and falling become the main subjectmatter of the gathas. Since the scientific materialistic point of view began to grow, people began to study history from the materialistic and practical view. Now importance is laid on the economic, social and cultural co-operation of people in the making of history. Therefore in rewriting the history of tradition-rich a country like India, historical elements spreading in the local traditions, mythological stories, life of national heroes, and folk songs can never be neglected. A lokvarta can give new interpretation to historical facts.

Brindabananlal Verma while rejecting to accept many things accepted by history in his 'Jansi Ki Rani' and 'Gaudwan Ki Rani' says —

Altinson while writing his ‘Gazettier’ accepted the importance of lokvarta and used data from Lokvarta for the first time in writing history. Padre Okley and Taradutt Gawiola write it clearly forty years ago that in addition to the religious fervor the lokvartas contain glimpses of mediavel history in them, where there is the reflection of social and political environments. Practically speaking the lokvarta reflects the religious, social and political history of the time. For this reason lokvarta has great importance from the point of history.9

In Indian lokvarta, generally there is the reference to historical facts:

1) As different genealogical descriptions,

ii) In the form of religious tradition.

7.5.1 As different Genealogical description:

In almost all the lokvartas whether it is of Bengal or of Punjab; of Kerala or of Assam, there are the wide description of ancient dynasty of kings or of different nations. These descriptions sometimes contradict the facts of written history, and at some places these facts are

8. Ibid, p. 246
9. Himalaya Ki Lok, Oakley and Gaola, p. 6
revised. In some places they give the informations of newer facts. From this point of view a lokvarta has great importance.

7.5.2 *In the form of religious tradition:*

The historical facts are found only when there is the description of local religious traditions, their customs and conventions and common faith of the people in a lokvarta.


In the lokgeets the picture of national heroes are shown in a magnified way. Babu Kunwar Singh with his bravery

10. Loksahitya Ka Adhyayan, p. 247
and heroism fought a good lesson to the British, when he was wounded in his hand, he cut off the hand and offered it to Ganga. There are several other incidents of his bravery and heroism described in the lokgeets which are not narrated in history. These geets also contain the reasons of the rebellion, which are not thought to be important in writing history. Dr. Trilochan remarked — "Uparukt Vivechan Se Yah Siddh Hota hai Ki Lokvarta Vastab mein Us british Ki Tarah Hai Jiski Jare Atit Mein Chhipi Rahti Hai Kintu Jiski Sakhyen Aur Patte Vartaman Mein Hare Bhare Rahte Hai. Kisi Bhi Rashtra Ki Sanskriti Ko Uski Lokvarta Se hi Shakti Milte Hai."\(^\text{11}\)

It is one of the evil effects of Western education in India that the teaching and learning of classical language has been regarded as derogatory, and folk literature has been neglected. Although folklores are presented in our national festival following other countries, yet the songs and dances in them are regarded as useless. Attempt has been made for the development of aboriginal people but attention is not given to that religious gathas. Nobody cares to know that these gathas contain historical data.

\(^\text{11}\) ibid, p. 248
Characteristics of folklore and its classification:

Considering the origin of folklore, the following may be regarded as its characteristics:

a) A folklore uses local dialect or folk literature as its medium of expression. Its forms generally are changing. Its language is generally oral one.

b) It is not necessary to follow formal principles of the Shastras for a folklore. Yet it has its own principles, through which it is originated and developed.

c) In a folklore the culture of rural people and of aboriginal mass people remains in fact. In this context a folklore can be regarded as complete field of people’s culture.

d) All the lokvartas are carried on orally. Its real form is always unwritten. When it is brought to written form, its natural development comes to an end.

e) A lokvarta is spread through traditions only.

f) There is no definite composer of a folklore. It is therefore, the treasure of some region or of the mass people.

g) Sometimes the composition of some individual may be a folklore but for it, it must get the approval of the common people so that the people may regard it as their own creation.
Of the above seven characteristics of lokvarta, the fifth one is the most important one. Whether we want to confine a folklore in folk literature or we want to include customs and traditions in it, it is of communicating (Sampreshan) nature. This principle of communicating is always oral one. Therefore, the basis of its definition is always its nature of communication. So, two elements verbal tradition and principle of communication are vital in a folklore.

The Lokvarta which is available in Vaishali are of the following forms.

a) Prosaic form, and

b) Poetic form.

Again they may be classified according to their subject-matter.

7.6.1 Prosaic Lokvarta prevalent in Vaishali:

a) Lokvarta of Mansaram:

Mansaram was born in the later part of twelfth century at a village Baidagram. He was a tell by caste. The name of his mother was Rupa and of the father was Tilokchand. He had a sister whose name was Mahabati. At first, Tilokchand and Rupa did not have a son and therefore, they began to worship 'Bhairaba' on every Sunday. Being satisfied, Bhairaba appeared before them and told them that a son would be born to them who will be very beautiful, strong and...
religious nature. After some days the son was born to Rupa. It was believed that 'Jin' (the Ghost) hated Rupa and therefore took the son Mansaram secretly to a forest and left it there. Lord Bhalraba appeared there and taught Mansaram the 'Mantra of Dhai Axara'. On the strength of the mantra no enemy could come to harm him.

One day while Mansaram was gathering fruits, he met one sage. The sage realised that the boy would become a great man. He took Mansaram to his hermitage and taught the Shastras to him. Mansaram became well adept both in Shastras and Sastra (armaments) there.

One day Mansaram went to the forest for hunting. He went too far and night began to fall. The forest was full of dangers. But Mansaram wanted to spend the night under a tree. In the mid-night Jin appeared in the form of a bear and attacked Mansaram. Mansaram also attacked the bear with his bow. When the arrow passed through the hairs of the bear, it was quite furious and attacked Mansaram vigorously. Mansaram did not use the mantras given by Bhalraba but wanted to teach the bear a lesson with his own strength. In a fierce battle Mansaram defeated the bear and killed it.

But a snake came out of the body of the bear and rushed towards Mansaram. Mansaram then climbed a tree. When the snake also began to climb the tree Mansaram
uttered the mantra of Bhairaba and the snake ran away.

Then appeared a sage under the tree. This Sadhu was none but Bhairab himself. The sage asked Mansaram to get down the tree and gave him fruit. Mansaram satisfied his hunger. Then the sage asked Mansaram to go back to his own village Baidya. The sage the vanished and Mansaram started for his village. On his way to Baidya he met one beautiful woman crying in the field. The woman told him that she is the daughter of rich man Keshab Sing of Dhambar village, which was about 10 Krosh far away from there. She said that she was carried off from her house by one Rakshasa who wanted to marry her. Her name was Mainabati.

While Mansaram was there, the Rakshasa appeared and a fierce battle took place between him and the Rakshasa. Mansaram killed the Rakshasa and then married Mainabati.

Mainabati and Mansaram now went to travel in the northern region. It is said that while they were crossing the river Kamala the boat was capsied and both of them were killed. But people believed that Kamala kept Mansaram and Mainabati with her. Kamala declared that whoever would worship Mansaram, all their desires would be fulfilled with this belief people began to worship Mansaram in the Saptami Tithi in the month of Shravana. With all pomp and serenity. This lokvarta is still being heard in the Vaishali district.
There was a king. He had a servant Mushar by name. Once Mushar while went to the field to see the cultivation, found a pair of snakes fully absorbed in their mating. Mushar killed the male snake. The female one was hurt at the death of the male snake. The female snake promised to bite the wife of Mushar at the very night of their marriage and kill her to revenge the death of her husband. One day another Mushar came and prayed the king to allow him to give his daughter in marriage to Mushar. But the king said that the boy has neither his parents nor any land to live in. In reply, the Mushar told the king that he (the king) can give him everything to him.

The marriage of Mushar took place. The bride and the groom was on the Suhag Sej. Then the female snake came and told the wife that her husband has destroyed her (snake's) couple by killing the male. So, she has come to take revenge now. Then Mushar told the Nagin that even God forgives one crime, why not she forgive them? At this, the Nagin went away and she called for a Panchayat next day. Although five members did not attend yet, the Panchayat gave the verdict in favour of the Nagin and allowed her to bite Mushar. But the Mushar wanted to call for the Panchayat by herself. When she approached the villagers she came to know the 'Panch' members were dead. So, Mushar asked their sons to attend the
Panchayat. When the Panchayat was held it was decided that
when the Panchayat would come to correct decision, the
leaves and twigs of the peepol tree under which the Pancha-
yat was sitting, would began to quiver. The Panchayat asked
the Nagin after the birth of hour many children the Nag was
killed by Mushar. She replied that he was killed after the
birth of three children. The Panchayat then asked her to
kill Mushar after the birth of his three children. At this
verdict the leaves and twigs of the tree began to quiver.
Now Mushar was escaped.

7.6.3 The Varta of the Ghost and the Shavarat boy:

There was a boy who always quarrelled with his mates.
One day one of his mates bought a toy motor car and they
played with it for the whole day. The naughty boy came to
him and asked to play with it. But he was not allowed. Then
the naughty boy went to his mother and asked her to buy a
motor car for him. The mother told him to wait for his
father. But the naughty boy took money and went to the town
to buy a car. On his way he met a tortoise, who told him
that it was ghost and it would eat him up. The boy told
the tortoise that a ghost was very big in size but it was
very small. The ghost then replied that he was quite young
and therefore a small one. The boy asked the ghost to carry
him on his back to a certain distance and then he would take
the ghost on his back so that they could arrive the town at
at an early time. The ghost could not carry him too far and asked the boy to get down. The naughty boy then carried the ghost on his back. The ghost told the boy that if anybody would kick on our head, generally we would die. Then the turn of the ghost came. The boy got the ghost off his back and rode on the ghost. When they arrived the outskirts of the town the boy kicked on the head of the ghost. The ghost then died. The naughty boy came back house.

7.7 **Poetic lokvarta of Vaishali**:

7.7.1 **Lokvarta of Bhagwat**:

Horil Singh, brother of Bhagwat was the resident of Rajpur under the Patori thana. He had his Zamindari was in the Bidupur thana comprised with the villages of Bhawanagar, Harpur etc. The charter which was written by him in the sambat 1166 i.e., 1635 A.D. was in the hands of Bhagwat. Auranzeb was dead in 1606 A.D. and during his administration no person of the name Mirza was appointed as the administrator of the Patna district. Most probably Horil Singh was the contemporary of Mirzaeffar, the Commander of Ali Bardikhan.

Now, the relatives of Horil Singh are found in the village named Beri. Since there is the abolition of Zamindari system, they are no longer Zaminders yet they are quite gentlemen. When the women of Bajjika region began to
singing Bhagwat Geet, they remember the tortures of the Muslim rulers on the Hindu women. Under such circumstances, the Hindu women guarded their own 'Dharma' and honour. Some of such glowing examples of heroic deeds by Hindu women are presented in some Lokvartas, where the stories of heroism of Chandrawali of Braj, Kano Gujri of Bundal Khand, Sundar Paniharin of Punjab and Bhagwati of Bihar are found. Below we cite a Bhagwati Geet:

---

Nadiya Kinare Horil Singh Kotha Uthaye;

Hachi Hachi Khiroki Katay Re Ki;

Khiroki Ke Oate Oate Dekhe Raja Mirjan

Kiski Bahna Jhare Lambi Kesh Re Ki.

Kahan Gele Kiye Bhele Gaone Chakidarwa

Kinkar Bahaniya Jhare Lambi Kesh Re Ki.

Ghar Ke Paschim Ho Mirjan Horil Singh Sipahiya

Hunka Bahiniya Jhari Lambi Kesh Re Ki.

Mahan Gele Kiye Bhele Gaon Ke Chakidariyan.

Jaldi Se Horil Singh Ko Bulwao Re Ki

Saithaha Horil Singh Lali Sanj Pal gia

Suni Laho Bachan Hamar Re Ki,

Auro Debao Dala Bhari Hupa

Bhagwat Bahiniya Se Sadiya Karabahu Ki Re,

Agia Lagayebo Ho Mirjan Dala Bhari Somma.

Ki Bajare Khasayebo Dala Bhari Hupa Re Ki.

Bhagwat Bahiniya Nora Kaha Yayam Re Ki,

Kaha Gele Kiye Bhele Gaon Ke Chakidarwa,
Jaldi Se Horil Singh Ke Bahnbabau Ho Ki,
Nihuri Nihuri He Bhagwat Bhuniya Bahare,
   Toto Lambi Ke Siya Re Ki.
Agia Lagalbo He Bhagwat Tohri Murtiya,
   Ki Bajaro Khasebo Toro Lambi Kes Re Ki.
Tohro Karen Mein Sami Jehal Katat Re Ki.
Kaniye Kaniye He Bhagwat Chithiya Likhabalu
   Chithiya Likhiye Mirza Pas Bhejlam Re Ki.
Chithiya Ho Parhlon Mirza Mon Musak Alon
   Alo Hoyat Bhagwat Se Sadi Re Ki,
Kahan Gele Kiye Bhole Gaon Ke Chakidarwa
   Jaldi Se Horil Singh Ke Ghorban Ho Ki
Hasiya Hasiya Ho Mirza Sariya Kharidalae,
   Kaniya Kaniya Bhagwat Penhalan Re Ki
Hasiya Hasiya Ho Mirza Doliya Fanaolon
   Kaniya Kaniya Bhagwat Charat Re Ki.
Lali Lali Doliya He Bhagwat Sabuji Ohriya,
   Lagi Gelai Batisi Kahar Re Ki
Ek Kosh Gelan He Bhagwat Dui Kosh Gelai
   Tesar Kosh Madhuri Piyas Re Ki,
Gor lagu Paliya Paru Amla Kahriya,
   Til Ek Doli Bilmaban He Ki
Baba Ke Pokhriya Ham Paniya Piyas Re Ki,
   Baba Ke Pokhriya He Bhagwat Pihe Hut Gelao
Sami Ke Pokhriya Paniya Piyahu Re Ki
   Sami Ke Pokhriya Re Kahra Nit din Piyabai
   Baba Ke Pokhriya Julumiya Hoye Jalai Re Ki.
7.7.2 **Lokvarta relating to the Suraj:**

The worshipping of the Suraj (the Sun) began during the Vedic days. The rules of this worship are indicated in the Bhavishya, the Varaha and the Shamsa Puranas.

Some Yadav families settled in the Sahdullahpur area of the Vaishali district take the Suraj as their 'Kula Dewta'. The idol of the Sun is placed on the altar and is worshipped by them. These people are also known as the Surjaha since they worship the Suraj. The following song expresses the Sun as the god:

```
Aha Putari Suraj Ha Saheb Muthisak Dar/
Ahe Penhiye Otiye Ha Saheb Paisal Sansar/ Ahe Koye Nahin
Chinhe Ha Saheb Tanhwa Suraj/ Age Kikhiyo Na Dele Ge Abala
Bolle Kubol/ Motiya Gutha Aban Ge Abala Tori Lambi Kesh/
Gota Kat Gelisi Ha Saheb Gaiya Kera Bathan/ Sasure Bhaisure
Mora Lelak Luluab/ Duri Jahu Duri Jahu Gaiya Kera Bathan/
Tohre Parchoiya Ge Balin.
```

Goiya Hotel Bajh/ Etna Adhargawa He Saheb Delahu
Lagawe/ Basu maray Huduka He Saheb Nanad Parai Gari/ Parau-
dhar Gotniya He Saheb Se Ho Parai Gari/ Basu Ke Huduka Ge
Abala Dinma Dui Char/ Gotni Paratriya Ge Abala Paiya Palat Hoy/ Nahira Mein De Halu He Jaheb Bhai Se Bhatij/ Sasura Mein Dehahu He Saheb Au Ghan Behutj Ek Ke Hame Mangali He Saheb Gajadhar Aison Put/ Ek Ke Put Bina He Saheb Duniyama Lagai Amhar/ Debe Kedhat Debai Ge Bajhin Henu Chinilebh/ Bajhinamam Horayabau Ge Bajhin Karadin Nam Dharayam/ Debe- keta Debai He Saheb Kini Mat lai/ Moliya Mora Layeton He Saheb Piyari Rangay/ Piyari Pahirabai He Saheb Goiya Duch Dar/ Jaho Din Kabai He Saheb Gajadhar Ke Biyah/ Tahi Din Puryebo He Saheb Tohri Ke As/”

(Sarjug Hal, aged 58 Yrs.)