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Santali Languages and Folklore Literatures

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ABSTRACT

The Ol-chiki script invented by Pandit Raghunath Murmu born of Baisakh Kunami 1905 – 01 February 1982, Father of Nandalal Murmu (Sida) and Mother of Salma Murmu, At- Dandbush Dahardi, PS- Rairangapur, Dist-Mayurbhanj, State-Odisha was an epoch-making invention, which provided appropriate writing symbols to the Santali. The scripts of most other major Indian languages originated in the hoary past and the story of their origin has been a matter of historical research. But the ol-chiki has been invented only 100 Years back. Pandit Raghunath Murmu writer of books – 1) Hor Serenj 1936, 2) Bidu Chandan (Drama) 1942, 3) Kherwal Bir (Drama) 1952, 4) Dadegedhan (Drama) 1948, 5) Sido kanhu Hul (Darama) 1997, 6) Nel- Jag lagid ol 1936, 7) Ol Chemed, 8) Ol Uprum 1954, 9) Baha Serenj 1954, 10) Hital 1966, 11) Bakhen 1967, 12) Parsi Itun 1968, 13) 1976, 14) Parsi Opad 1992, 15) Ol Eta , 16) Rag Andal, 17) Alkha Potob 1966, 18) Lakchar Serenj 1963. This Olchiki scripts are examined by International Language Centre of Chicago and found most scientific and natural. It is an excellent letter next to latin and rated as one of the best writing system in the world. Pandit Guru Gomkey Raghunath Murmu himself once admitted that he had not invented the script but picked up from

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earth.

Introduction: Santali folklore is a store house of Santali Culture, traditions, myths, customs, folk tale, folk songs and riddle. It is an oral Literatures in Santali languages which is transmitted orally from one generation to another generation in Santal Community. Santali Binti (Narratives) contain majority of ancient narratives; next are Santali folk songs and folk tales. Santali oral literature is mainly bae on Santali Binti which contain folk songs, folk tales, myths and emigration of the ancestors of the Santals. It is related with the creation of cosmos and the earth and it is also related with the creation of vegetation, living beings, and human being. A portion of folklore has been collected, recorded and published in the forms of books. Some portions of folk songs and folk tales have been collected and published. Major portions of the same have not yet been collected and published. Some Santali writers have published books on Santali folklore.

1. **Ol-chiki Script** – Pandit Raghunath Murmu Ol-chiki script Alphabet total of writer of make 35 letters was (a) Vowels of 6th Letters/ Raha alang - ᱚ, ᱛ, ᱜ, ᱟ, ᱠ, ᱡ । (b) Consonant of 26th letters/ Keched alang - ᱳ, ᱶ, ᱷ, ᱹ, ᱵ, ᱣ, ᱤ, ᱥ, ᱦ, ᱲ, ᱻ, ᱸ, ᱺ ᱽ, ᱾, ᱿, ᱼ, ᱪ, ᱩ, ᱭ । (c) ᱢᱷᱣᱛᱷᱜ ᱦᱠᱶᱠᱹ ᱷᱜᱷᱛ/ Parhal keched alang 6th letters -ᱳ, ᱵ, ᱼ, ᱶ, ᱢ, ᱷ । (d) ᱳᱷ.ᱢᱟᱶ ᱦᱠᱶᱠᱹ ᱷᱜᱷᱛ/ Tapug keched alang 6th letters - ᱶ, ᱣ, ᱛ, ᱹ, ᱾, ᱿ । (e) ᱣᱷᱜᱷᱛ ᱦᱠᱶᱠᱹ ᱷᱜᱷᱛ/ Ranal keched alang 6th letters - ᱷ, ᱤ, ᱟ, ᱾, ᱼ, ᱩ । (g) ᱡᱠᱳᱯᱠᱹ ᱦᱠᱶᱠᱹ ᱷᱜᱷᱛ/ Jetled keched alang - ᱯ, ᱩ, ᱣ, ᱿, ᱜ, ᱪ । (h) ᱡᱷᱢᱢᱷᱶ ᱬᱨᱦᱨ ᱷᱜᱷᱛ/ Japag Chiki alang 6th letters - ᱳ’, ᱳ., ᱳ-, ᱳ-, ᱳᱹ ।
2. **Languages –** Santali Languages and culture are the main constitution of the identity of a people. Language develops with the educational progress of a people and cultural boundary expands with the changing taste of the people. It is necessary to evolve a standard measure in order to make a proper appreciation of the subject in question. The language and culture are two ingredients of any society, be it ‘modern’ and ‘primitive’ which could be used as yardsticks to determine the ‘level’ of civilization of that community.
3. **Folk Literature -** Mythological belief, tradition and culture are basis of identity of any community of the world. Almost all communities of the world have their folklore by which they are directly or indirectly governed by their social norms in their day-to-day lives on the basis of folklore. The Santals of India have rich cultural heritage and thus Santal society is governed by Santali folk literature and religious traditions from the unknown time. Thus, the Santals wherever live in the world are the same in regard to language, culture, traditions and religion of the Santals is continuance of their faith in myths, culture and traditions. They use their mother tongue in their day-to-day lives. They love their mother

language respect age old traditions of their own. Names of many places in the world are found in their folklore; some names of which are found in geography and some names are not. These names of places are some extent changed in view of names found in the history and geography.

Tradition of the Santals is ancient and prehistoric. According to Santali traditional ancient narrative the first primal parents of the Santals were born in the Hihiri mountain range by the grace of God. They were nourished in Pipiri by Marang Buru, principal god of the Santals. According to social story of emigration, as mentioned in the book of 'Hor koren Mare Haplamko Reayag katha', 2010, (Pp.9-14), the ancestors of the Santals had lived in many places in the prehistoric era. Those places are : Hihili Pipili, Khoj Khaman, Harata, Sasang beda, Jarpi Disom, Chai Disom, Eyae Nae Disom Champa, Koyenda Disom, and Ayre Disom. Later on, the ancestors of the Santals migrated from Eyae Nai Disom Champa to Gang sora Nai Disom and thence to Chai Champa Disom.

They lived for thousands of years in Eyae Nai Disom Champa, Gang Nai Sura nai Disom, Chai Disom and Champa Disom with great prosperity. Meaning of Disom is country or territory where the great of the Santals lived with their means of livelihood and by maintaining own traditional system.

During emigration of the ancestors of the Santals, uncountable numbers of folk tales, folk songs and riddles were composed. These folk tales and folk songs are treasures of Santal community. In ancient past, the ancestors of the Santals not only molded themselves religiously but also started following the principle of Karma for which it was widely known as karma worship.

They were capable to establish oral literature and traditions in ancient time which, later on, found places in age old narratives. These are termed as ancient narratives or traditional narratives. Also at present, the Santals recite narrative are on different occasions of festivals and rituals. These ancient narratives are inherited orally from one generation to another. Creation of the earth, evolution of mankind, emigration and ethics of the society are mainly prevalent in Santali traditional ancient narratives.

4. **Folk Song** – Santali folk songs can be divided according to prevalence and occasions of singing. The folk songs are categorized as Dong, Binti, Kahani, Langne, Karam, Dasai, Sohrai, Baha, Dahar, Bir, Pata and Jharni. Folk songs are the life companions of the Santali. People of this community are dependent on agriculture and hard work; therefore, they also need entertainment. These people enjoy every opportunity of dance and song to the fullest. The people of the village come together at the Akhada to songs collectively and perform group dance. They experience the joy of lives by singing the songs. They know that singing does not fill the stomach. The song is for everyone, that's why everyone

sings together. This has been mentioned in a Dong song. The following Dong song is quested below from the book, Dong Seren, P.142, compiled by Padmashree Bhagabath Murmu 'Thakur'.

Dong song :

"ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱱᱚᱰᱚᱠ ᱚᱞᱮᱫᱟ,

ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱯᱟᱹᱯᱩᱹ ᱚᱞᱮᱭ ᱫᱟᱱᱟᱹᱱᱟᱜᱟᱫᱟ
ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱩᱫᱮᱞ ᱫᱮᱨᱮᱜ ᱞᱟᱣᱟᱢᱟᱯᱟᱫᱟ,
ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱞᱮᱱᱟᱜ ᱣᱟ.ᱤᱱ.ᱱᱟᱜ ।
ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱯᱟᱹᱯᱩᱹ ᱚᱞᱮᱭ ᱫᱟᱱᱟᱹᱱᱟᱜᱟᱫᱟ,
ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱨᱚᱱ.ᱨᱮᱱ. ᱞᱮᱭ ᱫᱟᱱ.ᱮᱵᱨᱮᱫᱟ,
ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱩᱫᱚᱣ ᱜᱮᱣᱚᱭ ᱛᱟᱱᱚᱢᱟᱨᱮᱫᱟ,
ᱞᱮᱱᱟᱜ ᱯᱟᱹᱣ ᱞᱮᱱᱟᱜ ᱣᱟ.ᱤᱱ.ᱱᱟᱜ ।"

Langne Song :

Langne songs are joyful or joy-enchancing songs. Boys and girls dance together by singing Langne songs at village Akhala after returning from farms in the evening. There is no any occasion for dancing and singing of Langne. Day and time for dancing are set by boys and girls together after getting permission from assistant village headman. Assistant village headman supervises all the boys and girls during dancing. It is told that Langne word is derived from 'Langa-ere', the meaning of Langa-ere is: cheating of tiredness Boys and girls dance and sing to relieve their tiredness after day-long works. Singing and dancing are continued till midnight.

"ᱚᱱᱣᱟᱱ᱾ ᱚᱰᱚᱱ ᱮᱱᱮᱱ ᱚᱱᱚᱮᱱ ᱮᱱᱮᱱ ᱚᱰ
ᱚᱱᱣᱟᱱ᱾ ᱚᱰᱚᱱ ᱮᱱ-ᱮᱱᱮᱱ ᱚᱰ ।
ᱚᱛᱛᱟᱱ ᱚᱰᱯᱩ ᱮᱫᱩᱭᱮ ᱫᱮᱮᱱ ᱯᱟᱱᱜᱩᱝᱟᱰ ?
ᱚᱛᱛᱟᱱ ᱚᱰᱯᱩ ᱣᱚᱮᱫᱩ ᱫᱮᱮᱱ ᱯᱟᱱᱜᱩᱝᱟᱰ ?
ᱯᱟᱱ᱾ᱜᱮᱱ ᱰᱟᱰ ᱯᱟᱱᱜᱩᱝᱟᱰ,
ᱯᱟᱱ᱾ᱜᱮᱱ ᱰᱟᱰ ᱯᱟᱱᱜᱩᱝᱟᱰ ᱯᱟ ?
ᱣᱟᱣᱟᱨᱟ ᱚᱰ ᱮᱫᱩᱭᱮ ᱫᱮᱮᱱ ᱯᱟᱱᱜᱩᱝᱟᱰ,
ᱤᱨᱤᱨᱟ ᱚᱰ ᱣᱚᱮᱫᱩ ᱫᱮᱮᱱ ᱯᱟᱱᱜᱩᱝᱟᱰ ।

ᱯᱮᱱᱟᱜᱮᱱ ᱮᱞᱮᱫ ᱯᱮᱱᱟᱜᱮᱛᱮᱫ,

ᱯᱮᱱᱟᱜᱮᱱ ᱮᱞᱮᱫ ᱯᱮᱱᱟᱜᱮᱛᱮᱫ ᱢᱮᱱ ।''

Baha Song :

Baha is second most important festival of the Santals after Soharai. Baha worship is observed when the earth completes revolving around the sun once in a year, when nature changes and when new flowers and new fruits are laden on trees of forests and hills. It is celebrated one or two days before the full moon of the month of Fhagun Chando. Generally auspicious days of festival of the Baha fall in the montjh of March within the month of Santali Fhagun Bonga Mulug Mone maha. Baha festival is celebrated on the occasion of Baha workship. It is celebrated for three days following the Sarna Religious tradition. During the period of rituals of Baha workship, religious songs are sung which are termed as Baha songs. These songs are sung in the praise of deities, for the invocation of deities and praying to deities for prosperity of nature and all living beings –

''ᱜᱮᱞᱮᱱᱜ ᱩᱱᱤ ᱣᱟᱦᱟᱨᱮᱱ

ᱩᱱᱤ- ᱣᱮᱞᱮᱱᱟᱨ ᱚᱞᱚᱨ ᱢᱮᱱᱟᱜᱮᱱ ᱫᱟᱱᱮ

ᱚᱱᱟᱨᱮ ᱩᱱᱤ ᱯᱮᱱᱚ ᱮᱱ ᱟᱱ,

ᱩᱱᱤ-ᱣᱮᱞᱮᱱᱟᱨ ᱜᱮᱞᱚᱱᱚᱠ ᱢᱮᱱᱟᱜ ᱴᱮᱱᱚᱠᱟᱱ ।

ᱢᱮᱞᱮᱠ ᱣᱮ ᱱᱤ.ᱣᱮᱱᱟᱨᱮ,

ᱩᱱᱤ-ᱣᱮᱞᱮᱱᱟᱨ ᱚᱞᱚᱨ ᱢᱮᱱᱟᱜᱮᱱ ᱫᱟᱱᱮ

ᱢᱟᱞᱮᱚᱞ ᱣᱮᱜ ᱚᱨᱟᱣᱟᱱ ᱟᱨᱮ,

ᱩᱱᱤ-ᱣᱮᱞᱮᱱᱟᱨ ᱜᱮᱞᱚᱱᱚᱠ ᱢᱮᱱᱟᱜ ᱴᱮᱱᱚᱠᱟᱱ ।

ᱱᱤ.ᱣᱮᱱᱟ ᱚᱨ ᱜᱮ᱾ ᱱᱤ.ᱣᱮᱱᱟᱨᱮ,

ᱩᱱᱤ-ᱣᱮᱞᱮᱱᱟᱨ ᱚᱞᱚᱨᱢᱮᱱᱟᱜᱮᱱ ᱫᱟᱱᱮ ᱫᱟᱱᱮ,

ᱚᱨᱟᱣᱟᱱ ᱚᱨᱜᱮ᱾ ᱚᱨᱟᱣᱟᱱ ᱨᱮ,

ᱩᱱᱤ-ᱣᱮᱞᱮᱱᱟᱨ ᱜᱮᱞᱚᱱᱚᱠ ᱢᱮᱱᱟᱜ ᱴᱮᱱᱚᱠᱟᱱ ।''

Sohorai Song : Sohorai is the most popular festival of the Santals of India which is celebrated in one times different segment in Santal dominated areas. The Santal living in the morth segment celebrate Sohorai festivals in the month of Sohorai Chando Kunami which the Santals living in the south segment celebrate the same in the month of October-November.

Sohorai festival is mainly related with cattle, which is celebrated keeping different programs in villages for five days. In this period, cattle are given proper respect and are fed green grass, cooked food etc. Respectfully because cattle have helped the farmers in the work of farming. All the nearest relatives are invited to celebrate the Sohorai festival together. Deities are worshipped in the cow shed and deceased ancestors are also worshipped in the sacred place of the house of house Gaidada. Sohorai songs are sung in the praise of cattle on the on the occasion; all villagers singing and dancing together with joy with the tune of flutes of and rhythm of traditional music Tumdag, Tamak, Chalchuli, Ghuli, Kortal all etc.

“ᱱᱚᱸ.ᱚᱨ ᱯᱟᱞᱚᱢ ᱠᱚᱣᱟᱝᱛᱮ ᱰᱤᱢᱤᱝᱛᱤᱭᱟ ᱜᱚᱸ.ᱨᱮᱱ
ᱠᱚᱢᱟᱱ ᱱᱚᱱᱚᱜ ᱠᱚᱨᱮ ᱵᱟᱯᱣᱟ ᱜᱚᱢᱚᱝᱮ
ᱵᱟᱯᱣᱟ ᱜᱚᱢᱚᱝᱮ ᱠᱚᱨᱮᱫᱮ ᱱᱚᱸ.ᱞᱟᱣᱟ ᱵᱚ ᱠᱚᱰᱟᱱᱜ
ᱱᱚᱸ.ᱞᱟᱣᱟ ᱵᱚ ᱠᱚᱰᱟᱱᱜ ᱠᱚᱨᱮᱫᱮ ᱜᱚᱸ.ᱨ ᱵᱚ ᱣᱟᱞᱚᱸ.ᱟᱸ,
ᱠᱟᱹᱲ ᱜᱚᱲ ᱣᱟᱢᱯᱚᱝ ᱡᱚᱨᱮᱛᱮᱞᱚᱲ ᱠᱚᱰᱟᱱᱜ
ᱰᱤᱢᱤᱝᱛᱮᱞᱚᱲ ᱠᱚᱰᱟᱱᱜ ᱠᱚᱨᱮᱫᱮ ᱜᱚ ᱜᱚᱸ.ᱨ ᱵᱚ ᱣᱟᱞᱚᱸ.ᱟᱸ ।”

Folk Culture – The one idea which gets repeated in traditional thought and culture is the inseparability of nature and culture. There is implicit acceptance of the fact that human beings constitute an integral part of nature. Lifestyles reaffirm the relationship between the various elements of nature and celebrate its rhythm in patterns of language, rituals, beliefs and different dimensions of culture. This is explained by B.N. Saraswati reiterating that the order by which both nature and culture are bound is the same. He takes a position that nature and culture do not constitute two distinct realities; rather, they coalesce with each other. It is, therefore, more appropriate to define this relationship by the expression, ‘Nature as Culture’ The forms of culture are subject to the fivefold order of ‘origination’, ‘binding,’ ‘interlocking’, ‘overlapping’, and ‘transcending’ much like the elements of nature. This is most explicit among indigenous communicates as the Santals which thrive in the niche of nature.

Conclusion: The Britishers adopted three dimensions towards the tribals for the development of English language. These are closely inter related Suppressing the periodical Santal tribal revolt, adoption of measures to civilize them, finally, protecting them from exploitation by the non-tribals. The Missionaries were the first, who made their contribution in writing Santali and other tribal languages in Roman script. The main objective of the Missionaries was to spread Christianity. In order to design their plans, they used to select the tribal tracts to build up their commercial bases. During that period Santali was no better than an oral communication, which was contend among the Santals of a region. It had a very little expectations of

standard literature. The welfare measures of the British were the opening of schools, dispensaries and other value nurturing institutions which ultimately made them popular. The Missionaries with the active help and co-operation from British officials used to detribalise the tribals from their aboriginal culture and civilization and cajole them to adopt missionary culture as a way of their lives.[17]

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