

KURMALI LANGUAGE AND CULTURE

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ABSTRACT

In discussing the language and culture of the Kurmi people of Manbhum-Purulia, the language of other indigenous peoples is first compared with the language of Kurmali. Then the geographical range of Kurmali language is discussed. Then the Kurmali dialect was discussed. Then the culture of the Kurmi people has been discussed in Consistently brief. After that Major cultures are discussed such as Akhain Jatra in practice followed by Sijhan or Panthi Thapana, Sarhul, Shivgajan or Charak Puja, Rohoin, Ambabati or Rajwaswala., Bari Puja or Manasa Puja, Chhata, Jawa or Karam, Jitia or Jita Jihur, Saharai or Bandna, Tusu, Chho, Jhumur etc. It is hoped that this discussion will benefit the reader community and give a general overview of the language and culture of the Kurmi people.

KEYWORDS: Mahato, Janagosthi, Language, Culture, Community

INTRODUCTION

In terms of tradition and history purulia is a part of whole Manbhum. It is integral part of Manbhum folkculture in terms of physiographic as well as geographical culture. Most recently, the Purulia district was formed in 1956 with the fragmentation of Manbhum. but the soil, people, language, culture, society, Industrial, historical communication, in a short the formula traditional life style remain indivisible like a fruitful stream. Just as the plateau of Chhotonagpur and forests are rich in its geographical and physiographical features. So the majority of the people Chhotonagpur is still indigenous, aboriginal, harijan, girijan, tapashil jati. In a word the tribe of Hor-Mitan (Friendship Clan) is the originated of the forest civilization culture. Among those, their are also Kurmi, Santal, Bhumij, Munda, Orano, Kheria, Shabar, Kamar, Kumar, Kora, Rajowar, Kuir and other diverse communities. The topic of discussion here is Manbhum- Purulia The focus will be on the language and culture of the Kurmi people and what is still going on today. I hope that in this discussion I will try to present an overall picture of the language and culture of the Kurmi people. I sincerely apologize to everyone for any wrongdoing.

RESEARCH OBJECTIVES

The *main* research objectives are to see Kurmali Language and culture of Manbhum-Purulia. I fixed Some objectives of my study on their profile. From My field study and from personal observations. These are follows.

- To understand the Kurmali Language of the Kurmi Community in Manbhum -Purulia.
- To understand the Kurmali Culture of the Kurmi Community in Manbhum-Purulia.

METHOD OF DATA COLLECTION

Both Primary and secondary data have been used to explore the true nature of Kurmi-Mahatos language and culture. A number of reports published by the Mahatos organization, research articles and books on Mahato community have been used to understand the Kurmali Language and culture was in past. To understand Kurmali Language and culture present day situation.

Anadinath mahato has mentioned in his text , 'Kurmali vashar utso and bikasher itihās(sangkshipto)'- "From a linguistics point of view, it can be said without hesitation that 'Kurmali' is the mother tongue of the Kurmi people, which originated in prehistoric times. The comment is self-explanatory self-evident. 'Santali' for 'Santal', 'Mundari' for 'Munda', 'Ho' for 'Ho', 'Kharia' for 'Kharia', 'Pashto' for 'Pashto', 'Brahui' for 'Brahui', 'kuki' Just as the 'Kuki', the 'Kui', the 'Kui' etc. are the primitive mother tongues of the respective special groups, so the mother tongue of the Kurmi group is no longer waiting for proof or explanation¹.

GEOGRAPHICAL RANGE OF KURMALI LANGUAGE

In the book 'Kumi Kurmali', Anadinath mahato mentions in article 'kurmali vashar utso sandhane'-used in various forms in the Radhabhumi (or the largest Jharkhand) since ancient times, the geographical extent of the language has not been determined even today, nor has there been a definite dialect geography of the language-speaking people in West Bengal. However, the most common weed folklore,

- Shikh-Shikhar-Nagpur
- Adha-Adhi-Kharagpur
- EbongShikh-Shikhar
- AtharoParagana, Kharagpur

The following is the identity of the ancient range of Kurmali language from the two folktales: -

- Shikhhbhum (Mayurbhanj)
- Shikharbhum
- Nagpur or Nagbhum
- 18 parganas of about half of Khargpur area.

First: Shikh (meaning Mayur(peacock) bhumi(land), or Mayurbhanj

In ancient times it was called Bhanjbhum. The state was called 'Mayurbhanj' as all the symbols of the royal family had the symbol 'Mayur'(peacock). In the old days, the extension of Mayurbhanj was in Nayabsan area, Jhargram district. Mayurbhanj was the largest of the native states in the state of Orissa. Although the area was reduced during the English period, the total area was 4243 square miles. Medinipur and Singbhum districts to the north, Medinipur and Baleshwar to the east, Baleshwar district and Nilgiri and Keonjhar states to the south, and Keonjhar and Singbhum states to the west. The traces of the Bhanj dynasty can be found in the inscriptions in the fourth-fifth centuries. According to legend, when the Bhanj dynasty conquered the kingdom of Mayur, the name and kingdom of Mayurbhanj originated. The symbol of 'Mayur' was therefore Mayurbhanj.

Needless to say, the Kurmis are still living densely in this Mayurbhanj state.

Second: Shikharbhum

The Shikharbhum kingdom extended to the present Dhanbad district and to the west of the Sametshikhar or Pareshnath hills. To the east and south of this Shikharbhum was the Shikharbhum kingdom of Radha. Later the state was divided into Jhariya, Katras etc. There is also a branch called Shikhar among the Mahatos. At a time the Shikharbhum was spread far and wide. Later, as a shrinking region, Shikharbhum was wide in the area between Damodar and Ajay in the west of Burdwan. Probably: Santuri, Neturia, Raghunathpur, Para, Kashipur, Purulia district was formed in the western part of this Shikharbhum. In the time of Akbar, Shergarh Pargana actually identified Shikharbhum to Shikharbhum. Needless to say, this Shikharbhum state is one of the oldest names in the Manbhum district. And the antiquity of the Kurmis in this region is also universally agreed upon.

Third: Nagpur or Nagbhum

Ranchi district and adjoining Hazaribagh and Palamau district (old) area is Nagpur or Nagbhum. This region is actually the administrative area of the Nag dynasty kings of Chhotanagpur. This Nagpur or Nagbhum was located west of Purulia district. Kurmis have been living in this Nagpur for a long time.

Fourth: Half of Kharagpur or Eighteen Parganas

Kharagpur, i.e. the western part of Medinipur, is the eastern boundary of the area inhabited by the Kurmi Mahatos. 'Eighteenth Parganas' means the eight parganas of Velaidiha, Fulkusma, Raipur, Supur, Ambika Nagar, Shimlapal, Kuilapala, Chhatna under the Khatra subdivision of Bankura and, Jhantibani, Jambani, Khelar, Balarampur, Mallabhum, Kalyanpur, Bhanjbhuni (Shalhani) Bhatbhuni, Rohini, Dharendra are 18 parganas including these 10 parganas in Jhargram subdivision. In fact, the border of Shal-Mahua in Jhargram subdivision of Midnapore ends where the plain Bengal ends. Starting from here is the forest culture of forest life. On the one hand Santal, Munda, Kharia, Birhar, on the other hand Maal, Majhi, Mahato, Mahali are the holders of this culture.

Needless to say, the once well-known features of public life are still largely intact as they have long been outside the larger cultural landscape.

Truth be told, even in ancient times, the fact that this region, which was surrounded by blood and soil, was beyond the boundaries of civilization, can be found in the text of history. In this case, it should be noted that the Sikhs (or Mayurbhanj) described in the two folktales belong to Orissa outside the borders of West Bengal, just as 'Nagpur' belongs to the present state of Jharkhand².

KUDMALI DIALECT

In kurmi kurmali,- Anadinathmahato mentions in his article 'kurmalivasharutsosandhane'-'The dialects of Kurmali can be summarized as follows: Nagpuria, Panch Pargania, Golari, Khotta or Khortha languages as well as 'Halbi' language of Bastar district of Madhya Pradesh outside Jharkhand, Chhatrisgarhi language of Reba district are all regional dialects of Kurmali (Dialects of Kurdmali) .(Khudiram Mahato Kurmali Bhakhik Itihas, Rup bis: Sabitri press, Purulia, 11/07/1982 page-6).

One of the researcher has similarly commented in this regard: This was called Kurmali. A huge part of Bengal with Khotta and mixed Bengali was known in Manbhum district. Many believe that the Kurmali language was once prevalent

throughout the entire region of Jharkhand. Although the form of language varies from region to region, it is not difficult to recognize the basic structure. The people of the Munda group used to call him 'Sedani', (the language of a group of non-Munda groups). The name of Hazaribag in Nagpuria, Ranchi Panchpargana is Panchpargania, Chhattisgarhi in Bilashpur, Kurmali in Bastar district etc. Radhi boli has been created by mixing Bengali with 'Sedani' or 'Kurmali'. (Tarundeabhattacharya: Paschimbanga Darshan-3 1st edition, 1986, page -179).

Some say that this Radhi boli or Kurmali was later converted to Jharkhand Bengali (Manbnuiabangla, Dhalbhnuiabangla etc.). (Dr. Sukumar Sen, VasharItibitta, 6th edition 1962, page-144)

In this case, it can be said that since the people of the largest Kurmi group of the region have inhabited the vast outlying areas between Anga-Banga-Kalinga-Madhya Pradesh since ancient times, they have been confined to small areas in separate groups. As a result, there was no opportunity for people to interact with each other, so the parties became isolated, although social and economic conditions remained almost unchanged. And this is how one dialect emerges in a group living in a region. Linguistics comments also support this decision. Dr. Sukumar Sen VasharItibritta, Ninth Edition, 1965, page-5).

In this case it is known that the following 7th dialects of the above language are mentioned among the mother tongues of India mentioned in the Eighth Schedule of the Indian Constitution. E.g. Chhattisgarh, Khotta / Khortha, Kurmali Thaar, Nagpuria, Panch Parigania, Sadari and Surgujia (C-7 Mother tongue of the census 1981, FLYLEAF, PART-A)

Of course, in this case, the question naturally arises that where the 7thvagini(sister) local dialects mentioned in the Eighth Schedule of the Indian Constitution are recognized as 'mother tongue', these 7th vagini (sister)local dialects are the mother tongue of the native 'Kurmali' language. Why is it still officially ignored? Where is the best answer to this question?³

CULTURE

In Lokbhumi Manbhum, Kiriti Mahato mentions 'kurmijati and her history' in his essay-"The Kurmis are a very conscious and cultured nation. The Akhain Jatra marks the beginning of their agricultural year and one-by-one farming continues throughout the year. In Akhain Jatra, 'Halpunhya' is followed by 'Bichpunhya'. The 13th day of Jyaistha month is celebrated as rohoin. Mass sowing of paddy started from that day. As the Kurmis are a purely agrarian community, all folklore and folklore events revolve around their agriculture. They are as fun-loving as the Santals, Mundas and other indigenous peoples. He is good at dancing and singing. It can be seen that even after working hard all day, men and women are dancing and singing in the joyous festival all night long. Their role in the field of Manbhum and Jharkhand culture is unique. Everyone agrees that Kurmis are ahead of all others in terms of participation, contribution and patronage.

Chho, Jhumur, Nachni, Natua, Danir, Karam, Jant, Kavi, Rumuj, Vadu, Tusu, Udhoa, Bandna, Dhop, Ghera, Machhani, Bulbuli etc. Dances, songs, folk dramas are their outstanding cultural resources. It is held throughout the year focusing on agriculture and production. Thirteenth festival in twelve months⁴.

AKHAIN JATRA

Anadinath Mahato mentioned in his text, Kurmali vashar Utso and Bikasher Itihas (Sangshipto)."The origin of the word 'Akhan / Akhain' is Akhan / Akhain<Ark (Sun) + Ayan (motion, movement)>Arkan>Akkan>Akkan>Akhan / Akhain-

meaning the passage or journey of the sun. Jatra<Ja (to go) + Ait suffix (in the sense of doing) + Ra (meaning)> Ja-Ait-Ra>Jatra. In this case it can be said that the word 'Akhain' has become Akhan' in the same way that the word 'Jatra' has become 'Jatra'. Incidentally, on this day, Suryadev travels to Uttarayan (Summer Solstice). The duration of this solstice is six months from the 1st Magh to the solstice of the month of Asharh; Other six months is traveled on Dakshinayan (Winter Solstice) by suryadev. This period of descent 1st six months are the period of preparatory work of agriculture and other six months of decentralization is the period of prosperity of agriculture⁵.

In Dhansins, jyotilal mahato mentions in his article ' Kurmali Krishisanskriti and year counting'-'There is a common saying among the Kurmi people that 'Baro Mase teroparab'(Thirteenth festival of twelve months) means there must be one festival every month, so that saying has come into vogue. The first day of the year is the 1st Magh month and the first month is Magh and the first day of the year is 'Akhain Jatra'. The meaning is hidden in the word Jatra. What is this Jatra? Here it means Jatra for agricultural work i.e. Jatra for the beginning of agriculture throughout the year. Jatra for the beginning of agriculture of the on way their property, respect and livelihood. In a word, this agriculture is the lifeblood of the Kurmi nation and without this agriculture their life is almost zero. 'AkhainJatra' is the festival of the beginning of that great life.

The original men of the Kurmi people had a real knowledge of the solar system. They knew that the Earth had left the Tropic of Capricorn and entered the Tropic of Cancer, and was slowly advancing towards a direct position towards the Sun. That day is the first day of the year. That day is the 1st Magh month and the last Capricorn solstice or Poush solstice. This Akhain Jatra day is a very auspicious day for all the people of Kurmi and Kurmali culture i.e. agricultural culture, that is why on this day everyone starts farming with a two and a half plow. And this two and a half round plowing is called 'Harpunhya'. On this occasion, dung is also cut with a spade two and a half, because dung is very necessary with cultivation⁶.

SIJHANA / PANTHI THANA

Kurmali language and culture expert Pradeep Kumar Mahato said-"Sijhana or Panthithapna is a traditional festival of the Kurmi community of Radha. To know what 'Sijhana' is and what its lexical meaning is, one has to go deeper into the word kurmali. The Bengali meaning of the word Kudmali Sijhana is perfect (boiled). Whoever attains perfect knowledge (whether he be male or female in any respect) attains perfection or knowledge develops or attains a healthy full life or attains perfection of good intellect or attains perfection of leading life, there is no difference between signature and illiterate. No. Knowledge is necessary to make life suitable for living. By knowledge, by creating a happy and sweet environment for the next life as a whole, this small human birth of happiness and sorrow is the way of the family.

The word 'Sijha' means perfect (boiled). Giving an example here will help you understand what the real secret is. Of course, we do not eat the food we eat raw, we eat it boiled. When boiled, it gives a different satisfaction and it is suitable for everyone to eat. You can't get full satisfaction by playing raw, if you don't get such knowledge (Sijhana), the chapter of human life remains elusive, you don't get satisfaction. Women participate in this festival in equal measure. cleans the door of the house starting from ataap rice, rice chock neighbor. They also became active in the Mete festival through active participation⁷.

SARHUL

Researcher Pashupati Prasad Mahato mentions in his book 'Sanskritization vs Nibakization'-' in the month of phalguna (Feb-March) the Kudmis along with their other neighbours like the Mundas, Santhals, Hos etc., Worship the sal flower and observe 'Baha-Bonga' or Fagua festival. This festival is celebrated throughout the KudmiCountry⁸.

Prominent educationist Tapas Mahato said -"The Bengali language was captured all area, So the kurmal language decreased day by day. The effect of which is now called 'Chaitra month' from 'Madhu month'. Indigenous peoples of all Chhotanagpur and vast areas of Manbhum believe in Sarnadharmi or nature worship. At this time in the mountains, in the forests, all around, the trees are full of flowers and the fragrance of flowers spreads.

The bees are mesmerized by the fragrance of the flowers and fly from one flower to another, eating honey and collecting honey. The pollination of bees by bees occurs from one flower to another. The bees carry pollen all over the body, stinging the pollen grains of the flower and flush the pollen away from the body which helps in producing fruits. Fruits provide nutrition to people in food. On the other hand, from the fruit / seed new seedlings are born which provide the survival material / oxygen to the life cycle. Chhotanagpur Totem Indigenous people believe in nature / Sarna worship, so that this union of nature is the root of creation ceremony. Sar + Hul = Sarhul. This festival is celebrated throughout the month of Madhu. Sarhul Utsav Mahul, in addition to Atab rice is worshiped with various wild flowers. All the tribal people join the Sarhul festival in a grand procession⁹.

SHIV GAJAN / CHARAK PUJA

In the book 'Kurmal language and culture', Shrishtadhar Mahato mentions in his article 'Kurmal Krishisanskriti'- The Chaitra Sankranti of the Shiva Puja year begins. This puja festival lasts for 4 days. Falhar, Jagaran, Bhagataghura, Telahaldya, the four-day Neg-Negachar (ritual), different farmers and agri-centric "Har Mitan"(Friendship clans) people all come together in this festival. People say it is a village festival. Although the day of Chaitra Sankranti begins, this festival is celebrated on different days in each village. In every village there is a mandapa of Burhababa Shiva. By fasting on hot days, bhagataghura, etc., the farmer acquires the ability to make his body tolerant of hardships and even endure all kinds of obstacles to cultivate on rainy days. The main purpose of the festival is to please the agricultural god Shiva. Belief, if the god of agriculture is satisfied, if he gets his grace, farming will be better. The family will be able to spend years happily eating and laughing later. There will be no difficulty. To the beat of the drums, Har-Mitan (friendship clans) sang the song of agricultural friendship, rubbed dust on their bodies, and hugged each other's necks.

- 'Tel makhamakhi
- Holodmakhamakhi
- Chait porob furan gelo he Gongajol
- Eidekhadekhi.

ROHOIN

The 13 days of Jyaistha month are a very important day, a very sacred day for the people of Kurmal agricultural culture. Rohoin will be celebrated on that day. Baroni on the 12th day of the month of Jyaistha and Rohoin on the 13th day. Baronir day "bar" or day of preparation. On that day all the useful things of Rohoin day are collected.

On the day of Rohoin, mothers and sisters feel happy and clean the house-door, yard-yard and cover it with cow dung water and make the home environment pure and holy. Just throwing dung in the yard feels like a festival. Everyone shares the Rohoin fruit stored at home. That is the day to do "Bijpunhya"(Seedlings).

Another important task of Rohoin Day is to bring 'Rohoinsoil' home. One housewife from each family brings Rohoin soil. After bathing, bring soil in a tuki or basket on a wet cloth. Gives with a small piece of iron in the basket.

The boy's group dances in various forms for laughter, gestures and dances. If you can laugh or talk, then you have to leave the soil on your head, take a bath again and collect the soil and bring it back. Soil is a very sacred and invaluable thing to the agricultural people. Mother and soil are of equal importance. In some cases the mother considers more soil. Soil in birth and death. There is no speed without soil. Neglected, they are always ready to lay down their lives for the soil. The Rohoin soil that mothers bring from the field is very sacred. The soil is given with Rohoin soil in the corner rice of the house on the Tulsi Mancha. This soil has a lot of energy. Destroys toxins, increases fertility. Rohoin soil is used for various ailments and good deeds.

AMBUBACHI / RAJASWALA

People of Kurmali culture consider Ambubachi on 7th Ashar. This day is Basamata Mother or the day of menstruation in the world. Some people believe that this day is the birthday of the world. Ambubachi day plowing the ground cannot even scratch the ground. All farming is off. Agricultural implements are to be placed on all wood or stone without soil.

All the members of the farming family mix mango and milk and eat it. Believe that in the coming monsoon, stomach ailments, snake and insect bites will not be able to do any harm to the body. The body will be free from stomach ailments. By that time the seedbed is ready to be planted in the field. From then on, the work of planting paddy can be started. Before the cultivation, all the gods and goddesses who are useful for cultivation have to worship goats, sheep, chickens and pigeons on that day according to their ability. Rice can never be cultivated without the permission of the gods and goddesses¹⁰.

In the book 'Lokayat Manbhum', Nabakishar Sarkar says-"Someone in the village puts one brick at a time before opening or building a brick house. Rainfall is inevitable as a result of folk belief worship. Gonsai Thakur (god) guards at night. When the old women get angry, the village catches fire. Shiva Thaku (god)r, except Jatra Buri, travel of pregnant girls to other places is completely prohibited. If someone goes, his abortion is inevitable. When someone goes out of the village, he remembers every deity, so that the journey is auspicious ¹¹.

BARI PUJA / MANASA PUJA

Prominent social activist Soumyadeep Mahato said- Bari Puja, a special festival of the Kurmis Clans found in the Chhotonagpur Plateau of several states like Jharkhand, Bengal, Orissa, etc. is also known as Manasa Puja, which is celebrated from the Sankranti of Srabon month to the entire Vadra month. Bari means water worship. Kurmi is basically a tribe that has been living on agriculture for a long time. If there is less rain, the cultivation of rain remains incomplete and if there is more rain, the cultivation is completed in time. The indigenous people of this region worship Bari at the end of the month of Srabon, the month when it rains the most. And if the rainfall is less then Bari is worshiped after completing the farming in the month of Vadra. There is a reason behind this worship as it is impossible to cultivate without water so when the tribal society is satisfied with water then they show devotion to nature out of gratitude. One day before Bari Puja, a man and a woman of the house fast according to the rules. Then on the day of worship the women clean the door of the

house. The men fetch water from rivers, ponds, etc. and keep it near the bhoot (earth, water, sky, wind, energy) pira(place) near Thane. In this worship, Tulsi leaves, Atab rice, Durba grass, corn favor are offered and ducks are sacrificed. Since people have been farming for 2 months, water from different places has entered the body and different bacteria have entered the body. Duck sacrifice is said to be done for this reason. It is said that eating duck meat has many benefits and gives a new strength to the whole family. At present people are sacrificing goats, sheep etc. but according to tradition ducks should be sacrificed. Bari is a superpower in the form of nature. This worship is the worship of water. There is no place for idol worship. When soumya deep mahato saw it 30 years ago today, almost everyone worshiped water. But now it is encouraging people to worship idols by making up some imaginary stories that are not worthy of support. The added story behind it says that Manasa was first worshiped by Shiva's daughter and Chand Raja. There are many stories associated with it that lead to imagination. Manasa means one who fulfills the hopes of the mind is called Manasa. Because water fulfills the hope of the farmer's mind, that is, the hope of life. If the rains are good, sowing of crop seeds, plants, irrigation, grains will be good. For this, Manasa Puja has been going on for centuries ¹².

CHHATA

Prominent writer and social worker Sadhan Mahato says - "The two major festivals held in the month of Vadra in the vast Chhotanagpur area, especially across the greater Manbhum, are the Ind Parab and the Chhata Parab. However, just before these two festivals, a primitive ritual festival is held all over the Chhotanagpur area, which is the Karam festival. On the day of celebration of Karam festival, Ind festival fair is held and Chhata festival is held on the day of Vadra sankranti. In both these cases, the stick is raised with the help of an umbrella. An umbrella-shaped structure set at the very top of the stick. Raising it with the whole umbrella known as 'Chhata' or raising the 'Ind'. So these two festivals seem to be one. Only the day is different. This is because after these two festivals, the new grain tree of Jawa is celebrated as Chhatastick or Ind stick or as an offering of worship. There seems to be a point of surrendering oneself in offering these new Jawa grains to the seedlings. Also the choice of shawl trunk as stick is an indication of indigenous culture. Shawl trees can be seen in the temples of various tribal deities. Shawl trees are adored by the tribals. The umbrella is matched with the trunk of the shawl tree. Thousands of indigenous, non-indigenous people gathered under that umbrella. They also bowed to this umbrella stick, ind stick, and paid their respects. A closer look at these two festivals reveals that local influential people were involved in raising the Ind stick or Chhatastick. In historical times this work was done by the local landlords or zamindars. It is still seen in various places that a descendant of the ancient royal family or a member of the local landlord group is entitled to carry an umbrella stick or Ind stick. In this case it seems that the local zamindars or landlords used to take responsibility for the good and bad of their subjects on this day. This symbol can also be found by lifting the symbolic umbrella. And after farming, there is an atmosphere of discussion in many people's leisure time. To bring everyone together on this occasion. On that day, everyone attended local fairs to pay their respects to the king. The local landlords also took responsibility on this day for the happiness and prosperity of the people of his area. Apart from droughts and floods, he also sought relief from various problems. Of course, it is difficult to find that ancient history so far. However, even if we give a glimpse of these histories, the amount of meaning that can be found is more or less what. Good relations developed between the king and all the people under him. Ordinary people used to attend these fairs. On this occasion, events in different places took the shape of fairs such as Barabazar Ind, Chakaltore Chhata. These fairs have become almost a word of mouth. Descendants of ancient landowners are still present in these places. The areas are usually inhabited by tribals. Especially Kurmi and Santals are in abundance. They still crowd these fairs.

Over time, human migration has come under the pressure of livelihood. Indigenous people are scattered all over the Chhotanagpur region. Coming to the Chhatafestival in Chakaltore with memories of their ancestors is like coming to a pilgrimage site. So it can be seen that on this day, indigenous people from different places, from far away Orissa to all over West Bengal, Jharkhand, Chhattisgarh, following in the footsteps of their ancestors, came to Qatar to attend the Chhata Mela in Chakaltore. Meet people from different regions. Many times relationships are established. The relationship is stronger and stronger. Although they belong to different regions, they feel that the culture of civilization is one and the same. We found our predecessors land. Became of paternal affection ¹³.

In the book 'Lokayat Manbhumi', Nabakishar Sarkarsays- "The carpenters on this day worship the instruments they use as a symbol of the 'Kul'(Lineage) deity. The weights used by the shopkeepers, the machinery of the workers and the scissors used by the barbers on the eighth day are rested. Factories and industrial establishments all over the country, while engaged in world work, even the farmers bury umbrellas (tall shawl trees) in their paddy fields and at the doorsteps of their houses. It was customary to give shawl twigs as umbrella twigs and raft twigs in dung huts. Currently burying any tree. These are the incarnations of the rice plant as if it does not have any insects or rats ¹⁴.

"In the book Kurmal language and culture, shristadhar Mahato mentions in his article 'kurmal Krishisanskriti' - "If you put an umbrella branch in the crop field, the owl will sit on that branch. The owl eats rats Farmer known that how much loss done to his crops. If the owl finishes eating the rat, the crop is saved in the field. Again it is seen that most of the time the branches of the neighboring tree are used as Chhatadali (Umbrella branch). The leaves fall from the stalks into the field. Leaf pesticides are made to protect the crop from diseases and pests. There is no need to spread new pesticides on the land ¹⁵.

JAWA / KARAM FESTIVAL

Researcher Pashupati Prasad mahato mentions in his book 'sanskritization vs nibakization'" In the month of August, The Kudmi-Girls observe the festival with fasting. They transplant seedlings in a bamboo basket known as karamdali and sing songs. In the lineage Akhara or dancing ground they practice the dance hand in hand like sickle centering round the jawa-Dali. With great care, like a mother they grow their seedlings and sing Karam songs, In the regional dance meet, the kudmi-girls also participate. In the Dungri (small hill) of Sitalpur, the girls come from distant places and dance. During the Ind-parab or Chhata-parab in Chakoltor or at other important places, they throw the seedlings to the Chhatradang. During the festival Karmu-Dharmu, the legend was told to the young girls by the laya or the priest. Minati Kurmi (1999) wrote about the karam festival of Assam tea garden labourers ¹⁶.

In the book Banglar itihast samaj Sanskrit mentions"- Karam tree is one of the original vegetation. Jharkhand - Chhotnagpur is one of the tribal deities. Worshiped in theology. It contains the theory of creation and fertility. The primitive communities of the world are all the primitive communities including Kurmi, Kol, Vhil who worship only nature including trees in theology. Karam will be worn by the novices around the Karam tree. The story of the origin of the Karam tree is mentioned in the creation theory of the primitive tribes of Jharkhand. Karam tree is involved in the way of life in Jharkhand. As soon as the month of Vadra comes, the minds of married girls become restless for their father's home in their songs.

- Sob poroberakhbi dada
- Ind koromeanbi re
- Ind koromjaoadali
- Sangimone pore re ¹⁷.
- Jaoageet(Jaoa song): -
- "Jaua man jaoa kia kiajaoa
- Jaulombhairekurthibahula.
- Ekpatkurthiduaia pat kuththi
- Soirvoradankepaniapiabo re.
- Pania se uthigelogohoman sap re
- Chharuchharugohoman bat hamor re.
- Bata chharikebohni kia fulapauaire
- Pauabbhairekoromgosanre ¹⁸.

JITUA / JITA FESTIVAL

Researcher Pashupati Prasad Mahato mentions in his book 'Sanskritization vs Nirbakization'-' There is a myth related to Jitua of Jitaparab of the Kudmi-Mahatos and other indigenous people in the whole Jharkhand cultural region. When the indigenous people or Nag people Nagdesh were defeated by the invasian of the aryan people, the Nag people were forced to send one of them as ransom, to Garuda (the kings of birds) every day as he used to eat a 'Naga'. So everyday one 'Naga' person has to go to a fixed hill site and from there Garuda used to Snatch him and eat him. At that time a king of a southern state, was moving through Nagdesh. He saw the miserable condition of the Nag. He wished to save the Nag people from such a situation. One day Jimutavahana heard a hue and cry from one household and after investigation he found that it was their turn to send their only son to Garuda as ransom. King Jimutavahana decided by sacrificing his life he would save the Nag people. When the only son of the Nag mother was proceeding towards the fixed place of the hill Jimutavahana managed to hide and reached to the place before the Nag boy. At that time Garuda was Coming with his flying dignity like a Strom, Jimutavahana pushed the 'Naga 'and Garuda without seeing the whole thing, Snatched Jimutavahana by his claws. The 'Naga' cried, "Oh Garuda, you have taken for lunch a pardeshi or foreigner, so please come back and take me." Garuda became astonished and then he saw that it was not the 'Naga' but a separate ethnic man. So he asked the man Jimutavahana, why he decided to donate his life. Jimutavahana, why he decided to donate his life. Jimutvahana said that if his life could save the poor Naga people then he could do it gladly. Then Garuda came back to the original place of lifting and decided not to kill any more 'Naga'.

So, the Kudmis, Mundas, Oraons, Nagesias etc. observed the Kotha festival in the memory of a great friend of the region, Jimutvahana with great care. The kankar fruits are drowned in the rivers and ponds. The Pitha (Cake) Made with ghee and picked up directly from Chulha (Fire place) chiland Doyal used to clear the deads. If the mothers were not fit to observe the fast, the fathers were assigned to do the same ¹⁹.

On the other hand, Pradip Kumar Mahato, an expert in Kurmal language and culture, said that "Jitia / JitaParab is another festival of the Kurmi people and other indigenous Bhumiputras (Son of soil) who worship nature in Radhbhun and Chhotanagpur region. So there is a saying 'Karam, Jita, Bandnaehetineiletarirlagua'. This festival is after the creative karam festival. The festivals of the Kurmi people are celebrated with the ancestors of elderly parents i.e. Mahaman (Great mother) and the elements created by nature and worldly superpowers.

These festivals can be found in the Ahirasong, who or what brought us these festivals

- Ahire, Konehianaiye Jita Jihurare Babu hou
- Konehianaiyekaramparab
- Konehianaiyebandnaparab bhai
- Gahagita jaga Sangtasath
- Ahire Man Burhinanaiyejitajihurare babu hou
- Bohinin to anantokaram bhai
- Geidhadhaninanaiyebandnaparab bhai
- Gahagita jaga sangtasath.

The creative karam will be obtained by the power of creation, that is, the feast of caring for the newborn. So the festival that is celebrated after Karam festival is known as Jitia festival. In a word, the term 'Jitia' means, to win in kurmal language. It means his will power highlighted in a healthy and vigorous way on this earth. This is why mothers of families celebrate this festival for the welfare of their children. Therefore, if we analyze the ritual of Jitia festival a little, it will be understood that Jitia festival is the festival of worshipping Mahaman (great mother) i.e. the Sasthi man(Sasthi mother). That is why the bot tree is worshiped as a symbol of the Sasthi mother. So after the birth of the child, the banyan tree is worshiped. So, especially among the Kurmi people, there is a very common genealogy that says that children should be given a special type of exercise to keep them healthy and strong.

- Athbnadhau path bnadhau
- Dehitinbandhau
- Babu barei
- Painapahar
- Erei bans
- Shashthimankegorlagou.

And especially on the day of Jitia festival, pulses are germinated in the form of healthy pulses and are worshiped with rabbit ingredients as a symbol of the child. It is noteworthy here that the reason for worshipping Sugarcane branch is that sugarcane was first produced in this Radhland and molasses was produced from the juice of Sugarcane Since molasses is sweet, it is called 'Guria' in Kurmal language. And what needs to be said is that the sugarcane is a tree that did not die. This is because the sugarcane branches are collected and kept, and when they are planted later, the twigs are buried and

new trees are born again. There are many knots in the sugarcane and a separate tree is born from each knot. This is why there is a proverb that applies the ideal of the quality of the sugarcane tree to one's own life 'tohornaithegnaithebuidh'. (Very intelligent) Therefore, in order to have this immortality and abundant nutritional value of the sugarcane, mothers worship the branches of the sugarcane tree with special respect. Because their children should be full of nutrition, healthy and the creativity of his life intelligence should be immortal and he should live a long life. And at this time mothers remember their mothers, fathers and fathers-in-law²⁰.

JIHUR

In the book 'Kurmal neg-niti-negachar' Shrishtadhar Mahato mentions-"Jihur on the day of Ashwin Sankranti. This day is celebrated in Kurmal Negachar. Among the seriously observed on this day are 1) feeding of paddy in the field of aman paddy, 2) feeding the head of the farm²¹.

In the book Lokbhumi Manbhum, Balaram Kumar mentions in his article 'jihur'-"Manbhum, i.e. now roughly in Purulia district, celebrates Ashwin Sankranti as Jihur Day. So all the things to do on Jihur day, there are rituals, they are done in every household. Analyzing the word jihur, we find 'Jiu' and 'Hur'. The word Jihur probably comes from these two words. The word jihur carries the features of the day Jihur, but a little almost implicitly. The word 'Jiu' means to live or to live long, and the word 'Hur' means to go fast or fast. That is, the word jihur literally means 'to go fast at high speed in order to survive or to live long.' Its literal meaning has been deduced from this literal meaning. (The word can also be 'Jihor' - Jiu means to live and hor means man.)

So the only thing we do in Jihur Day is to be active or caring for longevity or survival.

Let us now discuss as many rules as there are to be observed on the day of Jihur and the underlying reasons for those rituals. Although these customs may vary from area to area, special practices are practiced almost everywhere in the Manbhum, they need to be clearly mentioned. All the furniture in the house through sprinkling of water to welcome and worship of the field crops. There is no special delay in ripening the field crop. So the pre-harvest worship, invocation, worship, etc. of the new harvest is informed on this Jihur day by sprinkling water on the trunk, Alimpan and Sindur Tika.

On the day of Jihur, in the farm house, the middle of the farm house is cleaned (usually in the month of Aswin, the farm house is full of grass, various weeds, etc.) and there is a broken new pot, an old broom, old broken winnowing fan, Kend wood, rice chock And a drop of Minium²².

SAHARAI OR BANDNA

In the book Marangburu, Shashanka Shekhar Mahato mentions in his article 'Bandna'-" Karam festival is the oldest festival in the world. A symbol of creativity in agricultural discovery. Celebrated unmarried girls. Jita is celebrated on Ashtami. This festival is celebrated by married mothers. Husbands do it instead of the wife out of necessity or for some reason. When going to dump the sugarcane as a symbol of jitia into a river or pond, they usually sing a song-

- Belendari Belendari Ghare Aiha Hou
- Ar Bachhar Esob Dine Ghuri Aiha Hou.

It has been said to come back on such a day next year. After bathing the sugarcane with the worship material, everyone takes a bath. Bandna or Saharai is the song that comes to be sung as soon as one steps into the house. Bandna song starts from today. The Bandna of festival will be end. At the same time, the Tusu-song begins again²³.

In the book Marangburu, Tarani banuhar mentions in his article 'bandna or saharai parab'-'The festival has been celebrated since time immemorial in the south-western part of West Bengal, West Midnapore, Bankura, Purulia, parts of Chhatrisgarh in the north of Orissa and in the whole of Jharkhand²⁴.

Researcher Pashupati Prasad Mahato mentions in his book 'Sanskritization vs Nirbakization'" This is a very important festival of the Kudmis, Santhals and other ethnic groups. It is the thanks -giving festival to all the artifacts, animals and agricultural implements for good harvest or for rechoice of good crops.

On the day of Amabasya (New moon) of Kartika, the lighting ceremony is done and in the Got-Puja ceremony is completed. On the 1st day of new moon, the actual festival starts. One pair of lamp made of powdered rice with ghee burning and two bundles of special grass are placed in the house doors, garden, tanks, manure pits, wells etc. Powdered rice mixed with water is sprinkled on all the things of the household. One bulluck and one cow are selected as the leaders of the animals from both the sexes. They are treated with special care, their hooves are cleaned, bodies are decorated and from the dead of night the Dhangars or the cow boys of the villages and other members of the different families sing the Ahirageet in praise of the cattle known as Goal Jagao rituals.

- Aswin Bahrte
- Kartik samaye re Babuho
- Pari gelaamabasyakrati
- Jago maa laxminijago ma Bhagbati
- Dihamagopanchaputai
- Deshdhenu gai.

(While the month of Aswin is ending, in the month of Kartik the dark night of the new moon came in, Oh mother Laxmi, Oh mother Bhagabati, don't sleep. We pray to you to give the house owner five sons and ten cows with milk and calves.)

The songs are accompanied with Madal, Dhamsa, Dhol etc. and special types of sound from the mouth of the Dhangars, Known as Kulkuli. The Dhangars visit every household of the village and sing the Ahirageet. In return the women folk of the household give them paisa and cake or pitha made on that night only.

On the 2nd day the Goraiya deity or Goraiya mother goddess is worshiped, and the plow and other agricultural implements are also thanked for the coming agricultural products with pasted rice, and she-goat or she-pig is sacrificed in the cowshed of the family by the elder member. According to the clan, they also sacrifice hen before the plow in Tulsithan / Thakurthan. On that day, bullocks, cows and calves are smeared with oil and vermilion on horns and decoration with the blade of corns Known as morare offered to them. They are also treated with special food for their assistance in the food production. On the second day, Goru-Khuntha festival takes place. Cattles are tied in different poles in the village streets (Kulhi) and Villagers with specially trained Dhangars sing the Ahirageet with musical accompaniments and cheerful sound of the villagers. The tied cattle are forced to be annoyed, thereby the cattle will try to push the Dhangars, Who is playing

with the cattle with the head and puff of breath to pierce the dead animals skin with the horn. On the day of day of Burhi Bandna or third day of the festival, the Buffalo tienig or Kara-Khunja was done in a similar way²⁵.

TUSU FESTIVAL

Pradip Kumar Mahato, an expert in Kurmali language and culture, said that "if you want to know the origin of Tusu Parab (Tusu festival) and Tusu, you have to go deep into Kurmali language. He said that Kurmis were the first to start agriculture i.e. Kurmis are farmers so all their festivals are based on agriculture and nature. When the paddy is harvested, at the end of the month of Agrahyan, in Aghan Sankrait, the last paddy of the paddy field is tied together and bathed. They are brought home with one mind and kept in the farm i.e. the place where the paddy is kept which is called Diniman / Thakurman.

At this time our house is full of rice, the main food grain of the year, which we call 'Tustuisa'. We get food and sustenance from the superpower of nature. It is from this superpower that the fauna survives on earth today. This power is always present in full form on the earth, our superpower is in a sublime position. We call the energy of nature Adyashakti'a corruption of the word kurmali,' the full force of Adyashakti.

That is, Tui means superiority and KurmaliSuruj means Su (Suruj) which means Surya Bengali language. If you break it, you can find Tui + Su = Tusu, which means the superpower of nature. There is no power other than the power of nature, man cannot conquer this power. The power of our nature is omnipotent. The highest power of the panchabhuta (Earth, Water, Wind, Energy, Sky) of the energy of nature, above which is energy. We worship this power. This fact is the most reliable. The real truth or the ultimate truth can never be denied.

- Pathar Kunrle Uthle Tusu,
- Prithibi Ala keru.
- Eson Ala Kerbe Tusu,
- Apan Kadam tarea.

The elements of nature that complement life in the universe complement each other. Water is an element of nature, so that energy is very similar to water.

- Pani Hele Pani Khele,
- PaniTaharka Kon Auhan
- Apan Mane Bujhi Dekha
- Panishashurgharahan²⁶.

In the book Banglar lokosangkriti rupe and rupanatrementions"- TusuParab is one of the major agricultural festivals of the tribal society of Radha since prehistoric times. The bathing festival of Poush Sankranti in the rivers Kansai, Shilai, Kumari, Dwarkeshwar, Subarnarekha, etc. of the undivided Manbhum and its adjoining areas has become famous for this reason, i.e. for the main festival. This festival is inextricably linked with Poush Sankranti. Tusu festival is celebrated every year on Poush Sankranti i.e. Capricorn Sankranti.

Tusupatais on the last day of Agrahyan month. The unmarried worship Tusu for a month and bathe every day with flowers. In this way it lasts for 30 days and on the last day it is dropped into the water. The end of the day tusu was carried by unmarried girl. This is called Choural i.e. fly to round. Chou+Ura (i.e. Ura means to appear everywhere). Can exist everywhere in water, earth, fire, air i.e. dynamic life. This moving energy of our life symbolizes the 4 energies of nature, the highest position being the 'Panchabhut' of the Sun together. The round flower above all is a symbol of the sun. Choural actually symbolizes the creative power of the combined nature of Panchabhut Kshiti, Op, Tej, Marut, Byom. (Earth, Water, Energy, Wind, Sky) 27.

Researcher Pashupati Prasad Mahato mentions in his book 'Sanskritization vs Nirbakization' "Tusu is the festival of the Kudmis and later on through centuries other ethnic groups adopted this festival. It is the year ending festival of an agricultural community. This festival is observed with great pomp and vigor²⁸.

CHHO

Researcher Pashupati Prasad Mahato mentions in his book 'Performing art of Jangalmahal and Jharkhand' "Chho is the most popular dance form of the Jharkhand region. The 'Purulia School' of chho dance is the mask dance which is distinctly different from the 'Mayurbhanja' (Orissa) and 'Seraikele' Jharkhand Schools. The 'Chho' mask dance is also prevalent in the Jhargram sub-division of Midnapore and in the Tamar Khunti Bundu and paraganas of Ranchi District of Jharkhand. The geo-political boundaries of Jharkhand, West Bengal and Orissa are mainly responsible for the confusion of the origin of the homeland of Chho. It is interesting to follow the historical accounts, the ecological set-up, flora and fauna and the deities and their rituals and also their linguistic similarities. The ethnic groups which are responsible for the creation of this art form are the Mahato (Kurmi), Bhumij (Tamararia, Deshua, PatkumiaBarabhuia of Mayurbhanj), Bhuiya etc. This entire cultural and ecological tract is known as Jharkhand, but now this whole belt is divided between Jharkhand, West Bengal and Orissa.

Chho and Siva Gajan

Chho is the ritual dance of Siva Gajan and it continues to be performed up to Rohini, the 13th day of Jaisthya. The 'Chait parab' of Jharkhand region starts from the last day of 'Chaitra'. There is a fixed day for Siva Gajan in the village. That 'Chhow dance' is the ritual dance of the 'Sun-God', has been popularized by some scholars. But empirically this is not true. Sun-God 'may be synonymous to the Surjahi puja or Dharma deity which is the supreme god of the Mahatos, Bhumij and Oraons of Jharkhand region.

The Ethnic Background of Dancers and Musicians

The major ethnic groups namely Kurmi (Mahato), Bhumij, Bauri, Dom, Hari Rajwar, TuriHasi, Munda, Santhals, Bagal, Bathudi etc. Participate in the Chho dance. They are 'sons of the soil' of Jharkhand. In fact, no higher caste people of Bihar, West Bengal and Orissa, who claim to be Bengalee, Oriya and Bihari participate in this performing art. It should be noted that anthropologically and sociologically these ethnic groups are regarded as low caste in the light of stratification of Jati-Varna model of existing Hindu society. They are born and brought up in such an ecological and cultural background that they develop a peculiar liking for the folk tune of Jhumur and dance pattern in day to day activities. The Jhumur tune along with their other cultural makers and tonal qualities thus developed is unique.

The Structure of the Dance

It has already been pointed out that the symbols or gaits of this performing art are taken from man-nature, man to man and man and production relationship. Yet the artists have in their mind the regional folk tune (Jhumur, mainly the Bhadra rong of Darbari Jhumur with Baliambatlaya). The structure of those may be classified as follows:

- The daily routine of the work of the Jharkhand boy;
- Casual work done physically;
- Material crafts;
- Movement of the Animal and birds (PashuChal or Pakhchal)

Though Chho is the mask dance, the facial expression of eyes is fixed as on the mask, but it does not hamper the dance style, it is the expression of the mood or Bhab. Every dance has got one Chhak or pattern, An example may be sighted during Ganesh Bandana when the music is in full form, then by advancing on the left side of the body with the left leg and then with the right leg and then back on the right leg. Immediately the whole body of the dancer trembles to rouse up sex-passions of the body with six-tales. So the Chhak consists of Deg and chhal. Deg is synonymous to movement and chhal is walking.

After one Deg the dancer for his balance throws his two hands upwards; This is known as Ura-Malat or keeping the balance. Immediately, he is able to perform ulfa or vault. So after one Deg the dancer can perform one Ulfa. Then the knee bending or Hatu-gara or torso movement takes place. The movement of the dancer becomes like a snake without leg movement. The drumming then becomes faster, Bahi Malka or Bhujahilla (the movement of the muscle of the hand) and Bulk-hilla or Chati-Malka (the movement of the muscle of the chest) takes place²⁹.

JHUMUR

Researcher Pashupati Prasad Mahato mentions in his book 'Jangalmahal and Jharkhandi lokdarshan'- 'India is the bearer and carrier of many languages, many religions and many cultural diversity. The innumerable hills, rivers and canals of this vast subcontinent and the combined efforts of the people have given rise to the means of reciprocity that have united the vast diversity of India. In India, Jhumur songs have developed in a secluded corner of this soil, which has enriched the diversity of India. Jhumur is one of the brightest gems that ManimuktaDali(a group of diamond) has been making in India for thousands of years. The dance song, instrument and drama are created by the simple daily labour in jhumur centralise in human being, that is found to go the country of Jhumur. No, it is not a separate state, it is found on the cultural map of India in the border districts of West Bengal, Bihar, Orissa and Chhattrisgarh and Jharkhand, also known as Jharkhand. Purulia, Bankura, Medinipur and Birbhum districts of West Bengal, Ranchi, Singhbhum, Dhanbad, Hazaribagh, Palamau, Giridih, Santal Pargana, Sahebganj and Orissa's Mayurbhanj, Keonjhar and Sundargarh district and Chhattrisgarh's raigarh or surguja district mainly called country of Jhumur. The beasts, birds, bananai etc. are shaken by Madol, dhol, dhamsa's (Instrument) sound and the rhythmic dances of Santal, Munda, Orano, Kheria, Bagal, Gond, Kurmi, Lohar, Kamar, Tanti, Jola, etc. Jhumur songs and various tunes of Jhumur have kept the group culture intact. The gap between people has narrowed, and extraordinary love poems have been created, or histories of anger, deprivation, and wailing. So Jhumur of Jhumur country can be called the main blood vessel of the body. Which has kept the spine of the people here straight³⁰.

"Gaurangia Singh, Maharaja Arjun Singh, Maharaja Purnachandra Bhanjdeo, Maharaja Singh were all very patrons of Jhumur and many were poets. Poet Bhavpritananda Ojha, trailkymandal, Uday Karmakar, Dina Tanti, Narayan Singh, Srishtidhar Mahato, Baul Das, Ramkrishna Ganguly, Azmat Sheikh and many other famous poets, Poets like Kritibas Karmakar, Haradhan Mahali, Hazari Rajoar, Kiriti Mahato etc. have kept Jhumur very sensitive and flowing³¹.

In the book 'Jhumur parikrama' Kiriti Mahato mentions-"Former Manbhum, Jungle Mahal and West Frontier Bengal is an outstanding folk land. The best resource of this region is its folk culture. Maybe this is the reason why it is said in folklore that Manbhum is Ganbhum. Its colorful and varied festivals, ceremonies, fairs and the many colourful dances, songs, folk dramas, lyric poems, folk arts and crafts associated with it. One of these prominent folklores is Chho and Jhumur. Chho today is glorious in his glory, universal. But sadly, in recent times, the attitude of the affluent society towards Jhumur has changed a bit, but until recently, Jhumur was considered as an obscene and useless music. But it goes without saying that the main melody of this vast town and public life is Jhumur and its main rhythm is Chho. In the words of the proverb, 'shyengeshushungkajikedurung' means it is walk is danced and speak is music. Such a close and intimate relationship of dance and song with the town and public life is rare all over the world. Dance songs are like their blood, life flow. An outstanding illustration of the nature of this town, public life and culture is described in an ancient Kurmalisong:-

- 'Pahil Sanjhe Geroh man Gaa Jhumri Khelae
- Ahira Laje Man Gaa Rahali Danrhae
- Jhail Baje Mejura Nachei Giribepabante
- Asi Kose Madail Bajei Rasik Akhrane
- Dhol Bajei Dholki Bajei Bajeire Mahuri
- Koti Chhole Nachni Nachei Dahli Dahli³².

Jhumur is the foremost place in the folk music of Border Bengal. According to Sudhir kumar karan," I have already said that the word 'Jhumur' is almost synonymous with songs in this region. In other words, there is nothing more popular than Jhumur. Tusu and Bhadur songs are special festival songs. This song is not called Jhumur. Jhumur's melodic features are not present in these songs at once. From Santal Pargana to West Burdwan, West Bankura, Dhanbad, Purulia, Dhalbhum and North-West Midnapore, these songs are predominant. However, this is exactly the birthplace of Manbhum-Dhalbhum-Bangla Jhumur song. No matter where the word Jhumur comes from, the features of Jhumur in border Bengal are unique to this region. ³³.

CONCLUSION

To conclude, we can say that language and culture inseparable became language encodes culture and provides the means through which culture is shared and passed from one generation to the next. So, language and culture are inextricably related. language and culture are the mirror of our society whose death is never desirable. Being modern does not mean forgetting one's own language and culture. Let the head be in the sky of modernity, and feet be in the traditional language and culture. One of the last words of the research paper on language and culture of Kurmi society is that "the unconditional love and respect for language and culture is the symbol of progress."

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