



Research Paper

Traditional Indigenous Folksong of Tripura: Brief study

Jabanika Tripura
G.L (Department of Kokborok)
GDC, LTV, Dhalai Tripura

Padmini Tripura
C.C (TRLM, R.D Department)
Govt. of Tripura

Abstract

Tripura is a state in Northeast India. The third-smallest state in the country, it covers 10,491 km² (4,051 sq. mi) and the seventh-least populous state with a population of 3.67 million. It is bordered by Assam and Mizoram to the east and by Bangladesh to the north, south and west. Tripura is divided into 8 districts and 23 sub-divisions, where agartala is the capital and the largest city in the state. The Tripura tribe is an ancient tribe lives in Tripura, Assam, Mizoram and also Bangladesh. The folksong of the Tribal of Tripura is known as 'Tripura Bharat' Folk song refers to a song in the traditional or contemporary folk music genre. The folk songs are as old as the tribe and they have survived through the ages as a tradition. The folk songs are based on old traditions, thoughts, desires, love, jhum cultivation, harvesting, festivals, beliefs and superstitions etc. The theme of the songs has outlived the time without any deviations and till today the folksongs are sung in original form or with slight variations, spontaneously and enthusiastically by the people.

Keywords: Folk song of Indigenous people, Jaduni, Jadu kolija, Tiprasa Luku Rwchampung, Rwchampung Borok.

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I. Introduction:

Folk songs of Indigenous of Tripura are mainly in Tripura/Tipperh/Tipra a language of nine major tribes. Folk songs of tribes in Tripura are very old, and are popular among eight tribal communities. Folk songs of tribal community of Tripura is rich for its old traditions and generally songs during shifting cultivation, festivals seasons and to express their belief and worship of various deities. The indigenous folk songs of Tripura are widely spread over the entire community like all other folk songs of other regions. Folk music or songs belongs to oral literature. These songs were composed in the early days of their collective living by individuals whose identity is unrecognizable and ignored. In this language, song means 'Rwchabung', the tune of songs maintain the respective style in rhythm which is entirely based on their tradition.

Characteristics of folksong:

- It was transmitted through an oral tradition.
- The music was often related to national culture.
- They commemorate historical and personal events.
- The songs have been performed, by custom, over a long period of time, usually several generations.

Names of some people involved in folk music of Tripura are: Hemanta Kumar Jamatia, Sadhu Krishna Jamatia, Kwlwi Debbarma(Gabadhi,1977), Jogendra Debbarma, Sunacharan Debbarma, Krishnapati Debbarma(Sadar,1976) Sukhini Debbarma(Sadar,1975), Bishalaksi Debbarma(sadar,1976), Jharna debbarma, Shambu Debbarma, Jayanti Kalai, Sanjita Debbarma, Malaiti Debbarma, Nayanlaksi Debbarma, Khired Debbarma etc.

Thematic concept of folk songs:

1. Jadu kolija or Jaduni: This type of song is based on love and romance. All types of songs are used to be sung with the same musical voice. Jaduni or jadu kalija is mainly divided into two parts namely 'Uttar Ragini'

and 'Dhakhin Ragini'. The melody of Uttar Ragini songs flows from bottom to top and the melody of Dhakhin Ragini flow opposite of Uttar Ragini.

2. Resiyar khagra: This type of song is usually sung with a plaintive tune for commemorating a person after his death. Generally when someone dies fighting in the battle field for the country. It is very pathetic and heart throbbing.

3. Longoi Chokmani: The little children make a cradle to play with each oilier. On the cradle one child sits and the other one pushes it from the rear to make it swing. At the time of wavering the cradle, the child who pushes it sings a song. And this type of song is usually sung or, a tune which is called 'Longoi Chokmani'.

4. Waying Khilimani: Waying Khilimani is a song of lullaby. At the time of lulling a child the song is sung. The tune is named 'Waying Khilimani'.

5. Mamita: After keeping the new Crops in the granary a ceremony is celebrated this is known as 'Mamita'. The tune of the song which is usually sung during 'Mamita' festival is called Mamita Tune.

6. Garia Romani: During the 'Garia Puja' festival the song is sung on a tune which is called Garia Romani.

7. Chamari tunmani: This song is usually sung on behalf of the grooms' party to the groom on his departure for service as 'Chamari' for short duration (1-3 years) to his would be in-law. The song is sung on the basis of the grooms' party called 'Chamaritunmani'.

8. Hamjok Rohomani: After the marriage when the bride gets ready for departure for her husband's house at that moment this song is sung. The bride is the 'Hamjwk'. The tune of the 'Hamjwk Rahamani' is melancholy.

9. Hachwk Kamani: At the time of passing though the hill with the load of luggage they sing these songs to get relief from the fatigue casued by long walk. The tune they follow for singing such song is called 'Hachwk Kamani'.

10. Kuchung ha-Sikam: It is noticed that during the reign of King Dhanya Manikya, it was ordered to conscript at least one male person from each family to fight against the Sikam (Kukis). Accordingly, his messenger came and forcibly took away a male from each family to join the royal force. A folksong was composed on that background. This folksong is usually sung on a tune which is called 'Kuchung ha Sikam'. The tune is very heart touching and melancholy.

Folk music or songs of indigenous people of Tripura is discussed below:

Jadu kolija or Jaduni: Jaduni is the folksong of Tiprasa people. The word jadu means a person or thing that we love and like. This type of song is based on love and pleasure. Jaduni or jadu kalija is mainly divided into two parts namely 'Uttar Ragini' and 'Dhakhin Ragini'. The melody of Uttar Ragini songs flows from bottom to top and the melody of Dhakhin Ragini flow top to bottom.

Technical character:

- There is no rhythm while singing jadu kolija.
- It conveys indirect meaning through singing.
- Jadu kolija is sung through debates.
- Musical instruments are used in sumui, sarinda, dangdu, chongpereng.
- A dhak is not used during jadu kolija singing.

Jaduni (Uttar ragini tune)

Ei, ani nokuchuk sabo huk hakphai
Kwlaikha uahsok rai-rai
Ani nogo no sabo kok rwphai
Kwlaikha mwktwi rai-rai.

Ei, ani nokuchuk sabo berai phai
Sorok pakhwise naio
Nini nahanokno sabo kok ribu
Khukni bakasa sao.

Ei, oh gatile tiyari thangmani nukhai
Bosoi karjaktwi wngnai
Nini saihjla swngmani khwna khai
Kok surna swngmani khwna khai
Kok surna phaijaktwi wngna.

Ei, chamale jorba chadi hinjaknai
Thuna joraba thudino hinjaknai
Torya torkhaba lokya lokkhaba
Angse nahanokno kok surya phano
Khoroksale kok surphainai.

Narration: Here the boy expresses through this song his mental agony related with the hurdles in his love affairs. Somebody has negotiated with his beloved for marriage for which his heart is heating. He cannot sleep throughout the night thinking of probable separation with his beloved and unable to reach any conclusive decision. The problems that developed before his love affairs still remain unsolved. He suffers mentally. To expose his mental agony he opines that it is not a bow that he will bear in hand or a cock that he will hunt.

Resiyar khagra

Haduduk kalok maisui pinjagoi-
Pagari nurukliya, jadu pagari nurukliya.
Haduduk kalok gunthu pinjagoi-
Yakurai nurukliya, jadu yakurai nurukliya.
Tuigereng gereng gati chaljagoi-
Rihinwi khanaliya, jadu rihinwi khanaliya.
Gati halongsa bangmani bagoi
Ruktharoi salapliya, jadu ruktharoi salapliya.
Maising siyari bangmani bagoi-
Naharoi nurukliya, jadu naharoi nurukliya.

Narration: The wife expresses her pain and sorrow of her soldier husband's death through this song. To sow crown along the long hilly path. I could not see turban, I could not see ankles while sowing the dopati flowers on the long mountain road. Nadini called for the ghat to be prepared by the spring but did not listen. There are many stones in the gorge. I did not reach even by running in excess of fog. Renesa khagra is a type of a plaintive song in the state of Tripura, sung by the wife of a soldier killed in a war.

Longoi Chokmani

Oh longoichok longoichok
Longoichok tamoswk tongthok.
Ayang budulni cherairok
Kengjua mwkhwi chahnairok.
Oh manima manima
Ang buino saui riuaw.

Ayang budulni cherairok
Uaksa kwthwi chahnairok
Oh manima manima
Nwmano saui riuaw.

Oh longoichok longoichok
Ayang budulni cherairok
Oh manima manima
Nwpha bai hinjakbaidi.

Oh longoichok longoichok
Ayang budulni cherairok
Chakhwtwi kwthwng chahnairok
Oh manima manima
Ang buino saui riuaw.

Narration: The children of the hill tribes sway with music. On the cradle one child sits and the other one pushes it from the rear to make it swing. At the time of wavering the cradle the child who pushes it sings a song. A tune which is called Longoi Chokmani. Children express their feelings and joy with waving games. 'O swing what a pleasure to swing. The boy on that side, Eats fruit like a earthworm, o manima manim (sister/brother) a, I will tell others.

Waving Khilimani

O le le le....
Rangchakni bupha tewi
Nupha bo thangkha rajani sebok
Numa bo thangkha rajani daijwk.

O le le le....
Dalamle toklongwi rekewi
o.... habale khutulai kholwi.
Chokhale waireng bai khul pherwi

O chokhale waireng bai khul lubwi
O numale taklangkha kichumu.

O le lele....rangchakni buphaywi
Rangchakni waying ruphabi buduk
Waying duk romwi thudi.
Sahjora- jora tokla kochigo.
Chemuk twinairog phaio.

Narration: Generally the aunts of the kids sing this type of lullaby by swinging the cradle after keeping the child on the hammock with a view to lull the baby. Then she used to sing, 'your father has gone to attend king's work and your mother also has gone for the same'. Now without being obstinate, you go to sleep. There is the golden swing in the silver rope; you go to sleep on that swing.

Mamita/ mai kwat chaphuru rwchapmani

Raja bo kaio osani mwta
Kanggal mamita rio.
Rajabo tharo misip, mothana
Kanggal tok-takhum tharo.
Hao maichwlwi kwlaime khwnawi
Tokthusa kangkhong buo.
Haplok sobai kaima khwnawi
Mwsuisa khaja buo.
Kanggal mamita rwma khwnawi
Chwrairog tonthokjago.

Jalaini muituk asuk belyana
Chinisong teisa belo.
Twini empuru joma wngtwino
Chinisong joma wngo.

Kakak manwi bo momo manyakho
Tei kisa sili tongkho.
Noksu kunani khisilam kuphur
Chwngno yak barok horo.

Narration: Mamita songs are centred on the Mamita ter or Navanna festival. This song expresses the joy that flows through the state of Tripura during this time. At that time, when the king installed Durga pujain the Royal palace, the village was filled with 'Mamita Ter'. Here the difference between the observance of Navanna festival by the king and his subject shown. The young men and women in rural villages become cheerful and express their feelings on that day. Spend the day with lots of happiness and joy.

Garia Romani

Phaibai doi phaibai doi
Tini chini salkathar,
Garoiya masanai-
Para para beraiwi
Nokbwi nokbwi masanai
Garoiyani charairok
Garoiyani bwrwirok.
Lachikiri ta wngdi
Lachi kiri ongkhalai
Garoiyano khulumdi.
Machayani chung phaiya

Manungyani chung phaiya
Buisunise chung phaio
Roajani nok nukhunoi
Garoiyase phaible

Hatung hawa rekeyoi
Twibuk twisa basogoi
Masa mayung malaioi
Garoiyase chung phaio
Nokphang jokma ongnaibo
Tilok dayo twi dagoi
Khola moidam lepedi

Garoiya achuknai
Garoiyano sinikai
Rangchak ruphai nok pungnai
Basa bwtwi erbainai
Tal bai salno rwchoroi
Garoiyano yak twiwi

Buyal ahni ganja chagoi
Garoiyani charairok
Khitap nalwi masa
Maiphang khulphang phalio
Gariyano manikhai
Rangchak richak bario

Narration: The main attraction of buisu festival is the kherebai dance. Those who circumambulation region from one village to another with daily chants of wa kalak to the Garoiya deity are called kherebai. A kherebai troupe consists of 22-23 people. kherebai dance has 22 rhythms in total, each line depicting a scene from life. The Garoiya deity is approached through the kherebai dance and the Garoiya deity is replaced in every house of the village through the dance.

Chamari tunmani

O sawjla nokno mwchangwi nono narugwi manya
O babu o...oh.....o..... hih.....hih...
Nwmale obagima ba narukna bo narugwi manya
O babu.....hih....hi.....hih..
Buinile busani jaga o buini buphano nwphatwino nukdi.
Buini bumano nwmatwino nukdi..
Oh,,,oh...oh..hih,,,hih,,,...hih....

Narration: A mother carries her child in her womb for nine months but at the time of marriage, according to social custom, the chamari or son-in-law sends the girls home. As a mother thinks about her son's future, mother's tears flowed thinking about how to adapt her to the new environment. The sincere feelings so emotional between mother and son can be seen through this song of words.

Hamjok Rohomani

O sawjwba
Mani dukhuno sima jorase,
Dukhuno phiyoklangliya
Buphang kahamni bwthai himathai
Thaima thaimilik thaikhamung
Bupha mayani sawjk wngkhilai

Nogono mwchanglang-khamung
Sawjk salokhi nokni nangkhorwi thangkilai
Thapa hor tonglakkha.
Oh sawjkma narukna mwchungbo narugwi manya
Numa obagijwma.
Numale hirya nuphase hour
Nuphano alai kapdi.

Narration: After the marriage when the bride gets ready for departure for her husband's house at that moment this song is sung. The grief of the bride's mother at the sight of her daughter being married off is expressed through this folksong. In spite of reluctance, farewell should be given to step on the family path. The sincere feelings so emotional between mother and daughter can be seen through this song of words.

Hachwk Kamani

Twini ah gunthu bathereng baro
Latia jolijakphano,
Ah barba mwsa tipho,
Twini ahrang ba sumui tamtirpho,
Khuicha ba barsatipho,
Atka raja barot porikhe
Monai sashtro sapho
Tokthunta khaiba,

Kuai tantirpho.
Khamno tokpepek tampho,
Hatal berawi tokher pungo
Hacheo baisa kuchugo baisa,
Birsu bikhalai wngo,
Hatal kwatalo maikailai nairog
Hapung baisa harwng baisa
Naithok mani se naidi....

Narration: When gunthu fish jumps at its own style latia fish become anger. When prawn fish wanders hither and thither at its style bar fish scampers. When rong fish plays flute khuicha fish jumps. When atka reads Mahabharata mania speaks about ethics. When wood packer sounds like cutting of betel nuts toupees bird beats the drum. When a group of farmers climb up and down in arrow song is sung by them to get relief from such operation in the hill area in jhum cultivation. The lyricist describes them in comparing various operations such as sowing, weeding and humming in the hill areas by the farmers.

Joy of autumn

Maising sal kwra bador okra
Badorni sini lekhawi thangkhalai
Maising tai bwswk tongsi?
Gairing tokha khi kwlaima jora
Haping sikhala wngmani jora
Khapang bagla chamani jora
Siphing bupar bai khumjar bubarno.
Kholwi kannani jora
Para sikla tongthokma jora
Tabukni jorarogle.....

Narration: The month of bhadra is meant for joy and pleasure. Rainy season is over winter is almost a few weeks away. At this time, fungus accumulates in the unused trunk of the jhum, the silent rhythm of the old jhum- the carpus, the cotton tree flower ceremony. Now it is the time of joy for the young men and women of the neighbourhood to wear sesame seeds.

Indirect messaging song

Chwla: Nini gairingle chemereng mereng
thampuima pereng pereng.
Ani gairingle chuksoro-soro,
Nobar bo nangsoro-soro,
Ani gairingo phaidi.

Bwrwi: Nini gairingo phaile mano.
Tokha mogwdam chano.

Chwla: Thaisa chathani thainwi riwano.

Tabo ani gairingo phaidi.

Bwrwi: Nini gairingo thangkha hinkhalai
Phikwng yamphwra chano

Chwla: nini bagwino phikwng riwano
Tobo ani gairingo phaidi

Bwrwi: khajani kowai chanani hinkhai
Dhasa da tobwi phaidi.

Narration: In the month of May-June, the young boys and girls work in the Jhum field and stay in a bamboo house built on a raised platform of split bamboo and laid on a bamboo frame called Gairing. The young boys send their invitation through songs to the young girls. Narrow my dear is your Gairing full of flies and other insects. Ours is big and broad come my dear to ours. We would offer the nuts that we keep in our bosom. Oh! Please do exchange a few sweet words of love and charm. With those who would offer nuts from their bosom.

Harung ha kwchang Badia maitang
Saichung rawoi de mwchang
Kwnwikha baksa khapang kha thansa
Thangwi chamani kisa
Wansugwi angle khatang
Kotog rang bwtang bukcha ani tatang
Ahai tongwi de mwchang
Wansugoi angle khatang"

Narration: It is a love song sung by a girl for her dear. They love each other deeply. But there is no scope to come openly into contact with each other. In this situation, the girl at the time of working on jhum field expresses her desire to her beloved.

II. CONCLUSION

Folk literature and culture synonyms to the human civilization. The older the civilization the deeper and dearer are the root of folk culture. Folk music is a kind of verbal tradition handed down from generation to generation. Before the advent of writing, all the branches of knowledge depends mostly on folklore and its plays a pivotal role in formatting the spirit of nationalism and ethnicity. It is really impossible to identify the individuals connected with the composition of these traditional folksongs. From these songs, one can have a glimpse of the ancient constitution of the society, its environment and livelihood. These folksongs also throw light on their desire, achievements, sorrow, happiness and also their short comings. The folk songs of Tripura, as of any other region, depict a many sided picture of the people of the land, and its social, ritual and religious structure.

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