

Rajbanshi Marriage Song: A Study on Learning with Oral Education

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Abstract

The goal of the study is to determine how Rajbanshi social marriage songs are learned and how oral education is used in their rituals. The Rajbanshi family resides in Bangladesh, Nepal, the far northern section of West Bengal, and the Lower part of Assam. They follow diverse traditions from birth to death since they have unique customs and indigenous cultures such as "Chura koron," "Upanayan," "Brata," "Bhat Khoa," "Biyao," "Puja," and "Dasha & Shradd". The Rajbanshi have been performing the social marriage song for a many of years as part of their ceremonies. The Rajbanshis are mostly practice this skill orally and have learned it through transmission from one generation to the next. Over the decade People have passed the song along to others. This oral tradition is done in groups, primarily by elderly women, in the Rajbangsi community of North Bengal. Nowadays, it is hardly ever practiced. It needs to be kept and practiced regularly so those future generations will know about it.

Keywords: Rajbanshi, Oral education, Marriage Song

Introduction:

Rajbangsi people are deeply rooted to the soil and have retained many of their ancient customs and habit is the process of receiving and learning, involves in acquiring knowledge, and transmitting of the values and accumulated knowledge of the society. Learning is the life long process. Learning occurs at anytime, anywhere i.e., inside the home- outside the home, in any situation, consciously as well as unconsciously. There are basically two types of learning, formal and informal learning. Like, formal learning based on the educational institutions which follow a syllabus, curriculum, while informal learning and as well as oral learning is unstructured. So, based on the present situation Learning takes place.

The Rajbanshi:

The Rajbanshi community belongs to the Mongoloid group or the larger Bodo group. Sometime in the 10th century BC, the Indo-Mongolian influx spread into North East India. This population is spread in Assam, North Bengal, East Bengal, Uttara Nayana or Himalayan region of Pradesh Nepal. According to linguist Suniti Chattopadhyay the was mountainous and forested during the invasion of Tibet by the Bakhtiar khilzi and in this area at that time, Koch, Mech, Tharu people of Indo-Mongolian people lived. Flat nose He termed them as members of the larger Bodo family by looking at the structure of relatively small cheeks, small eyes and eyebrows.

In the 13th century the larger Bodo group split into about fifty-one branches and began to settle in northern Bengal including Assam. The more Hindus have incorporated the rituals and behaviour into their

culture, the more they have become aware of themselves as a caste and are strongly opposed to belonging to any tribal family. But history never stops. There is no pressure. The wheel of history turns in search of roots.

Linguist Sunithi Kumar Chattopadhyay calls a people of the Tibetan Brahmi language branch of the Mongolian ethnic group. And here the question arises whether the language of Rajbanshi is a separate language or not. When did they settle in North Bengal? And when did they abandon the Tibetan Brahmi language and adopt the Indian Arya language or the local language as their own language? According to him, the Koch, Mech, Kachari etc. communities of the large Bodo race of the Tibeto - Brahmi language branch lived in Assam, East and North Bengal at the time of AD.¹

1. Roy Jyotirmoy (2012) Rajbanshi Samajdarpan, Bhashabandhan Prakashani, Kolkata, page 11-13

Aryanization began in Bangladesh during the Mauryan rule in the fourth century BC and was completed during the Gupta rule in the seventh century. It was during this period that Aryan language civilization culture Tibetan Brahmin language spread in Bangladesh. So, it is easily conceivable that the Rajbanshi community adopted one of the Aryan language branches of the North Eastern region in the seventh century. Again, part of the Rajbanshi language, which was similar to the common language of Central North Bengal i.e., Poundravardhan, North Bengal, Western Assam i.e., Kamrup. Different people have different opinions about the origin of the dynasty. There are also arguments.

According to 'Buchanan' - most of the dynasties are Koch and are descended from the same root stock.

According to 'Beazley' - the Koch, Rajbanshi, Palia, Desiya communities are all of the same branch. According to the historian Mr. Hamilton, the Koch tribe of Kamrup is the ancestor of the present Rajbanshi Ait.

According to Mr. 'Hunter' - the princely nation originated from the amalgamation of the Mongol-class tribes of Koch, Mech and Kachari.

According to 'H, Beverley' - the Koch Rajbanshi Palia belong to the same tribe. In his book 'The Tribes and Castes of Bengal' (1891) on the hybrid castes of Rabid festival H, H mentions the candidate origin of Koch, Rajbanshi, Palia, Desi. 1891 census results.

Donnell states that, the influence of Mongol blood in the Rajbangsi or Koch race.

Whatever the controversy may be, Manishi Ray Saheb Thakur Panchanan Barma identified himself as breaking the current royal society through the 'Kshatriyaization' of Barma. All the 'Kshatriyas' who shrink and take to the Himalayas in fear of being killed by the warrior Parashurama are called Kochs. According to them some Kshatriyas are southern countries escaped from Kamrup and took refuge in North Bengal. Over time they merged with the local tribes and this resulted in the emergence of the Rajbanshi nation. This is why the Rajbanshi's feel comfortable identifying themselves as Bhanga Kshatriyas.

According to Dr. Charuchandra Sanyal, Kochs are non-Aryan in origin Some of them adopted Hinduism and became Rajbangsi's. These Rajbangsi's later on claimed to be Kshatriyas It was during the reign of King Vishwa Singh that the Koch people adopted Hinduism and became known as Rajbanshi. 'Charyapad' also has a glimpse of Rajbanshi language words. The Royal Society was once influenced by Buddhism. Many of the customs of the theoretical society of Buddhism are still present in the royal society. Jainism also influenced the royal society. Chaitanya Vaishnava influence is enormous. Later, the Vaishnava influence of 'Sankaradeva' extended beyond the home. For nearly two hundred years, Sankara Vaishnava philosophy is one of the religious adjuncts of the current culture of the royal society. Sanskritization or

Aryanism started during the period of Bhaskar Burma but did not spread in that way. The status was limited to a handful of so-called nobles. During the reign of Maharaja Biswasingha, Aryana spread widely.

There was no caste division in the royal society during the 'Pragarya' period. Sub grouping takes place only after Aryayana. In Vaishnavism influence, like Adhikari title holder Samaj, Bostam Gonsai similarly in Assam bears the title Medhi. The process of sharaniyakaronin Assam and 'Kshatriyakaron' in West Bengal under the Shankarian ideologies that followed led to rapid changes in the Rajbanshi society.

However, along with the changes in the social and economic structure of the empire, a series of changes took place in the royal society, which began during the royal period. During the reign of 'Maharaja Naranarayan', there was a great change in the royal society.²

And it was through these successive processes (Aryan Vaishnavite influenced Sharanaization and Kshatriyaization) that numerous Anthro-Mongolia clans (Hajong, Jaldha, Dhimal, Tharu, Mech) were assimilated into the dynastic society.

2. Roy Jyotirmoy (2012) Rajbanshi Samajdarpan, BhashabandhanPrakashani, Kolkata, page 11-13

Rajbanshi society is also divided according to the source. Madasi dynasty, Hajong dynasty, Jaldha dynasty, Mongoria dynasty, Dovasiya dynasty, Panikoch or Babukoch, Desi, Palia, Koch dynasty (in Assam) and Mech to dynasty etc.

Although the Rajbanshis belonged to the Indo-Mongolian clan, it played a leading role in the adoption and retention of Hinduism. The contribution of Rajbanshi society to Hindu civilization culture is important. Their language, rituals and customs have influenced the collective language, religion and culture of the Indian Aryan Indian Dravidians. Naturally, the role of the royal society and the Indo-Mongolian group in the overall Bengali society is quite significant.

"Aryan culture expands and first settles in North Bengal". A review of the history of the spread of Aryan civilization in Bangladesh. It is known that "Aryan civilization first spread from North Bihar Magadha to its adjacent region in North Bengal." Therefore, the Rajbanshi Kshatriya community is not only Hindu, but their religious activities and rituals have considerable similarity with other branches of Bangladesh.³

Rajbanshi Marriage system:

Various customs and rituals start from the morning of the wedding day in the house of the bride and groom. Usually, the wedding ceremony is held at the daughter's house. 'Chylon Bati' agdhani are made. Chylon lamp consists of small sieve made of bamboo, surrounded by banana shells, five lamps are placed in between and for beauty, vases made of clay and sticks, four betel nuts are given as flowers. And Agdhani consists of a small sieve made of 'Bamboo', 'Newaz leaves', 'Banana leaves', and 'Atap rice'. Arrange five or seven pots of lime, Alta, Sandalwood, Turmeric, etc. Also, many materials are used like vermilion, Alta sandalwood, Mustard oil, Clay, Cow dung, Atap rice, Rice, Mung dal, Milk, Dab, Mango leaf, Banana tree, Kula, Shola, Earthen House, Pitcher Sari, Comb, Mirror etc. These materials are: symbols of reproduction and fertility.

Jalabhara (load the water): There is a custom of filling the house with water for both boys and girls. The women of the house bring water from a nearby river or pond with 'Chailonbati' (The artefact), Ghat, Ghara etc. Pooja is offered in the river. The materials used are banana incense, milk, flowers, fruits, etc. After offering puja, three or 5 or seven wives together fill the Ghat or Ghara with water. And two

earthen lamps are dipped in oil and floated in the water. By looking at the speed of the two lamps, the life expectancy of the groom and the angle can be understood.

Sholo Matri Puja: Shol Matri Puja is performed after bringing water to both the houses of the bride and groom. The importance of this puja is completely different in marriage. This pooja requires 16 'banana thati' with bananas, 16 handfuls of rice, 16 turmeric chakkis, 16 jaika tree tips. With this puja it is hoped to obtain the perfection of boons and angles by keeping the number sixteen. Usually, a priest or a person who can perform house puja performs this puja.

Adhibas : The groom resides in the groom's house and the bride resides in the bride's house. Two bananas are placed on a Patua on a Tulsi floor and oil mixed with turmeric and fenugreek is first applied. This mixed oil is called gam oil. This oil is prepared by priests. After the oil is applied, the bath is done with water brought from the river. Bamboo leaves are buried in front of the place where the bath is taken with guna marks around it. All these rules govern the contradiction.⁴

Method of handing Sankha: Sankha and pala are sent from the groom's house and an elderly person puts them on the hands of the bride.

3. Roy Jyotirmoy (2012) Rajbanshi Samajdarpan, BhashabandhanPrakashani, Kolkata, page 11-13
4. Roy Narendranath (2019) CocchBeharer Sahitya O Sanskriti, Chhaya Publication, Kolkata, page 141-142

Marriage/Saat Pake Bandha: In this ritual, the elder bride walks around the floor of the Saat Pake Chadna and gets married. Exchange of garlands: After seven rounds, the bride and groom put garlands around their necks and the marriage is completed by donating vermilion. At the time of farewell to the bride, the tune of this song is heard-

‘Baccha hate Pushinu Moina
Dhudvaat khaya
Jabar belay gelo moina
Buke seldiya’.....

After this there are some other ceremonies at the groom's house. From ‘Baubhat’ to ‘Ashtamangala’. All these are social events. A wedding in the royal society is an important ceremony with worldly pomp. This marriage is the foundation of life philosophy, pleasant entertainment, favourite life practice, fist coordination thought. In dance, song, ritual, ritual, and even meditation, a unique trend can be seen even today in the wedding of the royal society. The spontaneity of the neighbourhood, the spontaneity of eating together, the widening of kinship ties, the aesthetics of an unbounded sense of life can be found in everything. Eating curd cut from Banana peel, Maskalai between Dal, Bairati, Dwarf (Brahmin), Barber musicians, Laughter, Jokes, songs, all together, a wonderful life of Rajbanshi society is inserted into the magical bond of sociality. Therefore, marriage in the Rajbanshi society is an important phase in the caste and the customs are interesting and diverse.⁵

Marriage is a sacred bond among various rituals in Indian social life, irrespective of caste, creed, and caste. Kula char, Lokachar, Beda char ceremonial gatherings can also be seen. Marriage is not only a ceremony of establishing an unbreakable union between a stranger man and a woman, but it is also an occasion for two minds to become one, family, society, new environment together. The marriage system

and matrimonial customs of the larger Rajbangsi societies of North Bengal, Lower Assam, Lower Nepal, and Eastern Bihar continue to carry a colourful tradition.

The distinctiveness of the marriage system and marital ethos of the larger dynastic society, anthropological, sociological, linguistic, as well as dynastic ethnic cultural roots await discovery. Even today, the rural women of Rajbangsi society of North Bengal are skilled in performing various rituals and customs from birth to farewell time.

Among these various rituals, marriage is a social ritual which, numerically, the prevalence of wedding songs is insignificant compared to the distant past, but in the oral tradition of the folk society, these wedding songs are of sociological importance forever. This oral tradition of the Rajbangsi society of North Bengal is performed in groups mainly by elderly women. Bride and groom's sisters-in-law, aunty, and Grandmother participated in this song.

At the beginning of the marriage ceremony, usually during the various rituals from the marriage day, the women keep entwining each other's necks and perform these songs with laughter. In the context of the group performance of secular tradition, it is known in the statement of folk culture experts - "All aspects of folklore, probably originally the product of individuals is taken by the people and put through a process of recreation, which through constant variation and b group product."⁶

5. Roy Jyotirmoy (2012) Rajbanshi Samajdarpan, BhashabandhanPrakashani, Kolkata, Page 156
6. Roy Premananda(2012) uttarbangerLoksanskriti O AnyanyaPrabandha , Sangbedan, Malda, Page 29-30

Social marriage Song of Rajbanshi's:

Before starting the journey for the marriage, when the bride is bathed with turmeric, the Bairatis and the neighbouring women compare the bride with the bride and put the bride in her best place and sing in unison -

Song - 1

Sonare upare khorom
Do paye diya
Snan koribar nikill re
Jomidar er byata
Hi pare hamar bapoi sinan se kore
Hi pare amar bapoi dhuti se pinde
Hu pare dachiyamari hay hay se kore.

Literal meaning of the song: In the words of the song, Patra is called a prince. Basically, to remind her of all her wishes in a slightly different way on the wedding day. In the royal society, there are differences in the marriage system.

They are: Flower Viha, House-Jiya Viha, Water-sprinkled Viha, etc. 2

This offensive song by the bride and other women is performed not only around the bridegroom, but also the bridegroom accompanying the bridegroom is not left out. Sample of one such song:

Song - 2

Bondore shahare sonar palonki
Ki simtiya baighoner ful

Mahire je swosur nage babar boron
Mililte milil swosur vutuya kukur.

Meaning of the song: The bride sits on a bed of gold and waits for the groom. When the bridegroom came, it was found that the unfortunate bride's father-in-law, brother-in-law, and father-in-law were not compatible with the gentle manners of the bride. Each of them is of opposite character.

Song -3

Hur aiche borer bonu
Lomba lomba dat lomba lomba dat
Take diyar amar gula
Kati kolar path- Hur Aichee borer mama.
Nama thot nai – nama thot nai
Kemon kori khaibe umra
Vetagurirdoi-vetagurirdoi.⁷

7. Roy Premananda (2012) Rajbanshi Bibaha Geeti , Urbi Prakashan, Kolkata, Page 12-15

Meaning of the song: The bridegroom's uncle and son-in-law have come to the party of the bridegroom. All of them have different facial shapes. Son-in-law's teeth are so long that they look like banana leaves. And the lower lip of the bridegroom is not there, how can this man eat curd?

These songs of Chatul Rasa are composed on the spur of the moment and reflect the oral tradition through these songs. Among the bridegroom passengers, women related to the bridegroom's sister-in-law also sing titkari to the bride e.g:

Song - 4

Kala kala baighon de mor
Hila jhila path re
Kala dekhiya bapoi
Na bose biyat
Ki kori bapoi re tor nosibote ache
Bos gori koinyata tore bade ache.

Meaning: Unwilling man to marry an aging black bride. When the black brinjal tree is old, the condition of the bride is the same.

Song - 5

Jhyanjera pinjarir tole ge
Chair khan chuli melandhoir se
Amar bapoi aaginat boichee
Angina khani Jolon dhoiche

Song - 6

Farewell song for daughter after marriage-
Duyarer aage se baba
Oi nakusiyarge – o hoge baba
Segina kusiyar barit jor moynar vasa ge
Oho ge baba
Mao kandon kande chaler bata dhoriya ge
Aiso aiso moyna he beti boiso mayer kole ge

Ogo moyna

Atina pohale ge baba

Nigabe ge moynak chiniya

Meaning of song: The grief of leaving a daughter disturbs the mind of parents. ⁸

The tone of farewell pain for the bride's relatives and family members. At that time, the bride's mother herself sang in lamentation-

8. Roy Premananda(2012) Rajbanshi Bibaha Geeti , Urbi Prakashan, Kolkata, Page 17-18

Song - 7

Jokhon mao mor khori kate

Na kois na kois kaga

Mao era age

Moribe mao mor galat Katari diya re

Jokhon mao mor vato rande.....

Boudi - Nandara revels in various moments and sings about the ritualistic rituals, from the stale wedding to the full bed night:

Song - 8

Eluya jholmol kashiya ge

Haoli niya eluya kat ge

Bapoi bhai re bosiya re

Jor bangle goray re

Sei na banglar tole re sonar prodip jwole re

Bapoi bogolot je bosise

Huta kar ghore golamer betire

Bohail bohail bapoi deha re.

Meaning: This song gives an idea about the homestead of Rajbanshi society. Elua kasi is a type of grass. This grass is dried and used for thatching houses. Once upon a time almost every Rajbanshihouse was built with roofs and canopies. As a result of the change in social conditions in Perth, Edu Akashia is almost non-existent today; at least tin-roofed houses are more prevalent, regardless of the rich or the poor.

Song – 9

Kanya kandisnakandisnakandishnaghore

Biyer gari oi bhujhaise

Oi shona jay pothot

Kyarkortarbaaij pore

Konya kandisnakandisnakandishnaghore

Votvotibudharurmao⁹

Oral education on Rajbanshi's marriage song:

To learn this art form no need to take formal education and constructive syllabus. people learn it orally.

It's transmitted mouth to mouth or mouth to ear or sometime audio devise to ear or sometime audio device to

9. Roy Premananda(2012) Rajbanshi Bibaha Geeti , Urbi Prakashan, Kolkata, Page 21

mouth. In the respect of oral education some methods unconsciously are using the Rajbanshi people which has not been written in any Nobel.

Method of oral learning / education

- Carry forward people to people: The people of the community learn the system of this rituals by observing others traditionally knowledgeable as well as from the elders, and listen and learn from the other sources audio device too or records, learn this also from the community members, and at the time of practicing they grasp this melody and this way people learn .
- Learn to observing : Village women, in particular, are always aware of different kinds of rituals; they also learn, see, and observe how to give respect to the elders; after marriage at the husband's home, they do not eat before eating of the elder person, husband, father-in-law, mother-in-law, they cover their heads to veil; they learn how to talk decently and how to behave with manners to others, despite the fact that they did not learn these rules and disciplines in schools or from books.
- Learn with tradition: They devote themselves to a number of ceremonies. And they believe that by doing so, they would be blessed by God. As a result, they practise different pujas, such as Bishahari, Jokhajokhi, Masan, Sonaroy, and so on, and to do so, they must learn rituals. Because different pujas have different types of traditions, this process of rituals does not have a proper format or syllabus, so they learn it orally or verbally.
- Learn with generation to generation: In general, we can see that the people have a number of festivals and rituals, so with the life circle, the people are involved with birth to death ceremonies such as 'Bhat khoya', 'Churakoron', Biyao, and Shraddho, and all of these ceremonies are quite different from each other and also have different traditions. and most of the oldest women, those who have not even entered school but are decent, well-behaved, and have the skill to run the household and maintain the family with proper devotion, so they observed the ceremonies and obtained information from reliable sources. The women learned the tradition and passed it down from generation to generation.
- Learn from traditional Guru/Group: Marriage songs, Bishaharigaan, Kushan Palagaan, and Bhawaiyagaan are examples of rituals. This folk tradition is taught by gurus, and it takes time to learn because it is not possible to study the above-mentioned tradition in a day or a year.
- Learn from ceremony (Emotional crying by Mother of bride: When people (family members) are emotional, they start crying with a different melody that has a unique tone, and in most cases, these melodies (tunes) are quite similar, despite the fact that they belong to different areas. As a result, the daughters' mothers cry with a different tone, unknowingly.

So, I find it out that, the indigenous melodic tune like; marriage song people are learning from different source:

- Learn from Parents: So, they are learning these traditions from their ancestors, parents and from the elders as well.
- Learn from Friends: Peer groups make a huge contribution to grasping the learning of songs, music, rituals, disciplines, etc.
- Learn from older personalities: famous personalities like gurus, teachers, and masters from different fields also help to learn different types of rituals.
- Learn from sound devices: Audio, visual devices, tape recorders, musical videos, and social media play a great role in learning the rituals.

Discussion about present context: People nowadays are getting formal education and going to school, and for much betterment, parents are shifting from rural to urban cities because there are more options available, children in cities can explore themselves in more ways, children in cities meet people from different cultures and languages, and they (rural people) adopt the mixed culture, and job opportunities are much better in urban areas. People can be economically strong. On the other hand, because advanced technology is available in our hands and we are using social media, western music is available there, which is very cached and easily touches our mind. Western musical instruments like guitar, ukulele, and DJ songs attract us. People are moving away from folk traditional culture due to a lack of raw materials, resources, and instrument makers. As a result, people are becoming more interested in western items.

Analysis& Conclusion:

Through this study, the investigator attempted to discover the practise of oral learning in the society because this society is mostly founded on orthodox beliefs, and as a result, they practise a variety of rituals, the majority of which are performed by women. As a result, they are involved in both natural and constructed beliefs and their systems. This believes and system is performing by observing to the others, listing to ear, mouth to mouth, verbally. In the field of marriage song people also learn the tuning of the song unconsciously and consciously verbally because for the learning they don't have any syllabus or constructive curriculum. When the women are being emotions or give respect to the people from that only they learn.

Conclusion:

Therefore, we can say that the Rajbangsi's has rich culture. Ethnicity we can find in their rituals, in believe, and in practices also. In born to death ceremony each and all field women's play important role. Anthropological traces are found everywhere from Puja -parban to food habits and marriage festivals. These festivals are coming from generation to generation (mother to daughter), especially in marriage song they have a unique kind of tune which is found only in this community. From this we can get a message that, the women's who are consciously and unconsciously do this song and that they didn't learn from the constructive forms, because that has no book as well as the syllabus, without syllabus, book how they it remember because not only they are involve in this signing rather they are skilled with household work, to care the child, balance to make the family, maintain the relationship as well.

Reference:

1. Roy Jyotirmoy (2012) Rajbanshi Samajdarpan, BhashabandhanPrakashani, Kolkata, page 11-13
2. Roy Narendranath (2019) CocchBeharer Sahitya O Sanskriti, Chhaya Publication, Kolkata, page 141-142
3. Roy Jyotirmoy (2012) Rajbanshi Samajdarpan, BhashabandhanPrakashani, Kolkata, Page 156
4. Roy Premananda(2012) uttarbangerLoksanskriti O AnyanyaPrabandha , Sangbedan, Malda, Page 29-30
5. Roy Premananda(2012) Rajbanshi Bibaha Geeti , Urbi Prakashan, Kolkata, Page 12-15,17,21