

Chapter -4

Reflection of Vaishnavism on the folk Culture in Nineteenth Century Bengal

- 4.1 Reflection of Vaishnavism in the writing of rhymes**
- 4.2 Reflection of Vaishnavism on *Jhumur* songs**

Folk song, folk dance, folk art, folk tales, folk proverb, and folk culture, the word 'folk' is used as a special meaning. Here the word folk means neither villagers nor the deprived section of the society, not the peasant, but all classes of the society, who mortally inhabits in a special section, nourishes our early culture, rituals, believes, and mentality carefully. These so called simple, poor people are titled as the pioneer of the folk culture. Folk culture is the culture of these people. Folk culture in written form becomes folk literature. If the writer of folk literature is an outsider to the folk world, then the writers needs special learning, but if the writer belongs to the folk world then he / she does not need any special education, but in this case he must control his own humor and creative power, he must write whatever he sees and hears, but not his own understandings.

The great poet Rabindranath had written about the relationship between the higher literature and folk literature that like the root of tree is related to earth and his head stretched out into the sky, everywhere the stem of the literature is covered mainly within its own country specially in a narrow way only the countrymen enjoy it and plot it there, no outsider get allowance to enter. The universal port of the literature stands on folk literature. The link between the folk literature and higher literature had a relation with lower class. There is no comparison among the fruits, flowers, branches to the high with the stem of the roots but above all to the oncologist their comparison and relation has not end.¹

¹ This comment of Rabindranath Tagore is used by Ashutosh Bhattacharyya in his book *Banglar Lok Sahitya Pratham Khanda*, Kolkata: Calcutta Book House, 1963, page 26 for an analysis of the relation between folk literature with other literature.

4.1 Reflection of Vaishnavism in the writing of rhymes

In modern times, on the discussion of modern poetry's collection, the name of Rabindranath comes first because he is the one who lifted the face of folk literature and made it special to the people. He expressed the rhymes in the magazine *Sadhana* and *Sahitya Parishad* from 1301. About this he mentioned in the essay, *Grammya Sahitya* that he had taken the responsibility for whom to collect village's poetry them informed him.

Now-a-days, this kind of poems in the girls who are different from is not interested to hear. They did not know it not even have any interest to know it. Old women numbers are very little, among them some are unknown. If one or two people know but all are not known. So to collect five poems we have to reach five women from five different villages. In this country we see one or two Vaishnav spreading the poem while begging. Their speeches are all about the love of Lord Radha and Krishna. These types of Vaishnavi's are not found all the time, and if found they all sang same poems. In this circumstances to collect various new poems, we need more Vaishnavis. But by the mercy of our green cultivated mother land there is no doubt, we found two or more new foreigner Vaishnavi utters 'Jai Radhe'.²

In the collection of Rabindranath's poetry there are two kinds of poetry we found and also three kinds of lyrics. Among the two kinds of poems there are one which is used as children rhymes for pampering, and children rhymes for playing, and the three types of songs are the songs related to Hara Gouri's Radha Krishna's love and general love songs. It is through that Rabindranath gets the inspiration among the folk literatures because he mentioned his poems 'Bristi Pore Tapur Tupur Nade Elo Ban' as his childhood's 'Megh Doot'. But there was a common difference between these two types of poems, children rhymes are composed by their mother and their nurse so there is a smell of their body, spirit and intellects touch. Children did not understand its

² Asutosh Bhattacharyya, *Banglar Lok Sahitya*, Dwitya Khanda, Kolkata: Calcutta Book House, 1963,p. 11

meaning but he felt pleasure by hearing the music of their mothers' voice. This subject is learned by the collection of Rabindranath poems

মাসি পিসি বনগাঁবাসী বনের মধ্যে ঘর ।
কখনো মাসি বলেনা যে খই মোয়াটা ধর ॥
কিসের মাসি কিসের পিসি কিসের বৃন্দাবন
এত দিনে জানিলাম মা বড়ধন ।³

Scholar Ashutosh Bhattacharyya has shown in his discussion that they did not recite except the children playing rhymes and not composed another also All mother and governess have recited and composed. About children, he mentioned poem son children eating, children dancing, children going to mother home. Jashoda's Dulal Sri Krishna gets the special regards.

The touch of Vaishnavi's rhymes are seen in line to line. In the above mentioned poem use of the word 'Brindaban' is very dedicative and useful. Among the rhymes of children sleeping, one is very important as 'Dolnar' rhymes, which is known as cradle song in English. The child is lying in the cradle and in harmony with swinging the cradle these songs are sung. Among these songs Vaishnavi's effects or impressions are present. At Shantipur in the district of Nadia these rhymes are commonly heard,

চাঁদ দোলে সূর্যি দোলে
দোলে নদীর জল ।
দোলে আমার গোপাল মনি
দে দোল দে দোল ॥ [শান্তিপুর, নদীয়া]

³ Asutosh Bhattacharyya, *Banglar Lok Sahitya*, Dwitya Khanda, Kolkata: Calcutta Book House, 1963, p. 11

Many times, these rhymes are composed with balancing of a child centric speech to satisfy them. Here milk becomes ‘dudhu’, rice as ‘Vatu’ and ‘Bhota’ becomes ‘bhatu’. But in his case words like Gopal’s mother reminds the affection and love of Mother Jashoda towards Srikrishna here mentioned this type of rhymes found from them divided 24 Parganas in Bengal

দোলে মা জননীৰ গোপাল ।

কলা দিয়ে দুধু ভাতু খায় ॥

ভুতু ভুতু গাল ॥

[২৪পৰগনা]

Like Srikrishna’s eating of butter by stealing which gets a place in *Vaishnav Padabali*, the same we find in Rabindranath’s discussion,

ঘুম যারে ঘুম যারে ঘুমের যাদুমনি ।

ঘুম রথুন উঠিলে যাদু কত খাইবা লনী ॥

ঘুম যারে ঘুম যারে ঘুরে বাছামনি ।

ঘুম গেলে করাইয়া দিমু সোনার বাজুমনি ॥

ঘুম যারে চাতকীর বাছা ঘুম যারে তুই ।

ঘুম রথুন উঠিলে বাছা লনী দিমু মুই ॥⁴

[চট্টগ্রাম]

Here ‘Loni’ or ‘Lonee’ is used as butter but the use of the word ‘Bajumani’ are not found frequently. At this point Rabindranath said just like the colourful shoes of a child’s colourful legs, the *bajumani* is the child’s ornaments.

⁴ It is a traditional rhyme, collected from Chattogram, Bangladesh by Asutosh Bhattacharya

The theme *bajumani* comes from the various ornaments used to decorate the body parts of Gopal. From the collections of Rabindranath's poem, the themes of *banamali* reminds us of the Vaishnav poetry. The poem where *banamali* is mentioned are

খোকা ঘুমালে দিব দান
পাব ফুলের ডালি ।
কোন ঘাটে ফুল তুলেছে
ওরে বনমালী ॥ [রবীন্দ্রসংগ্রহ]

The poems which are found from the areas of Bankura, Purulia and Birbhum, are not free from the Vaishnav's effects. Below is a poem from Bankura

পটল গেছেরে খেলাতে তেলি মেয়েদের পাড়া
তেলি মেলিরে গাল দিয়েছে এল মাখন চোরা ॥
ননী খেয়েছে ভাঁড় ভেঙ্গেচে তার দেব গো দাম ।
নেমে আয় রে মাখন চোরা তুই কি গলার হার ॥ [বাঁকুড়া]

Poems which is fund from Bankura the words like 'butter stealing', butter which gives the impression of 'Vaishnav'. Another poem from Bankura here also found a large number of using Vaishnav's words like

খিদেয় গোপাল কাঁদে
দে গো মা তুই নবনী ।
কেঁদো না কেঁদো না বাপা কোলে এস আপনি ।
তুমি আমার ধন
কোলে করে নিয়ে যাব শ্রীবৃন্দাবন ॥ [বাঁকুড়া]

Sri Ashutosh Bhattacharyya said about this poem that it is composed by a matured writer so in it the smell of ‘Kasturi’ chandan from Brindaban melts together. To taste the purity of home and the affection of mother Lord Sri Krishna came from the heaven and took birth on the earth as the mother’s child and with his holy touch the home became holier and the affection of mother becomes sweeter. That is why the shadow comes in the poem.

In Bengal, children are compared always with Gopal. For these at the time of rhymes composed little Krishna Murli or Brajangana mixed up in as one in the poem,

একবার নাচো চাঁদের কোণা,
আমি মুরলী বাঁধিয়ে দেব কত লাগে সোনা,
আবার তোমার নাচন আমি জানি জানেনা ব্রজাঙ্গনা । [রবীন্দ্রসংগ্রহ]

In this rhyme it is said that though this dancing is not known to the *brajangna* but ‘I’ knew it. Here ‘I’ refers to the child’s mother and the child was dancing to the rhythm of flute at *kadamtala*. We get Sribas, a recognized Vaishnav, also dancing in the yard to have Chaitanya Mahaprabhu in Vaishnav’s literature, like as Bengali’s mother thought to the rhythm of the child’s dance, the whole world are dancing. Following is a child’s dancing poem from 24 Pargana and Hooghly,

শিব নাচে ব্রহ্মা নাচে আর নাচে ইন্দ্র
গোকুলে গোয়লা নাচে পাইয়ে গোবিন্দ ॥
ক্ষীর খিরাস ক্ষীরের নাড়ু মর্তমানের কলা ॥
নুটিয়ে নুটিয়ে খায় যত গোপের বালা ।
নন্দের মন্দিরে গোয়লা এল ধেয়ে ।

তাদের হাতে নড়ি, কাঁধে ভাঁড়-

নাচে থেয়ে থেয়ে ॥⁵ [২৪পরগণাওহুগলি]

A famous quote from *Vaishnav Padabali*, 'Saper mathay vekere nachai' echoing similar words can be heard in the collection of Rajsahi and Pabna. The rhymes are

কুকুর বাজায় টুমটুমি

বানর বাজায় ঢোল,

টুন টুনিয়ৈ টুন টুনালো

ইঁদুর বাজায় খোল ।

সাপের মাথায় ব্যাঙ নাচুনি

চেয়ে দেখবে খোকনমনি ॥ [রাজশাহী ও পাবনা]

In another poem from Chattagram we find that the rhythm of Nandarani Gopal's dancing is compared to the composing of children rhymes of Bengal.

তা থৈয়া তা থৈয়া নাচে বলে নন্দরাণী,

হাত ত্তালি দিয়া নাচের আঙুর যাদু বাছামনি। [চট্টগ্রাম]

Grazing the cow is a common incident among the children of Bengal because they are compared with the *baal* Gopal.

By the collection of Rabindranath's a rhymes like these in *Vaishnav*, grazing the cow, Mohan chura, flute etc. are words mingled with the children's rhymes of Bengal,

আমার খোকা যাবে গাই চরাতে,

গাইয়ের নাম হাসি ।

⁵ It is taken from collection of Rabindranath Tagore. Although it is used in the districts of 24 Pargana and Hooghly but Tagore collected it from 24 Parganas

আমি সোনা দিয়ে বাঁধিয়ে দেব

মোহন চূড়া বাঁশি ॥ [রবীন্দ্রসংগ্রহ]

Bhagbat, the most respected to the Vaishnav religion described those naughtiness of Lord Sri Krishna's childhood as the basis of rhymes in Bengal. For the eating of butter the naughtiness of Sri Krishna's are caught in this rhyme

খোকা যাবে বেড়ু করতে তেলিমাগীদের পাড়া।⁶

তেলিমাগীরা মুখ করেছে কেনরে মাখন চোরা।।

ভাঁড় ভেঙ্গেছে, ননী খেয়েছে আর কি দেখা পাব ।

কদম তলায় দেখা পেলো বাঁশী কেড়ে নেব ॥ [রবীন্দ্রসংগ্রহ]

Butter is not to be found in the area of 'Tali magi' but to expresses the naughtiness of the children these words are used in Rabindranath's collection. By the collection of Rabindranath a rhyme is presenting here like as where it would be seen that mother Janani compared with the beautiful flower garden or the holy place of 'Brindaban' with her own child. It is said in the following rhyme,

খোকা মাগিক ধন,

বাড়ির কাছে ফুলের বাগান

তাতে বৃন্দাবন।। [রবীন্দ্রসংগ্রহ]

A child is holy to a mother like the beautiful flower garden or the holy place Sridham Brindaban. The mockery of the word 'Brindaban' creates an atmosphere of Vaishnav's impression in these rhymes with these impression another written rhyme the 'company' is also very meaningful.

⁶ Butter is not to be found in the area of 'Tali Magi' but to expresses the naughtiness of the children those words are used in Rabindranath's collection.

গোপাল বেড়ায় অলি গলি,
ছাতা ধরবে বনমালী ।
ছাতার ভেতর কোম্পানী,
কোন কাঙালের ধন তুমি? [বর্ধমান]

In the above rhyme ‘Company’ is carrying the memory of East India Company as pointed out by Ashutosh Bhattachariya. Vaishnav *Padabali* and rhymes are affected by each other and to describe that besides Chandidas’s notes, Mymensingh songs are presented. In the *Vaishnav Padabali* written by Chandidas we get,

এ ঘোর রজনী মেঘের ঘটা
কেমনে আইলা বাটে,
আঙ্গিনার মাঝে বঁধুয়া ভিজিছে
দেখিয়া পরান ফাটে ।

Similar expressions are seen in *Mymensingh Gitika*

আসমানেতে কাল মেঘ ডাকে ঘন ঘন
হাই বন্ধু আজি বুঝি না হইল মিলন ।
.....
বৃষ্টি পড়ে টাপুর টুপুর বাইরে কেন ভিজ,
ঘরের পাছে মানের পাতা কাট্যা মাথায় ধর ।
ভিজিল সোনার অঙ্গ রাত্রি নিশা কালে
অভাগী নিকটে থাকলে মুছাইতাম কেশে।

In above mentioned *Vaishnav Padabali* and *Mymensingh Gitika* the main subject of saying is the sadness for not meeting the waiting lovers with their beloved. Like the main subject of

Chandidas's *Padabali* are mingled with the composer. In this way the spirit of Vaishnav's religion Radha and Krishna are mentioned in the rhymes given below. Radha and Krishna is placed among the couple of village lover

রাধা যায় গো জল ভরিতে হীরার কলসি লইয়া,
কাল সাপে মারছে ঠোকর কদম তলায় বইয়া ।
ওঝা বৈদ্যি নাই-গো দ্যাশে জীবনের নাই আশা,
কৃষ্ণ শান্তি রস আন্যা দেও গো অঙ্গে ঘসা ।⁷ [ঢাকা]

In this context, *tulsibrata* from Murshidabad is worth mentioning,

তুলসী তুলসী মাধবী
কও তুলসী কৃষ্ণ কথা ।
কৃষ্ণ কথা শুনি মনে,
কোটি কোটি প্রণাম তুলসী চরণে । [মুর্শিদাবাদ]

The maiden girls of Bengal while performing the rituals of *tulsibrata* recited these rhymes. It is the effect of Vaishnavism which cannot be denied. When Chaitnyadev started Vaishnav religion in Bengal, its idea gave high impression among the literary world of this country's Bengali inhabitants. Therefore, in the creation of Bengali literature a new inspiration is spread. Bengali folk literature is no exception from it. A famous quote known in Bengal is 'there is no song behind Kanu in the country' means all song in this country are dedicated in the name of 'Lord Krishna'. Rhymes for children mainly do not identify one particular community so it affected all communities and divisions of the society. There is no comparison between children's rhymes of Bengal and Bal Gopal of Vaishnav's. Therefore, no distinction could be made among the child who is swinging in the cradle and mother Jashoda's beloved son, a similar rhyme from Bankura is

⁷ Asutosh Bhattachariya, *Banglar Lok Sahitya*, Dwitya Khanda, Kolkata: Calcutta Book House, 1963, p. 119

দোল দোল দোল দোলন হরি,

কে দেখেছে হরি ।

ঝোলনাতে ঝুলছে আমার ঐ গিরিধারী ॥ [বাঁকুড়া]

The child who is rolling in the dust, in him is also seen the figure of Janani Nanda Kishor's Sri Krishna,

ধুলায় ধূসর নন্দকিশোর ধূল লেগেছে গায় ।

ধুলো ঝেড়ে নেবে কোলে প্রাণ জুড়াবে তায় ॥ [রবীন্দ্রসংগ্রহ]

The mother does not care about the black complexion of the child because she can see the dark blue combination of Vrindavan's Sri Krishna in her child's dark combination.

নন্দ কিশোর ধুলায় ধূসর ধূলা মেখেছে গায়,

চোখের কাজল মুখে মেখে পাড়া বুলতে যায় ।

পাড়ায় আছে জটা বুড়ি কটমটিয়ে চায় ।

শিবের জটাকটি ছাই মাখানো গায় ।

বৃন্দাবনের যত-রূপসী, রূপের যত আলো

বৃন্দাবনের কালো শশী দেখে এলাম ভালো ॥ [মেদিনীপুর]

To give the example of these rhymes there is not scarcity. Where the rhymes are affected by Vaishnav's impression then rhymes current in this country, among those many get place in Rabindranath's collection that reflects the words that 'in this country there is no song behind Kanu. Therefore, the discussion at this stage mainly focuses to a special direction that on the discussion of Ashutosh Babu's rhymes whatever he said in his book *Banglar Lok Shahitya* (second part) published in 1963, I disagree with him. He mentioned on page 200 of the Book that 'in this country, in discriminately which ordinary love song is current, among all those heroes and

heroines are Sri Krishna and Radhika. In the districts of Manbhum among the tribal sections which Bengal love song can be heard also these the hero and heroine is Sri Krishna and Radhika. Among the ordinary love song of Muslim society Radha and Krishna is granted as the only hero and heroine.⁸

Among the tribal communities of Manbhum and Muslim society in Bengal, Asutosh Babu did not mention about this and did not find any book which can say if the tribal communities of Manbhum or Bengal Muslim society accepted Radha and Krishna as hero-heroine of their love songs.

Consequently, I disagree with the same opinion with Prof. Bhattacharyya. But in the rhymes of Bengal, there is a great impression of Radha Krishna or Vaishnav literature, he discussed about this and in this case I agree with his opinion and it is an universal truth.

⁸ Asutosh Bhattachariya, *Banglar Lok Sahitya*, Dwitya Khanda, Kolkata: Calcutta Book House, 1963, p. 200

4.2 Reflection of Vaishnavism on *Jhumur* songs

মনের ভাষা হৃদয়ের সুর

মিলে ঝুমুর ।

(Traditional *Pada*, Purulia)

This language may be lack and need, love and affection, got and lose or hope and despair but all are related with mind and the rhythm is from heart then *jhumur* takes birth. About the source of *jhumur* song, the famous Amulyacharan Vidyabhusan said that, ‘in those days *jatra* was related with Sri Krishna’s mischievous tricks, and little children danced by wearing anklets in *jatra*. They danced with the rhythm of the song and therefore, a sweet *jhum jhum* sound was produced. This is how the song *jhumur* derived its origin’. According to Sukumar Sen, ‘*jhumur* is a kind of drama song or folk theatre’. He further stated that ‘*jhumur* is a sub kind of ancient *jhombrar*’. But another point to be noticed in Ashutosh Bhattacharya’s comment on *jhumuris* that he said in ancient times *jhumur* song was mainly limited within the Santhal tribal community, but with time it mingled and united with Bengali speaking communities. It got transformed into its present form, got famous and extended a lot.⁹ But with the song of Santhal there are much differentiation of *jhumur* song. Even they could not think it is the main elements of their culture. Therefore, I cannot think that *jhumur* is a kind of Santhal or tribal communities song.

Once upon a time, *jhumur* song is popular in the districts of Burdwan, Birbhum Bankura and Purulia. With the harmony of dance young ladies sing ‘*Jhumur*’ in the show.

On the discussion of *jhumur* song and the singers of this song, scholar Vinod Mahammad Ayub Hossain says that in his childhood, in the Burdwan district at Ketugram Police Station, in the fair of Dadhia Bairagyatala, he heard *jhumur* songs during special shows, also heard *jhumur* singers singing in the village.

⁹ *Jhumur*, Shibaprasad Chattopadhyay, *Jela Lok Sanskriti Parichai Grantha*, Lok Sanaskriti O Adibasi Sanaskriti Kendra Tathya O Sanaskriti Bivag, Pachimbanga, 2011, p. 91

But in those days female singers of *jhumur* song prostitutes due to poverty”.¹⁰ At present, *jhumur* is little practiced in Bankura, but in Burdwan and Birbhum it is not heard, but in Purulia practice of *jhumur* is very popular. In the book *Sangeet Damodar* there is a definition of *jhumur* which is

প্রায়ঃ শৃঙ্গার বহুলা মাধ্বীক মধুরা মৃদু
ঐক্যেব বুমরীলোকে বর্ণাদি নিয়মোজ ঝিতা ।

Variation like the uniting moments of softness like the wine made from honey and no principles on complexions are the symptoms of *jhumur*. And Sri Rajeswar Mitra says in his book *Sangeet Samiksha* that ancient *jhombara* songs are *jhumur*, *jhombara*. The combination of three types of *alankara* like *upama*, *rupak* and *slesh* is called *Brahma*. Possibly at present renowned *jhumur*’s ancient figure or shape is *jhombara*.¹¹ Harekrishna Mukhopadhyay commented on the book *Sri Krishna Kirtan* that it was written on *Brahma* in *jhombara* song. *Sri Krishna Kirtan* is written in the shape of *jhumur* songs by reading it. Taking with by making relation is the general characteristic both of *jhumur* and *Sri Krishna Kirtan*. Ancient shape of *jhumur* is ‘tad jhumur’ or ‘haka jhumur’. By collecting wooden things or grazing cows young couples sing *jhumur* loudly. These songs are not more than two or three lines, generally, ‘tad jhumur’ is mainly an illiterate class but at present it has become literate and takes the name of *jhumur* and is placed on a high quality among songs in the world. Around 1850 to 1950 it is considered as the age of *jhumur* poetry. Famous poets in *jhumur* poetry are Dina Tanti, Uday Kamar, Bhabaprita, Ramkrishna Ganguly, Jagat Kabiraj, Sitanath Patra, and Prahalad Das *Jhumur*, written in those times gained a high position in literature. Though there are differences in opinion among experts about the source of *jhumur* song, but they all admitted that *jhumur* is a song, literary art of the western side Rarh region. *Jhumur* is related with the soil and people of this country side. Its human contribution is also granted.

¹⁰ *Prasanga Sri Krishna Kirtan O Jhumur Gan* Mahammad Ayub Hossain Chaliyama, Purulia: 2001, p 15

¹¹ Rajeswar Mitra, *Sangeet Samiksha*, Kolkata: The Book Company, pp. 165-166

Jhumur has many types by subject, seasons, and festivals. According to its variations *jhumur* mainly divided the types, those are *Loukik Jhumur*, *Darbari Jhumur*, *Dad Salia Jhumur*, *Bhadaria Jhumur*, *Chhau Jhumur*, *Tad Jhumur* and *Radha krishna Jhumur*. During the time of Sri Chaitanya Dev, the story of Radha-Krishna's entered into the *jhumur* song, for the spreading of Vaishnav's religions revolution. But many years ago, Jhumur had written and sung on the basis of popular love or affection. Concentrated on culture and rituals, religious belief, customs, dreams and imagination written *jhumur* is known as popular *jhumur*. This kind of *jhumur* gets expression the hearts' and speeches of hero heroine in the Rarh country side. There are instances where the pain of the beloved is ignored, this type of *Jhumur* is

আরে সরল দে(ই)খে প্রেম করিলে

আর এতদিনে নিঠুর হ(ই)লে

দেখা পা(ই)লে মুখেও ত শুধাও না ।

ওহে তুমার তরে মরি আমি

তুমি ফিরে আ(ই)লে না ।

Here I argue that it can be noticed or found in the impressions of *Vaishnav Padabali* After the departure of Sri Krishna towards Mathura, the same words were heard from the mouth of unhappy Radha which are discussed in this subject. At the beginning, the main elementary subject of *jhumur* is popular love, which is only physical but later in this case for the reason of Sri Krishna's entered, the place of Sri Chaitanya Parikar Srinibas at Bishnupur in the district of Bankura and the interest of the King Malla to Vaishnav's religion is worth mentioning. King's thoughts are reflected in the thinking of the subjects which is natural and this is why once upon a time, a flood of Vaishnavare ligion have been seen all around Mallabhum. For its effect, among the popular song of *jhumur*, the thinking of Vaishnav's religious belief has got reflected.

A special concept of *jhumur* song is 'Darbari Jhumur'. Once upon a time in Bankura and Purulia districts, among the communities like Bhumij, Sardar, Kurmi, and Bhuinga there was a custom to

keep dancers. In the 'Darbar', 'Rooms', 'Ballroom' or on the terrace of the Temple, during the time of festival, dancers performed. Song sung in this type of dancing performance, is called 'Durbare Jhumur'. *Jhumur* language is humorous, lively, and sportive like the green woodland of Rarh areas.

Quest for love has been described in *jhumur*. In this kind of *jhumur*, also Radha-Krishna's love associated with love affection. This kind of *jhumur* is

যাইতে যমুনার জলে

দেখা হয় কদম তলে

কলসি ডুবাতে দেই নাই ঘাটে

মাইরি, সই, ব(ই)লে দাওনা কে বটে ।¹²

There is a kind of dance, Dan(e)d or *Dand Salia* dance is proclaimed among the men of Bankura and Purulia districts. This dance is also performed on various occasions or festivals.

Worker people of village and group of peasants practice this kind of dance at the end of the working day to the stadium or a crossing of four divided way. With the rhythm of *dhamasa* and *madal* they dance in rounds putting their hands together.

This *jhumur* is has a little taunting tone in it as some real truth is uttered in this song. Simplicity and characteristics of folk songs are present in this song. In this kind of song there is no sign of the modern society. These are not rose, *jinia* or dahlia, these are the wooden flowers of western Rarh areas. Forest resources and cultivated resources are the main components of living for the people of Rarh areas in West.

¹² *Jela Lok Sanskriti Parichai Grantha*, Loko Sanaskrit O Adibasi Sanaskriti Kendra Tathya O Sanskritik Bibhag, Pachim Banga: 2011, p. 98

This cultivation is fully dependent on nature so the monsoon season is very important to these people. Like 'Barshamangal' song was written centering this monsoon season in the same way in association with the Bhador's raining and poverty the songs which are written are known as 'Bhadaria Jhumur'.

The month 'Bhadra' is a month of lack and poverty, during is time corn and cereal is the only way to fulfill hunger. But the ordinary people of Rarh areas are happy with these little, and in this happiness in the tone of Bhadaria

ভাদর মাসের গাদর জুনার
আই(ই)ড়ে ব(ই)সে খাব হে
যে আই(ই)সবেক ছাতা ফুটাই
তার সঙ্গে যাব হে।¹³

Most people in Bankura and Purulia are worker, although peasant. Field, farm and forest are their main workshop. In these workshops men or women, some where both sang in together in harmony is called Ta(e)d *Jhumur* Generally this song is not sung in the localities or common areas because the language of this song is not refined language. Men and women who are trust for lust would sing this song.

But in the songs of Jhumur, the talking about Krishna's entered before the birth of Chaitanya. The arrival of Chaitanya Dev and his journey towards Mathura on feet over the western Rarh areas introduced a large change in the field of *jhumur* songs.

For increasing the effect of Vaishnav's religion in the court of Bishnupur, its impression also seen among the state site Manbhum.

¹³ *Jhumur*, Shibaprasad Chattopadhyay, Tathya O Sanaskriti Bibhag, Pachim Banga: 2011, p. 95

Naturally, For this, it also affected the special song of this areas ‘Jhumur’. In this time, the tale of Radha krishna and the rhythm of *kirtan* entered into the *jhumur* song and gave it another looking. In *jhumur* song, in circumstances with Vaishnav’s affection and its language structures this period been identified as *jhumur* poetry era. In this time of *jhumur*, the symptoms of poetry literature clearly noticed. In this type of *jhumur* is

বল গো নাম ফিরে ফিরে বল
জগত মাঝে প্রবেশিয়ে আমার প্রান করে শীতল ।
আহা কি মধুর ধ্বনি
সকল ধ্বনির শিরোমনি
নব আসার তরঙ্গিনী
আমার রসনায় ডুবালা,
নাম এমন তার স্বরূপ কেমন
দেখাও দেখি জুড়াক নয়ন
কৃষ্ণ নামের একি আকর্ষণ
আমার সব করে বিকল ।¹⁴

At the end of the eighteenth century, *jhumur* poets Binandia Singha and Gourangya Singha appeared in Manbhum. Poet Bindiya Singha, to keep his own talent and personality had written *jhumur* songs related with Radha krishna’s love affair, among those important are ‘DutiSambad’, ‘DahiSambad’, ‘JalSambad’, ‘SubalSambad’, ‘BanshibalaSambad’, ‘Ram Pala’, and ‘Mathur Sambad’.

¹⁴ *Jela Lok Sanskriti Parichai Grantha*, Lok Sanskriti O Adibasi Sanaskriti Kendra Tathya O Sanskriti Bibhag, Pachim Banga: 2011, p. 97

Except Bindiya Singha, *jhumur* poets of this time are Dina Tanti, Chamu Kamar, Pitambar Das, Bhabaprita Nanda Ojha, and Barjuram. At the end of 19th century, the name of *jhumur* poet Bhabaprita became memorable in the world of *jhumur*. He introduced his uncommon talent in describing the pain of Srimati Radha. Sri Krishna promised Radha that he will come to her for united for this Radha Rani put on fine dresses and decorated fine bed and had been waiting for Sri Krishna, but Krishna did not arrive. For this separation pain of Radharani, Bhabaprita Nanda had written *jhumur* which is applicable for this

হেরি সহচরি যাই বিভাবরী
এলোনা কপটের মূলরে
কোকিল কুহরে বিধে অস্তরে
মদনে বিরহ শুলরে।¹⁵

We found in Vaishnav literature, in the case of love affairs of hero and heroine ‘emotions’ place in a special corner. And the next stage of this emotion is self-dedication. This self-dedication Feeling is described very beautifully in both *jhumur* and Vaishnav’s literature. Comparing with Sri Radha’s self-dedication had written a *jhumur* song is

আমি হে রজনীগন্ধা, গন্ধ বিলাব সারা সন্ধ্যা
মধুছন্দা আমি তোমার প্রিয়, ভালবাসানিও
আমি হে বনবিহঙ্গী খুঁজে বেড়াই প্রাণসঙ্গী
অর্ধাঙ্গিনী করে আমায় নিও হে নিও ।
আমার মধু মৌচাকে বঁধু হে মধুছল কে
চুই, চুই, মধু পিও হে পিও ।

¹⁵ Sahitye Upekhta Jhumur Sangit Ebong Amader Dabi, Suvash Roy in the Introduction of *Jhumur O Tar Nana Dik*, Pratham Khanda, 2001,p. 11.

The description of Radha Krishna's love affairs, in *Padabali* literature created a new era in the history of literature. This impression of *Padabal* literature also entered into the world of Jhumur and gave it a new form. If we see the history of Bangladesh, we can see that since this time for peaceful living, exchange of emotions, languages and culture was going on but its speed was slow. At the end of the Sen dynasty and after the arrival of Vidyapati Jaideb's *Padabali Sahitya* get a new form. It cannot be rightly said that Vidyabati followed the footsteps of Jhumur, but the impression or effects of Jhumur on Sri Krishna *kirtan* admitted the important person. On the other hand, to create the separation pain of Radha, Jhumur poet Bhabaprita introduced that talent which is not in anyhow little important than Vaishnav poet Chandidas or Gyan Das. Another famous poet in Jhumur song is Pitambar Das who was also immemorial to Radha Krishna in composing Jhumur poetry. At the time of creating Sri Krishna's Brajalila he crated *kutila* who said Radha that

পোড়ার মুখী কলঙ্কিনী রাইলো ।

তোর মতো কেউ কুল মজানী গোকূলেতে নাইলো ॥

যমুনার জল আনতে গেলে, রসের খেলা কদম তলে

দেখে এসে লোকে বলে, সকল শুনতে পাইলো

আমরি কি রূপের ছটা, কয়লা হতেও ময়লা সেটা

তার সাথে তোরে প্রেমের ঘটা, লাজে মরে যাইলো ॥¹⁶

Somehow it is difficult to consider that *jhumur* song and Sri Krishna *kirtan* are two different things to see the similarities of lines in Sri Krishna *kirtan* with Jhumur song's mood. One line from Sri Krishna *kirtan* Dankhan is as follows,

¹⁶ *Jhumur O Tar Nana Dik*, Suvash Roy and Sadhan Maji edited, Pratham Khanda, Cheliyama, Purulia, Anriju Prakasani, 2001, p.12

যমুনার তীরে কদমের তলে
কাঞ্জুলী ভিঙ্গিআঁ গেল ঘামে
হংসে যেহু সরোবর বিগুলিত বড়ায়িল
তেহু রাধা বিগুলিত কাহে ॥

Gotten from Mallarpur in Birbhum district, *jhumur* song's language is a little different, but its mood mingled with the Sri Krishna *kirtan*'s passions. *Jhumur* found from Mallarpur is

মিনতি করি কালাচাঁদ
আমায় আর মারোনা পিচকিরি ।
যমুনার জল আমি নিতে এসেছি
আমার ঘামে ভিজে গেল নীলেশ্বরী ॥¹⁷

It is said that the description of Radha's blue saree getting wet in perspiration in both songs of *jhumur* and Sri Krishna *kirtan* and both songs are completed with each other. One part of *jhumu* is written in the description of Radha-Krishna's affairs. This *jhumur* song was sung at a time in group that is heard from a leader of Jhumur team. This leader's name is Sri Bholanath Majhi, village name is Nirol, Police station is Ketugram in the district of Burdwan.

Along with Sri Krishna *kirtan*'s languages, there are many similarities among the languages of Bankura, Burdwan, Birbhum and Manbhum because once upon a time in these areas a vast popularities of *jhumur* for the development of modern civilization, changes of taste to the singers and hearer, locking of patronized *jhumur* mostly lost in Bankura, Burdwan and Birbhum districts.

¹⁷ I know about this Jhumur from the famous Folk culturist Sri Suvas Roy of Purulia. I interviewed him for this research on 13.07.2017 in Chaliyama.

But many singers are alive. In search of them, group songs of *jhumur* on Radha-Krishna's affair can be found.¹⁸ A famous *jhumur* singer and also a dancer of this *jhumur* song is Kastubala Devi Karmakar who was rewarded by the West Bengal Government in 2018 in the honour of Lalan. Famous Vaishnav poet Chandidas mentioned at the stage of courtship the word *maramé pashila* (entering in the minds) which is also used by the poet Bipin Bihari,

ব্যস্তিত সুজন মাঝে, ছিলাম যবে গৃহকাজে
কানের ভিতরে দিয়া মরমে পশিল ।

Recently, folk researcher Judhisthir Das found a poet in the name of Radha Das in Purulia district. The name of Radha Das's poetry is 'Krishnaleelamrita Geet' which was written after the Sri Krishna *kirtan*. He mentioned that it is a lyric poetry because Radha Das himself mentioned it as 'Sadageyond'. This poetry is presented by Judhisthir Maji. These songs are also in types of *jhumur* and in this case, the descriptions of Radha-Krishna's affair has been found. Some parts of the song of Radha Das is mentioned here,

যমুনার ঘাটে কদম্ব নিকটে,
বসিঞা নাগর শ্যাম ।
দূর হতে পথে গোপিনি চাহিতে
দেখে অপরূপ ঠাম ॥

Local poet Radha Das, like the poet Badu Chandi Das did not measure his lyric poetries on account of Vaishnav's philosophy. For this reason, in his poetry the love affair of Radha-Krishna has transformed into the love affairs of men and women in general. Like the *jhumur* poets who try to put up the popular essence of affairs, similar attempt is also found in Radha Das's poetry. For

¹⁸ *Chhatrak*, Sri Subodh Basu Roy, Nababarsha Sankhya, Bangabda 1390

instance, the *jhumur* poet Radha Das's Radha is also a heroine of illegitimate love. *Jhumur's* Radha says in pain that

যে জনা আমাকে ভালোবেসেছিল,
সে কেন গো সখি দূরে চলে গেল ?

Radha Das's Radha also tries to say the same words –

জাতি কুল দিঞা জার শরণ লইলু গো
সে কেনে ছাড়িয়া যাবে মোরে ?

And when Sri Krishna went to Mathura leaving Radha then *jhumur* poetry's Radha says in eternal pain

লুটে নিয়ে জাতি কুল আজ হলি ডুমুরের ফুল
একুল ওকুল দুকুল নিয়ে করলি ছলনা
শঠ লম্পট দাগাবাজ তোমার গেল জানা ।¹⁹

So, it may Radha Das's poetry or *jhumur* singers or *jhumur* song all of these consider Radha Krishna's affair as a special subject. The touch of Vaishnav's thought makes *jhumur* more lively. Because of Vaishnav's religious announcement and its large stretched Gurubad entered in *jhumur* song. Also in *jhumur* songs the pane-gyric and greatness of Guru is the only way of spiritual relief. This is why *jhumur* poets wrote

গুরু ভজ মন কল্পতরু ধন
গুরু পদে রাখ মতি হে ॥

¹⁹ *Jhumurer Utsa Sandhane*, Judhisthir Maji, Chaliyama Purulia: Anriju, Prakasani, 2001, p. 61

Two holy things in Vaishnav society is 'Brindaban' and the plant 'tulsi'. In the case of any activity or song in Vaishnav religion using of these two words have been found. *Jhumur* song is not exception than that. In a song which is popular in Manbhumi has found

গয়া যাও কাশি যাও আর যাও বৃন্দাবন
ঘরে বসে ভজরে মন দুয়ারে তুলসিবন ।²⁰

Districts of Bankura and Purulia are affected in summer's fierce heat. In this fierce heat as the earth become departed by seeing this *jhumur* poets remembered the pain of Radha. To give the description of Radha departed with Krishna famous *jhumur* poet Bhabapritananda has written that

গ্রীষ্মেতে রবির তেজে মাটি ফেটে যায় ।
রাধার হৃদয় ফাটে বিনা শ্যামরায় ॥
জল মরিচিকা হরিনী ভুলায় ।
ভুলাইল প্রেম লোভে রাধারে কানাই ॥

In the fierce summer heat, sparrow prays drops of water to see the sky like the same way departed with Krishna Radha was shedding tears that is why Bhabapritananda mentioned in his writings,

কাননে চাতকী কাঁদে হইয়া কাতর ।
শ্যাম বিনা কুঞ্জ রাধা কাঁদে নিরন্তর ॥
বাতাসে অনল ধরে চন্দনে গরল ।
ভবপ্রীতা ভাবে হরি চরণ কমল ॥

In autumn, buzzing of the bees can be heard when lotus are seen in pond. By noticing the visit of bees in the heart of Radha also excited. This form of Radha has been sketched by the poet in this way

²⁰ 'Jhumurer Adhatya Bhabna' Kiriti Mahato, in *Jela Lok Sanskriti Parichai Grantha*, Lok Sanaskriti O Adibasi Sanaskriti Kendra Tathya O Sanaskriti Bibhag, Pachim Banga: 2001, p. 68

শ্যাম ধরণী পরে ফুটিল যে কাশ ।
মাধব থাকিলে হৈত বৃন্দাবনে বাস ॥
কমলে কমলে করে ভ্রমর বিহাস ।
নবীন যৌবনে রাধা প্রেমেতে নিরাশ ॥

In Vaishnav literature, although Radha had been waiting by preparing bed for Sri Krishna but Krishna did not go. Radha was in pain departing from Sri Krishna. Though former were spell bound to see the golden paddy in late autumn but not to see Sri Krishna, Radha's heart was getting excited. By describing the situation of Radha, *jhumur* poet had written

একাকিনী শয্যা লাগে কন্টক যেমন ।
রাতি হলে রতিপতি করে জ্বালাতন ॥
কৃষক আনন্দে হেরি পরিপক্ক ধান
শ্যাম বিনা বিনোদিনী বেয়াকুল প্রাণ ॥²¹

Another noted person of *jhumur* is Ramkrishna Ganguly many unbelievable stories are popular even now related with this *jhumur*. Scholar Subodh Basu Roy discussed about the life story and *jhumur* of Ramkrishna Ganguly in his magazine *Chhatrak*. Another star of *jhumur* world is Jagat Kaviraj. He was a long bodied fair complexion and a well-built man. He had a tuft in his head. He was a great Vaishnav which was proved from his dress. And those thoughts were expressed in his writings on *jhumur*. In the world of Bhagbat the deepness of Kaviraj's wisdom and a great Vaishnava thinking came out in his *jhumur* songs. He wrote,

প্রেম সিন্ধু শ্রী গৌরাঙ্গ নিতাই তাহের তরঙ্গ
পূর্ণচন্দ্র রে সখি গদাধর তায়

²¹ *Bhavapritar Jhumure Chay Ritute Sri Radhar Biraha*, Suvash Roy, expert in Jhumur and Folk literature Chaliyama, Purulia: Anriju Prakasani, 2011, p.57

কৰুণা বায়ুৰ জোৱে চেউ উঠে ডাঙ্গা উপৰে

তাৰ তৃষ্ণা ৰে সখি নিৰখি পালায়

স্বৰূপ আৰ সনাতন দিয়ে নানা ৰতন

গাঁথে মালা ৰে সখি ভকতি সূতায় ।²²

Ramkrishna Ganguly said to tell the importance of Jagat Kaviraj in the contemporary world of Jhumur songs that ‘Grate or thanked Poet’s world, upon hearing the songs of Jagat, a Feelings appeared in me’. *Jhumur* songs of Jagat Kaviraj were popular among few places of south-western Bankura and south-eastern Purulia.

Some people in the areas like Manbazar, Joykalla, Polma, Pairachali, Lachhipur, Gopalpur were interested in Jagat Kaviraj’s songs. Persons who lived near Lachhipur who sang the songs of Jagat Kaviraj, among those noted are Baburam Paramanik, Sudhir Paramanik, Sunil Deshmukh, Sadhan Deshmukh, Khandu Majhi etc.⁵ Another star in the Jhumur world of Manbhum is Dina Tanti, his real name is Sri Dinanath Tantubai, his father name Hiralal Tantubai. He was a devotee poet who composed songs like three types - mythological, useless and biography. But among all his songs, the songs related with Krishna’s tricks are most wealthy. He composed those *jhumur* in groups, among them are the songs of dating, united, departed and love affairs of Sri Krishna’s kept him immortal. A Vaishnav *jhumur* song of Dina Tanti related with Krishna’s tricks in the name of Banshi Sambad is

শুন হে কাল শশী কি জন্য বাজাও বাঁশি,

অবলা ৰে বঁধু দিতে জ্বালাতন হে ।

যাহাৰ লাগয়ে বাঁশি বাজাইতে দিবা নিশি,

সে তোমাৰে বঁধু হয়েছে এখন হে ।

²² Bijoy Panda, *Manbhum Sanaskritir Bibidha Prasanga*, (Dwitya Khanda), Chaliyama, Purulia: Anriju Prakasani, 2017, p. 53

Mainly the district of Purulia and Bankura, some parts of Burdwan, Jhargram block of West Medinipur districts are considered as the field of *jhumur* singers. In the social life of the people of these areas, the impact of this ancient folk song is also visible. Naturally the affairs of Radha Krishna's entered in this *jhumur* songs along with other important things of Bengal. For the effect of Vaishnav literature, the love of local people mingled with Radha Krishna's love affair and surrendered in the *jhumur* poets' writings. Many *jhumur* has been found in Vaishnav's affection. But unfortunately, I do not see any effort to add these songs in Bengali literature. If *Mymensingh Gitika*, *Kabigan* or *Baul* songs are considered as literature then I argue that *jhumur* poet Binandia Singh or Bhabapritananda's *jhumur* songs should also be placed in the History of Bengali literature.