

Documentation of Ganga from Gaumukh to Gangasagar

Bhojpur District

Intangible Cultural Heritage

Documentation of Ganga from Gaumukh to Gangasagar

Bhojpur District

Intangible Cultural Heritage

June 2021

Indian National Trust for Art and Cultural Heritage

National Mission for Clean Ganga
(Reg. Society)
Ministry of Jal Shakti
Department of Water Resources, River Development & Ganga Rejuvenation
Government of India

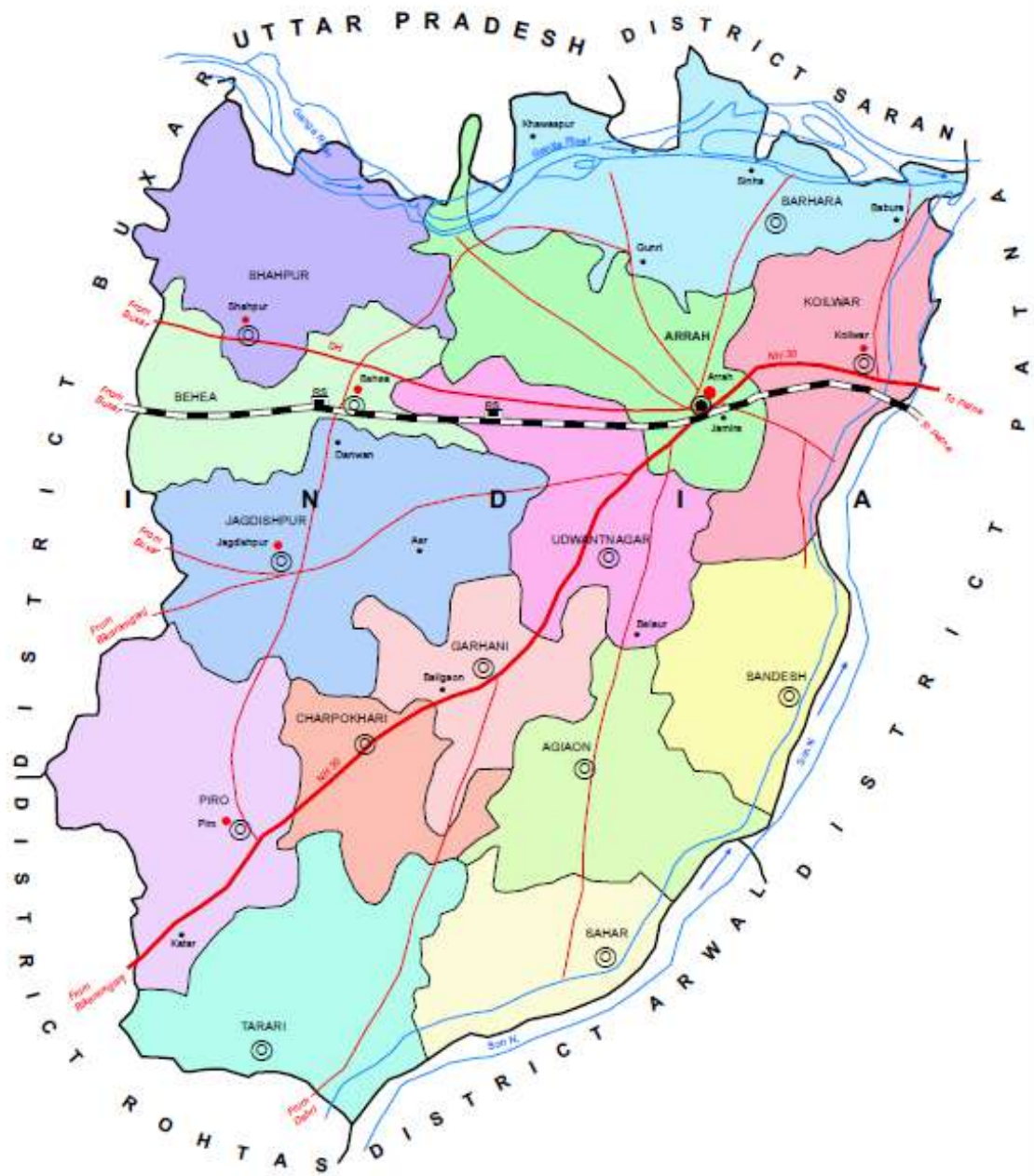
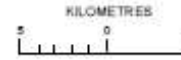



INTACH Indian
National Trust
for Art and
Cultural Heritage

Content

<i>History of Bhojpur.....</i>	<i>01</i>
<i>Crafts.....</i>	<i>09</i>
<i>Sacred Complexes.....</i>	<i>13</i>
<i>Traditonal Foodways.....</i>	<i>21</i>
<i>Luminaries of Bhojpur.....</i>	<i>31</i>
<i>Languages and Dialects.....</i>	<i>45</i>
<i>Communities of Bhojpur.....</i>	<i>50</i>
<i>Folktales.....</i>	<i>58</i>
<i>Folksongs of Bhojpur.....</i>	<i>64</i>
<i>Local Entertainment.....</i>	<i>90</i>
<i>Traditional Attire.....</i>	<i>98</i>
<i>Bibilography.....</i>	<i>102</i>
<i>Research Team.....</i>	<i>115</i>

BIHAR
DISTRICT BHOJPUR



- BOUNDARY, STATE _____
- _____ DISTRICT
- _____ C. D. BLOCK
- HEADQUARTERS: DISTRICT _____
- _____ C. D. BLOCK
- VILLAGES HAVING 15000 AND ABOVE POPULATION WITH NAME _____
- URBAN AREA WITH POPULATION SIZE:- I, II, IV _____
- NATIONAL HIGHWAY _____
- STATE HIGHWAY _____
- IMPORTANT METALLED ROADS _____
- RAILWAY LINE WITH STATION, BROAD GAUGE _____
- RIVER AND STREAM _____

	Total	Rural	Urban
Area (Sq Km)	2395.00	2311.23	83.77
Population	2728407	2338546	389861
No. of Villages	1217		
No. of Towns	06		
No. of C. D. Blocks	14		
Distance of District HQ to State HQ 53 Km			

Note:- District Headquarters is also the CD Block Headquarters.

History of Bhojpur

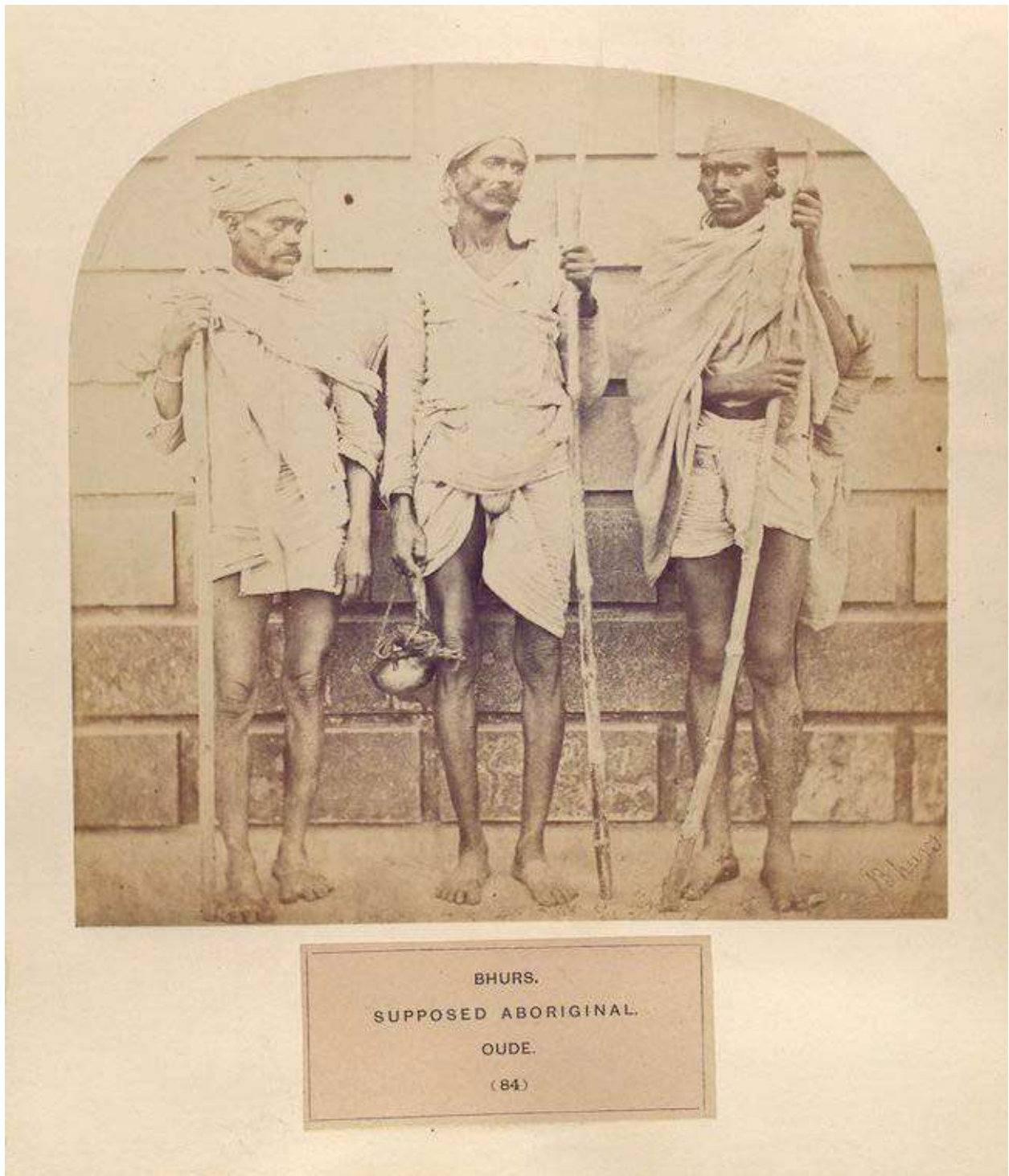


Image 1 An image of Bhar Tribal men

This district was carved out of the state of Bihar as late as 1972. Before this year, it was a part of the Shahabad district, which was bifurcated into Bhojpur and Rohtas. It is therefore no surprise that most of the history of Bhojpur can be found and traced back to the history of the erstwhile Shahabad district.



Image 2 Ara House

Before 1992, Bhojpur consisted of four sub-districts- Buxar, Ara Sadar, Jagdishpur and Piro.

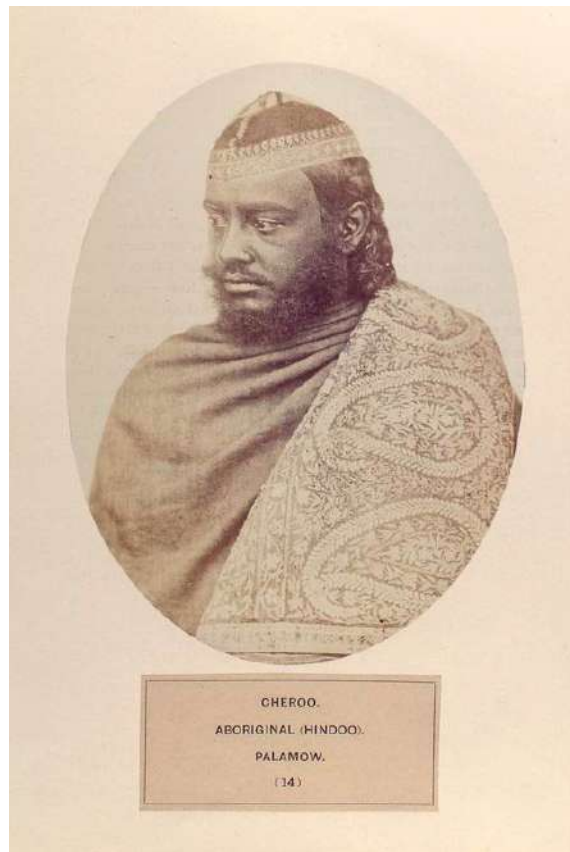


Image 3 A Chero Tribal man

Buxar became classified as a separate district in 1992, leaving Bhojpur with the remaining 3 areas. Ara Sadar is considered as the chief sub-district of the region, located between the Saran district (Bihar) and Bali district (Uttar Pradesh) on the north; the Rohtas district on the south; the Buxar district on the west; and the districts of Patna, Jahanabad and Arwal on the east.

One of the primary sources of the history of Bhojpur comes from the 1961 census report of Shahabad. We learn that the sub-district Ara came from the root word Aranya (Sanskrit for 'Forest'). This implies that at one point, this region was a forest, which fits with one of the variants of the Ramayana that states the ashram of Sage Vishwamitra (guru of Rama and Lakshmana) was located here.

It is believed that in prehistoric times, Shahabad was occupied primarily by three aboriginal tribes- the Bhars, Cheros and Savars (also called Suirs). Other minor tribes include the Kharwars

and the Oraons. Legends describe an unnamed man from the Bhar tribe who ruled over a great chunk of this region near the Son, from Rohtasgarh to Rewah. This mysterious king is generally credited for constructing the fort of Rohtasgarh, and is later said to have been killed by three Rajput brothers, who promptly divided the territory among themselves. What is interesting is that the Oraons claimed that Rohtas was originally their territory but it was taken from them by the Hindus, who ambushed them during a festival when the men were too intoxicated to pick up their weapons and the women were too inexperienced and lacked training to defend the region.



Image 4 Oraon Tribe

The other two major tribes were said to have been in constant conflict with the other, and ultimately the Savars emerged victorious. The Savars, in turn, were believed to have been subsumed by the Aryan invaders. What is interesting is that while the Savar tribe died out over

time, people belonging to the Chero and the Bhar tribe can still be found in not only Bhojpur, but across Bihar.

Shahabad was once a part of the kingdom of Magadha, during the reign of Ashoka (c. 268-232 BCE). Despite being a part of the Mauryan empire, Shahabad barely displayed hints of Buddhist architecture and influence, implying that the cultural affairs of the district were relatively free from outside influence.

This evidence is further strengthened by the travel accounts of Hieun Tsang, a Chinese Buddhist pilgrim from c. 7th century CE who did not stay long in the village of Mo-Ho-Solo in Shahabad (believed to be the present village of Masarh, 10 km west of Ara on the Ara-Buxar Road) as he was disappointed to see that the region was primarily occupied by Brahmanas who did not follow the teachings or laws of Buddhism. He claims the only beneficial trip was to Ara, where he discovered a stupa and a lion pillar constructed by Ashoka to commemorate Buddha converting the cannibalistic tribes (metaphorically referred to as demons) of the desert to Buddhism. These remains were later excavated and documented by Alexander Cunningham.

An inscription from the Mundeswari temple indicates that Shahabad became a part of the Gupta dynasty under Udyasena (635). Another inscription at Deo Barunarak temple tells us that it was constructed under the patronage of Jivita Gupta, who belonged to the later Gupta dynasty. Historical evidence begins to taper off after the fall of the Gupta dynasty (mid-6th century CE). Historians have assumed that from this period onwards, the district came under the control of the aboriginal tribes, led by petty chieftains who divided the region into different territories. The Cheros emerged as the dominant tribe during this period, occupying the largest territory.

These tribes were later defeated in the early 11th century by Rajputs forces led by Raja Bhoja from Ujjain (in the province of Malwa). It is from Bhoja that scholars derived the later name of the district- Bhojpur. The Cheros were expelled from the region and later established themselves in Palamau, conquering the region after allying with other Rajput families like the Thakurs of Rank and Chainpur.

Evidently, they held power here for a considerable length of time, as seen in the Tarikh-i-Sher Shahi, where Sher Shah is said to have dispatched his general Khawas Khan to cut down the forests of the region but to be extremely wary of the chief Maharta Chero, who retained considerable power in the region. Maharta Chero was eventually defeated by Khawas Khan, and Sher Shah considered this to be one of his greatest victories. Other sources which reference Chero occupation of Palamau are Makhzan-i-Afghani and Wakiat-i-Mushtaki.

The Rajputs barely held this region for a century before it was wrested from them in 1193 by Muhammad Bakhtiyar Khilji. Shahabad became a part of the subah in Bihar region, and by 1397 it was formally recognized as being a territory of Jaunpur along with the rest of Bihar.

By the 15th century the Delhi Sultanate took over, and for his aid in conquering the region, Jamal Khan, the Subedar of the Province, granted Hasan Khan (Sher Shah's father) the pargana (district) of Sasaram as a jagir. Control over this region remained fairly loose under Hasan Khan, as powerful local figures like the zamindars continued to act independently. By the time Sher Shah came to power, he whipped the pargana into shape through coercive means.

Shahabad literally means "the city of the Emperor". This name was given to the district by Babur, the founder of the Mughal empire, in 1529 after he defeated the Afghan rulers of the region. In celebration, he proclaimed his sovereignty over Bihar and renamed the district his troops were encamped at to Shahabad. This term was later applied to Sarkar, which contained Ara.

When Babur was forced to go into exile, north India, and as a consequence Shahabad, wound up back into the hands of the Afghans under Sher Shah Suri. His crowning victory was in the village of Chausa, near Buxar, where he thoroughly annihilated Humayun's forces and caused them to retreat, allowing him to establish the short-lived Suri dynasty in India. The region of Bihar, thus, had a special significance for him, which was why he was buried at Sasaram in a specially designed tomb.

Control over Shahabad by the time the Mughals returned to power was generally lax, and local chieftains continued to resist Mughal rule in the area. Man Singh, one of Akbar's most trusted

general, included Shahabad in his efforts to reorganize the revenue administration of the empire. Rebellions were a common occurrence during the reign of various emperors.

Two of the main dynasties involved were the Rajas of Jagdishpur and Bhojpur. The Raja of Bhojpur was in constant conflict with both Akbar and Jahangir, which culminated in the execution of his successor Raja Pratap by Shah Jahan, whose widow was forced to marry one of the Muslim nobles from the imperial court.

The zamindars of the region continued to be a constant source of problem, as they continually abused their privilege and power. Their behaviour was finally put an end to by c. 1740-1741, when the Nawab of Bengal, Alivardi Khan, sent his nephew, the Governor of Bihar, to crush the rebellious zamindars, equipping him with a large army and a host of artillery. Two bloody sieges occurred, but in the end most of the zamindars were forced to retreat from their fortresses and castles, which were promptly demolished.

Conflicts in the region of Bhojpur continued, but they were generally minor affairs which were easily put down. Bhojpur produced a large number of bandits in the late 18th century who took advantage of all the chaos. One of the bloodiest events in Bhojpur's history was when 600 bandits were killed collectively by Somru, an official who held control over Buxar and invited the bandits to his fortress on false pretences of a day of entertainment.

The last major historical event in the region, which we are aware of, is its involvement in the Revolt of 1857, when Kunwar Singh convinced the people of Shahabad to join the mutineers in their efforts to oust the British officials. There was a jailbreak at Ara and all of the convicts were set free, most of them joining the mutineers. The few British officers stationed at Ara holed themselves up in a tiny fortress with a regiment of around 50 Sikh soldiers as Kunwar Singh and his forces marched to the sub-district. The siege at Ara lasted eight days, and the relief army, which had arrived too late, were also thoroughly humiliated by the mutineers and forced to retreat with what little survivors remained.

After Kunwar Singh's death, the protection of the mutineers' base at Ara was left to his brother Amar Singh. Ara remained in their hands long after the revolt had ended. Unfortunately, with the rampant spread of marauders and bandits across the countryside, the open site at Ara had to be abandoned as the mutineers shifted their operations to Buxar. Eventually the rebels were defeated, and the British promptly resumed control over Shahabad region as a whole.

An interesting historical event took place in December 1911, when King George V came to Arrah where he attended the Divine Service at the Memorial Church, interacted with some of the prominent citizens of the region, and ended his visit with a trip to the Ara House.

The citizens of Bhojpur also took part in the 1942 Quit India Movement. In September 1942, Lasarhi village in Ara became the headquarters of the rebels of this district, and by September 15th, British forces surrounded the village and began to fire at the villagers with Sten gun and LMGs (light machine guns), inflicting severe injuries on many people and killing 7 men and 1 woman in the process (the citizens of Dhakani and Chasi villages who took part in the movement were also injured in the violence).

Crafts of Bhojpur



One of the most important crafts in Bhojpur is embroidery, a skill passed down for generations from one family to the next. Many of these families hold on to a valuable piece of their and the region's history called Awalkhana. Awalkhanas contain several hundred motifs which have been created over generations, and aim to preserve these traditions so that they are not forgotten. These are generally passed down to daughters on the day of their wedding.



Image 5 Awalkhana

Of the several areas in Bhojpur, Udawant Nagar is one of the major artisanal sectors, filled with more than 200 artisans and 10 SHGs (Self-Help Group) that support the labourers of the region.

Embroidery is one of the primary sources of incomes for families and an important crafting tradition in the region, its skills passed down from one generation to the next. Embroiders in Bihar follow various styles that differ from place to place, but usually an array of stitches is employed to decorate the textiles.



Image 6 A worker working on the Handloom

Tikris and beads are some of the main accessories attached to textiles. They are attached using an apparatus of a frame of wooden beams, where the fabric is placed and is worked upon using a long needle, threads, tikris and beads.

A famous style Bhojpur embroiderers follow is Kasida, which utilizes geometrical patterns, similar to the kasuti embroidery of Mysore. Locally, the style is referred to as Bharua Kasida. This style is created through three different stitches. The first is Jhinkana, a chain-stitch where the needle is pulled through the cloth, following a design which ignores the texture of the cloth.

Jhinkana is generally used to decorate blouses, and it is flexible enough to allow a tailor to refit or develop new designs based on the trend of the time. Common motifs include- peacocks, elephants with a mahout, or a necklace with a heavy pendant attached.

The second stitch is Bharat, similar to the Bagh and Phulkari traditions of Punjab. Unlike, Jhinkana, this stitch depends on the nature of the cloth's material, as the warp and weft of the cloth will affect the final design. Bharat stitch is generally applied to colourful cloths like red and a combination of white, yellow and bottle green thread. Bharat stitch covers the entire area of the cloth, allowing no flexibility like Jhinkana, and the most common motifs are floral designs, similar to the ones seen in Phulkari.



Image 7 A lady

The third stitch is a variant of Bharat and somewhat of an evolved form. In this, an outline is created on the cloth using a black coloured double running stitch. This design is subsequently enhanced through the use of long and short satin stitches.

In recent times, applique has been combined with Kasida designs, whereby a combination of cloth pieces with woven tapes and laces are used.

Zari style, which utilizes gold and silver threads to create different motifs on textiles, is another style famous in the region.

Sujni is another form of embroidery, primarily done on old saris. The saris are stitched jointly with white thread and then quilted. The middle part of the quilt is generally stitched together with coloured threads to create vivid patterns.

Taganua is a style which is done by counting the thread work.

Khatwa, which utilizes appliqué patchwork is found on tents and personal garments.

Jaali (literally, 'net') is an embroidery pattern where geometric or floral shapes are designed by pulling the warp and weft threads and fixing them with minute buttonhole stitches. This pattern is usually employed for household items like curtains, bedspreads, furniture covers and dress materials.



Sacred Complexes



Image 8 Aranya Devi Temple

Crispin Branfoot and Adam Hardy write that what is fascinating about decoding the architectural history of Bhojpur is that the site contains the most extensive collection of medieval architectural drawings in the whole of South Asia, and even that of Europe. Sources include the *vatushastra* (highlight the design of a structure) and *Samarganasutradhara*, which Branfoot claims was penned down by Raja Bhoja himself.

The drawings include five incomplete plans, mouldings, pillars, and other drawings include parts of mandapas and different types of shrines. They are drawn with the specification of 1:1

construction, and fully to scale, to serve as usable models and reference points for the design of adjacent temples.



Image 9 Jain Siddhant Bhawan

Savite Temple- Another important site constructed during the Parmara period. It was constructed within a square-shaped plan, consisting of a sanctum with an exterior dimension of 20.12 metre. Inside the temple there are four 12.18-metre-high pillars, which support an incomplete, but magnificent, Shikhara adorned with rich carvings.

Tarari Sun Temple- Located in Dev Gaon in Tarari Block, this site contains a statue of Surya, the Sun God, alongside several other deities. These statues can be traced back to the 14th century and possibly even earlier.

Aranya Devi Temple- Located at Ara, this temple is dedicated to Aranya, the Forest Goddess, who is said to grant the wishes of her devotees. It is believed that this temple also contained the idol of Adishakti at one point in time, who instructed Yudhisthira, the eldest Pandava, that

he should construct a temple dedicated to Aranya here. Other idols were installed in the temple over time. For instance, by 1953, the idols of Rama, Lakshmana, Sita, Bharata, Shatradhan and Hanuman were placed inside the complex.

Shahi Masjid- The second five Gumbad Masjid in India constructed by Shah Jahan in 1623 CE. The Masjid is located near the Aranya Devi Temple.

Maulabagh Karbala- This Masjid was constructed sometime around 1817 with the aid of the Mughal emperor, Akbar Shah II. It is located at Maula Bagh muhalla at Ara.

Chaturvuj Narayana Temple- This site is famous for hosting an ancient statue of Laxmi-Narayana, and is situated at Chaturvuj village in the Piro Block.

Bhavani Temple- This site is famous for hosting the 13th century statue of Chaturvuj Baraon.

Jagdamba Temple- This site is famous for hosting an ancient statue of Jagdamba and is situated at Mukundpur village in Charpokhari Block.

Parswanatha Temple- Another important Jain temple, more than a century old, located at Masadh Gaon.



Image 10 Mahamaya Temple

Mahamaya Temple- A temple constructed during the Mughal period which is located at Ekwari Gaon in Sahar Block.

Jain Sidhant Bhawan- An important site which has a library that contains a host of literature related to Jainism.



Image 11 Paihari Jee Ka Ashram

Paihari Jee Ka Ashram- An ashram located at Dharampur Gaon in Sahar Block.

Kurwa Shiva- A site known for containing some ancient statues related to Banasur, located in Shaharpur-Billoti Road.

Venkatesh Temple- A unique temple constructed in southern architectural style, located at Parhap Gaon.



Image 12 Shahi Jama Masjid

Shahi Jama Masjid- A Masjid constructed by Sher Shah Suri at Garhani Bazaar. This Masjid is currently undergoing a restoration process.

Lakar Sah Ki Mazar- A Mazar dedicated to a local Muslim Shaikh, located at Sahpur.



Mahthin Mai Temple- Located in the village of Bihiya, this temple in particular witnesses a larger proportion of female devotees compared to male ones, due to it being symbolic of victory of virtue over tyranny, incest and sins. The legend behind Mahthin is that the king of the Hariho dynasty during his time was known to be a thug, one of his favourite past times being to forcefully acquire the dolis of newlywed women. Mahthin was the daughter of Sridhar Mahant of Sikriya village, and once she was on her way towards Tulsi Harigram near the Son river, she passed through Bihiya where the soldiers ordered her group to stop, forcing her to get off of the doli. In rage, she cursed the destruction of the Hariho dynasty, and the force of her curse was so powerful it caused her doli to spontaneously combust so that she could commit sati.

Within this temple complex, there is a shrine to Shiva on the left and to Ram Janaki on the right. In the sanctum sanctorum of the main temple, there is a four-faced lamp which the temple priests ensure burns continuously. Also on the platform are two circular brass-plated Murath Golas, which are symbolic for Mahthin and her sister, who undertook the journey with her. More of these sacral objects can be located on the right and left side of the main sphere. It is

also believed that these objects on the right and left side symbolise Mahthin's two attendants. It is before these sacral objects that people offer their prayers.

It is unclear when or even who constructed this temple. What is interesting; however, are the inscriptions of broken chaupai couplets written in Bhojpuri on the entrance of the sanctum sanctorum. These couplets narrate and record the miracles and the legend of Mahtin, ending the tale with her sati. It is believed that before this large complex was constructed, there used to be a large earthen platform in the open sky under a Mahua tree where Mahthin was worshipped. Due to the history and nature of the temple, newly married couples come here to properly dispose of their Kankan (thread tied to the couple once they are married) and various weddings take place here every year, as the couple considers Mahthin to be the witness to their marriage and to bless them to be happy for years to come.



Image 13 Tarari Sun Temple

Traditional Foodways

The history of Bhojpuri cuisine is related to that of Bihar. Pushpesh Pant writes that there is no one broad category of Bihari cuisine, as the geography of food zones varies intensely, and in addition to this, food preparation is affected by the chef's social class, caste, and religion.



The staple diet of the region generally includes chura matar, litti (without onion and garlic for Brahmins), makhana, sattu (roasted Bengal gram flour), ghughni and Bihari kabab. Garlic (both raw and cooked) and mustard are a common ingredient one can find in many iterations of Bhojpuri cuisine. Other ingredients which are widely used include asafoetida, cumin seeds and whole garam masala. Another distinctive characteristic of Bhojpuri cuisine is the absence of traditional Indian curry. Their vegetable preparations are mellow gravies called stews which serve as an accompaniment to the main dishes.

Bhojpuri food can be traced back to the agriculturist and pastoralist communities of Bhojpur, who needed high protein food filled with carbohydrates to work long hours in the burning sun. This cuisine is highly flavourful in nature, loaded with spices, and can be connected with some of the food from the Magadha kingdom, of which Bihar used to be a part.

Like every other cuisine, Bhojpuri cuisine did not develop in isolation and many of its ingredients, cooking techniques and variations can be traced back to Mughlai and Awadhi cuisine.



Litti chokha- The most well-known food from Bhojpur- roasted wheat dumplings filled with sattu and served with roasted, mashed vegetables.



Sattu ka sherbet- A drink made from roasted gram powder flavoured with cumin powder and black salt.

Thekua- Fried wholewheat biscuit.

Roasted tamatar ki chutney- A paste of tomato mixed with some herbs to form a chutney.

Lauki pachka- Bottle-gourd fritters made during Holi.

Sajne ki sabzi- Drumsticks made with mustard.

Matar ka jhol- Curry made from peas.

Mutton chura- A mutton dish prepared on low heat, and left to marinate overnight with a mixture of garam masala, pepper, chili, cardamom, turmeric, fennel seeds powder and yoghurt. Then, salt is added to it and it is placed in a tray with some mustard oil on low heat for 2 hours, stirred continuously. Once the meat is tender, it is served with chura (beaten rice).

Rice and makuni- Sattu paratha

Malpua- Deep-fried batter of flour, sugar and milk, soaked in sugar syrup.

Champaran mutton- Made in an earthenware pot.

Daal peetha- Wholewheat/rice-flour dumplings with a Bengal gram stuffing.

Panch phoran- Five-seed tempering.

Bhujia- Pan-roasted vegetables.

Murmura mutton- Mutton cooked with a heapful of mustard oil and turmeric, spooned over puffed rice and topped with chopped onion, green chillies and lemon.

Chane ka bachka- A fritter prepared with soaked black gram and spaces.

Pitha- Steamed rice flour dumplings stuffed with a paste of lentil and garlic.

Kadhi badi- Deep-fried gram flour dumplings cooked in a yoghurt-based gravy.

Aloo gobhi ki bhujia- Deep-fried cauliflower and potato.

Kohra sarson ki sabzi- Pumpkin cooked in mustard paste.

Oal ki chutney- Yam chutney.

Baigan badi- Brinjal cooked with deep-fried lentil dumplings.

Panchporan kohra- Pumpkin cooked with a mix of five different spices.

Sarson ka machli- Fish cooked with mustard.

Kala jamun- A fried sweet made using khoya and chashni (sugar syrup), flavoured with cardamom, rose water and saffron. The difference between kala jamun and gulab jamun is primarily the colour of the sweet- while the former has deep shades of dark, the latter is usually a warm brown in colour.



Champaran Mutton- Originating in the Champaran district in Bihar, this dish is cooked in matkas (earthen pots) inside which the mutton is placed along with certain spices and herbs, covered, and sealed with wheat dough to prevent the steam from escaping. A unique feature of this dish is the use of mustard oil, which brings out the flavour in the mutton.

Pitha- Half-moon shaped steam rice-flour dumplings, stuffed with a coarse paste of lentils. Bhojpuri pithas are spicier and have a distinct flavour of garlic compared to the counterpart farrahs from Madhya Pradesh, which have a more balanced taste and are given a tempering of curry leaves and mustard seeds after being cooked.

Aloo ka parantha- Potato-stuffed flat bread.

Sattu ka parantha- Shallow-fried flat bread made of sattu-roasted gram flour. Can be served with pickles and salad.

Aloo matar- Tangy gravy made from potato and green peas.

Dal pithi- Wheat dumplings drenched in tangy lentil soup. Usually served with salad or chokha.

Bari-kadhi- Mild gravy made with curd and gram flour. Small fried dumplings made from this flour are dipped into the gravy and tempered with spices.

Korma- Rich, thick gravy made with either meat or vegetables, cooked in a creamy sauce made of stock and spices.

Balushahi- A Bhojpuri sweet dish made using raw mangoes and sugar, noted for its sweet and sour taste.

Til ka laddoo- A fried sweet prepared using sesame seeds, jaggery and cardamom powder.

Laai- A type of puffed rice grain which is both eaten and used for religious ceremonies and festivals like Diwali. It is prepared by frying it in either oil or salt

Chura-Dahi-Gur- A form of flaky rice (poha/chura) which is mixed with curd (dahi) and jaggery (gur).

Puri- A deep-fat fried bread made from unleavened whole-wheat flour.

Khichdi- Prepared using melted ghee (clarified butter), pickles, paapar, chokha, chutney and dahi.

Halwa- A delicacy prepared using suji (semolina) and eaten with puri.

Kheer- A type of pudding made by boiling milk, sugar and rice (although rice can be substituted for different ingredients, depending on the type of kheer being prepared).

Gulgula- Similar to the doughnut holes made in the USA, this sweet is made using wheat flour, sugar (preferably jaggery) and sometimes spices like fennel seeds for flavouring. Yogurt, banana pulp, yeast or baking powder are also sometimes used. They are then fried in oil or ghee.

Sevaiyan- A type of rice vermicelli which is commonly consumed by people as a desert.

Perukia (Gujiya)- A type of dumpling prepared using either suji or maida (all-purpose flour), stuffed with khoya (sweetened milk solids, also called mawa) and dried fruits, and then fried in ghee.

Kachori- Deep fried bread made with ground dal, sauteed with a variety of spices and filled with maida and baking powder.

Dum-Aloo- A deep-fried potato dish, where small potatoes are deep-fried in gravy mixed with spices, and then lightly simmered.

Jalebia pua- A sweet deep-fried dish made with flour and semolina.

Dahi bada- Homemade fried lentil dumpling fritters which are dunked into whipped yogurt mixed with sweet and spicy chutney.

Channa and Chhole- Chickpeas cooked in spicy gravy.

Rajma- Red kidney beans cooked in mildly spicy and creamy gravy.

Lobiya- Black eyed bean cooked in lightly spicy gravy.

Dal makhani- A popular variant of dal made with whole black lentils (also called urad ki dal or kaali dal) and kidney beans (also called rajma).

Raita- Yogurt dip. Can be either sweet or savoury.

Kofta-- Meat/vegetable/cheese balls cooked in spicy gravy.

Maakuni- Parantha stuffed with cooked potatoes or yellow/green peas or sattu.

Aloo mutter- Made from potatoes and peas mixed together in a spiced creamy tomato-based sauce, which is generally cooked with garlic, ginger, onion, tomatoes, cilantro, cumin seeds and other spices.

Mutton biryani- Long grain basmati rice cooked with mutton or chicken.

Petha/Bhatuapag- Sweet, white-flavoured candy made up of ashgourd.

Murabba- Pickled fruits which is sometimes prepared using sugar and spices.

Mardua and Thekua- Fried biscuits made using wheat flour flavoured with aniseed.

Anarsa- Rice-based biscuit made up of jaggery, rice, poppy seed and ghee, which is usually prepared during festivals like Diwali.

Dalpuri- Puri stuffed with boiled and mashed dal.

Nimona- Made using green peas.

Ghugni- Pan-fried and seasoned green peas or sprouted black gram sautéed with green chillies and cumin seeds in mustard oil, which is then cooked with gravy and then served with kurmura (puffed rice). It can also be prepared using minced meats.

Dahi chooda- A dish prepared by combining curd with chooda.

Daal pithouri- Wheat flour which is stiffly kneaded, rolled thick, and then cut into different shapes. This is then cooked with dal and seasoned with salt and pepper.

Gojha- Stuffed with daal and cooked in steam.

Laktho- Another variant of laddoo prepared using besan, jaggery and rice.

Bharwa- A side dish where bhindi (okra) is stuffed with a paste made of different spices.

Nimki/Mathri- A savoury snack of ribbon-like strips of pastry, made using refined flour, oil and water, which is seasoned with ajwain and jeera in pure ghee.

Sev- Small pieces of crunchy noodles made from chickpea flour paste, seasoned with turmeric, cayenne and ajwain before being deep-fried in oil. This snack is often used as a topping for dishes like bhelpuri and sevpuri.

Dalmoth- A deep-fried savory snack prepared using whole massor dal, besan, sev and regular spices.

Chana ka saag- A side dish prepared with chickpea and leafy vegetables.

Sarson ka saag- A side dish prepared using mustard and leafy vegetables.

Bathua ka saag- A side dish prepared using bathua and leafy vegetables.

Palak saag- A side dish prepared using spinach, radish and leafy vegetables.

Khesari ka saag- A side dish prepared using Indian pea and leafy vegetables.

Rumali roti- A thin variant of the flatbread which is used in rolling up the Bihari kebab, creating a new delicacy called Paranthe Kebab or Bihari rolls.

Tandoori roti- An unleavened flatbread and prepared using whole wheat (atta) or a mix of whole wheat and all-purpose flour.

Kulcha- A type of mildly leavened flatbread made from maida, water, a pinch of salt and a leavening agent like yeast or old kulcha dough.

Bhatoora- A fluffy deep-fried leavened sourdough bread, usually paired with chhole.

Khurma- A piece of fried flour which has been coated with sugar.

Rasmalai- A popular sweet dish made of flattened balls of chhana soaked in malai (clotted cream) flavoured with cardamom. Milk is boiled and a bit of vinegar or lime juice is added to split it. The whey is discarded and the milk solids are drained, cooled and kneaded into a dough. The dough is divided into small balls and the balls are cooked in hot water with a bit of rose water added. The balls are then cooked in milk with saffron, pistachios and kheer as stuffing.

Rabri- Sweet, condensed milk-based dish which has jaggery, spices and nuts added to it to give it flavour.

Falooda- A cold desert made with noodles. It is prepared by mixing rose syrup, vermicelli, and sweet basil seeds with milk, often served with ice cream. The vermicelli is made from either wheat, arrowroot, corn starch, or sago.

Laung lata- A sweet dumpling from Bihar, made with maida, khoya, sugar syrup, and kesar (saffron) and, if needed, nuts and dry fruits. What makes this delicacy unique is its use of laung (clove) which gives it its recognizable shape and mild flavour.

Chandrakala- A deep-fried sweet prepared using khoya, ghee, cardamom, saffron, sugar and a dash of dry fruits, named due to its shape (Chandrakala literally means 'half moon')

Khaja- A wheat flour preparation fried in ghee, which is then soaked in a sugar syrup called paga. It is similar to the Baklava.

Meetha Samosa- A sweet variant of the savory samosa, prepared with malai barfi, dry fruits, cardamom, maida, baking soda, chashni and ghee.

Batasha- A coin-shaped sweet made by boiling sugar in water to create chashni (sugar syrup with a tough consistency). Soda bicarbonate is then added to aerate the syrup and the chashni is dropped into sheets with a coin frame.

Barfi- A dense milk-based sweet with several variations based on the ingredients used to prepare it (kaaju ki barfi, besan barfi, pista barfi, and sing barfi). The main ingredients of this sweet included powdered milk and sugar, which are cooked together in a vessel until they solidify, and their flavour is enhanced with the use of fruits, nuts, or spices.

Kalakand- A sweet made out of khoya, milk, sugar, vinegar, and can be flavoured with pistachio nuts and cardamom powder.

Pera- Thick, soft pieces of desert prepared using khoya and sugar, and flavoured with cardamom seeds, pistachio nuts and saffron.

Soan papdi- Cube-shaped flaky desert, with a crisp, flaky texture. It comes in a variety of flavours.

Methi ke ladoo- Prepared by mixing powdered fenugreek seeds and powdered flax seeds with much ghee and jaggery and nuts and raisins.

Belgrami- A dry sweet made up of maida, sugar and ghee.

Lakhtho- A dry and hard sweet made up of maida and jaggery, seasoned with aniseed.

Sev-Boondia- A sweet and savoury delicacy where the delicious boondi (fried chickpea flour) is topped with the savoury, salty sev.

Kulfi- Described as the 'traditional Indian ice cream', Kulfi is like a denser, creamier version of ice cream. Unlike ice cream, kulfi is not whipped, resulting in a solid, dense frozen dessert similar to traditional custard-based ice cream.

Luminaries from Bhojpur

Veer Kunwar Singh (1777-1858)- One of the most prominent individuals to emerge from Bhojpur, who had a significant role to play in the course of the Revolt of 1857 (hence the name 'Veer', meaning brave, being added as a prefix to his name in various sources). Kunwar Singh was an Ujjaini Rajput born to Raja Shahabzada Singh and Rani Panchratan Devi; he later married the daughter of Raja Fateh Naraiyan Singh, a zamindar from Gaya, Bihar, and the descendant of Rana Pratap. From a young age he was drilled in army training and showed a remarkable penchant for guerrilla warfare and military strategy, which managed to overpower several British troops over the course of his military career.

Despite being 80 years old, he was one of the fiercest rebels the British had encountered during the course of the revolt. Singh took charge of the mutineers at Danapur on July 25, 1857 and two days later he managed to occupy Ara. The relief army led by Captain Dunbar consisted of 270 English soldiers and 100 Sikh soldiers, but only 50 of these men managed to survive the battle against Singh's forces. This victory, however, did not last long once Major Vincent Eyre arrived with the second wave of relief forces on August 14th and forced Singh and his men to retreat. During this retreat, one of the contingents led by Brigadier Douglas managed to shatter Singh's left wrist with a bullet wound. Not willing to risk an infection, Singh cut off his wounded hand and submerged it in the Ganga as a sacrifice.

As Singh and his forces rested for a while in the forests at Atrauli, he made a plan of a series of attacks to be conducted utilizing guerrilla warfare tactics. When the British found out his location, they sent a unit of 300 infantry and cavalry along with 2 cannons under Millman to finish him off on March 22nd. However, the rebels managed to make a strategic retreat, lulling the British into a false sense of security that they had surrounded Singh and his forces. Once

they were in position, Singh's forces began to attack Millmen's troops from all directions, forcing them to flee.

Singh and his forces reached Lucknow in December 1857, and he occupied Azamgarh on March 1858. After driving the British forces away from Azamgarh, he planned to advance to Varanasi to secure it, in addition to Allahabad, by depriving the British access to the road from Kolkata to Lucknow. The British got wind of this plan, and Canning ordered Lord Marker to prevent Singh from carrying this out. Marker was armed with a force of 500 men and 60 cannons, and he and Singh clashed on April 6th near Azamgarh.

Singh, unable to push back Marker, had to change his plans and decided to recapture Jagdishpur. He was pursued once more by a combined English and Sikh regiment led by Douglas on his way back to Ara, who he managed to get away from. On the way back, a fight broke out in Jagdishpur with a contingent led by Captain Le Grande, from which Singh emerged victorious, as he unfurled the tricolour flag from the top of the fort of Jadishpur, replacing the old Union Jack flag.

Unfortunately, by the three days after the battle ended Kunwar Singh succumbed to his injuries and passed away at his home on the morning of April 26th, 1858, and before his death, he passed on the crown of Jagdishpur to his brother Amar Singh II. Post-Independence, the government of India honoured his memory through the creation of a commemorative stamp on April 23rd, 1966, and the government of Bihar established Veer Kunwar Singh University in Ara in 1992. Most recently, there was a bridge constructed in 2017 which was inaugurated as Veer Kunwar Singh Setu (also known as the Ara-Chhapra Bridge); this bridge connects the northern and southern regions of Bihar. He is remembered in the literary field through works such as 'Vijay Ki Vela' (Moment of Victory), a play by Jagdish Chandra Mathur which documents the

latter part of Singh's life, and he is mentioned in the poem 'Jhansi Ki Rani' by Subhadra Kumari Chauhan alongside several other local songs and couplets composed in his honour.

Abdul Bari (b. 1884)- A follower of Mahatma Gandhi and a well-known participant of the struggle to liberate Indian from British control. He was appointed as one of the combined secretaries of the Khilafat Committee in Bihar, and on February 21st, 1921, he addressed a large gathering of people at Chauk Masjid, Ara, alongside Dr. Rajendra Prasad, with whom he later worked in Sawinay Awagya Andolan.

He was later appointed as Secretary of the Swaraj Party of the Bihar branch, and became a member of the Independence India League (November 3rd, 1928). Abdul Bari is also remembered for his role as the editor of "The Independence", an English-medium newspaper founded by Moti Lal Nehru.

Pandit Hargovind Mishra- One of the prime leaders during the freedom struggle, he coordinated the movement as he was influenced by figures like Bindeshwari Singh, Shaligram Singh (Kulharia) and Jawala Prasad (Bihiya). In 1912, he went to the Patna Adhiweshan of Congress, chaired by R. N. Mudholkar, and later participated in the Satyagarh Andolan after seeing the events of the Jallianwala Bagh massacre.

Harnandan Singh- Affectionately referred to as Vakeel Babu, he was another active participant of the freedom struggle. His two prominent roles were to lead the Ara Assembly in 1937 and working with Gandhi during his Asahyog Andolan.

Jagjivan Ram (1908-1986)- Affectionately referred to as Babuji, he was a freedom fighter who later became a Member of Parliament and one of the members of the Cabinet Ministry under Jawaharlal Nehru. He was one of the first among members of the Dalit community to receive a higher education at Banaras Hindu University, Varanasi, At Kolkata (1928) and Lahore (1929), he participated in the Indian National Congress' Adhiweshan, chaired by Jawaharlal Nehru, and later joined the Indian National Congress led by Mohandas K. Gandhi. He was one of the founders of the All-India Depressed Classes League in 1935, and later quit his employment in the

civil sector, joining the Namak Satyagrah Andolan. He was arrested twice for his involvement with the Quit India Movement (1942) and his political activities. His trial had been televised across India. The highest position he ever achieved was becoming the Deputy Prime Minister of India during the term led by Morarji Desai (1977-1979).

Ram Subhag Singh- Organized some of the mass protests during the freedom movement and was sent to jail in 1943. During his sentence, he was repeatedly assaulted by the prison authorities.

Jagannath Sahay- The first person from the Ara district who went abroad to Japan in 1905 to receive his technical education. After obtaining his degree, he returned to Ara in 1908 as a textile engineer.

Kashinath Jee- First person to establish a cloth mill in Bihar at Phulwarisharif. This mill was inaugurated in 1936 by Jawaharlal Nehru.



Kavi Kailash- A freedom fighter and martyr, Kailash is remembered for unfurling the flag at Ara on September 28th, 1942. This action soon got him killed, when he was murdered by the Baluchi police near Collectorate Pond.

V. P. Singh- The first Chief Justice of the Supreme Court of India.



Image 14 Anant Prasad Singh



Image 15 Ambika Saran Singh, Freedom Fighter

Ambika Saran Singh- Noted freedom fighter who later served as the State Minister of Bihar.

Bindeshwari Dubey- Former Chief Minister of Bihar who also served in the Cabinet Ministry.

Ram Subhag Singh- One of the first Rail Ministers of India.

A. P. Sharma- One of the first Rail Ministers of India.

Ramanand Tiwari- One of the first Home Ministers of Bihar.

Tapeshwar Singh- Founded various Co-Operative Organizations in Bihar.

Padmashree Bharat Mishra- Noted scholars in political science and literature.

L. M. Rai- Noted economist who published several works in his field.

Bashisth Narayan Singh- Noted mathematician and scholar who became well-known in his field internationally.

Chandan Tiwari- A known folk singer from Bhojpur, who has composed and sung pieces in Bhojpuri, Magahi, Maithili, Nagpuri, Awadhi and Hindi. Throughout her career she has bagged several awards and prestigious titles- the Sangeet Natak Academy-Bismillah Khan Samman award (2019); BAG Films-News 24 award of Best Traditional Folk Singer; Vindhya wasini Devi Samman award; Bhojpuri Kokila Samman; Changemaker Icon of Bihar title, etc.



Image 16 Dr. Sachchidananda Sinha

Dr. Sachchidananda Sinha (1871-1950)- Often referred to as the “Architect of Modern Bihar”, Dr. Sachchidananda Sinha was a phenomenal jurist, scholar, and journalist, and his biggest accomplishment was to serve as the temporary President of the Constituent Assembly (because he was the eldest member) in 1946. He was also one of the figures responsible for separating Bihar from the Bengal Presidency.

Born in Ara, he received his secondary education at the Patna College and City College, Kolkata. In 1889, he shifted to London to study law and become qualified as a barrister. During his time there, he came into contact with people like W. C. Bannerjee, George Yule, S. N. Bannerjee, and others. He also campaigns for Dadabhai Naoroji during the elections for the House of Commons.

In 1893 he was called to the Bar from the Middle Temple and became an advocate of the Kolkata High Court, followed by the Allahabad High Court in 1896, and then the Patna High Court in 1916. In 1910 he was elected to the Bengal Legislative Council where he advocated the separation of Bihar from Bengal as a separate province (which finally came to fruition on April 1st, 1912). He was later elected as the President of the Legislative Assembly in 1921 as well as the Legislative Council from 1921-1922. He was also the first Indian Finance Member of the Executive Council, Bihar and Orissa Government (1921-1926).

Dr. Sinha also worked as Secretary to the Reception Committee of the 20th Indian National Congress session in Patna (1912), later joining the Indian Congress delegation who went to London in 1914 to discuss with the British Secretary of State the issue regarding the reorganization of the Indian Council. This delegation also represented India during the International Press Conference in Geneva in August 1927.

With regards to his academic career- from 1936-1944, he became the Vice-Chancellor of Patna University; in 1935 he was the Convocation Lecturer at the Lucknow University, then the Nagpur University in 1937, followed by the Nagpur University in 1944. He was conferred the degree of Doctor of Letter, honoris causa, in 1937 by the Allahabad University and the degree of Doctor of Law by Patna University in 1947

Apart from his legal, political, and academic career, Dr. Sinha had founded the Hindustan Review, where he also served as the Editor from 1891-1921. He returned as the Editor of the journal once more in 1926, whereafter he published a biography of his experience with the Hindustan Review. He has published a number of other works, including- The Partition of Bengal or the Separation of Bihar, Speeches and Writings of Sachchidananda Sinha (first edition, 1935; second edition, 1942; third edition, 1947); Kashmir: The Playground of Asia (1942); Some

Eminent Bihar contemporaries (1944); Iqbal: The Poet and his message (1947) and some problems of Bihar Aborigines.

Dinesh Bhramar- An eminent Hindi and Bhojpuri poet, who is credited for having introduced the poetic style of Ghazal and Ruba'i in Bhojpuri literature. He has been awarded the Gopal Singh Nepali Samman (2011), Bazme Adab (1999), Lok Shikar Samman (1998), Champaran Ratna (1993), Sahitya Saurabh Samman (1972), and several other honours for his contribution to Hindi and Bhojpuri literature.



Image 17 Vishwanath Shahabadi

Vishwanath Shahabadi- The man responsible for funding the very first Bhojpuri film, “Ganga Maiya Tohe Piyari Chadhaibo”, a melodrama tackling the issue of widow remarriage. The film was produced by him after he read the screenplay written by the one of the main actors, Nazir Hussain, who created the story on behalf of Dr. Rajendra Prasad. Although the budget was initially a modest 1.5 lakh rupees, production constraints led to it being raised to 5 lakh rupees. A special screening of the film took place at Sadaqat Ashram in Patna before it was released to the public.

While most of its concepts are outdated today, the film was important in showing the transition in the mindset of the traditional, conservative families towards a relatively more progressive, liberal attitude. The film went on to win several awards at the first Bhojpuri Film Awards for

Bhojpuri and Magadhi films, organized by the Bhojpuri Film Samaroh Samiti on April 27th, 1965. Some of these accolades include- Best Film, Best Actress (Kum Kum), Best Supporting Actor (Nazir Hussain), Best Lyrics (Shailendra), Best Story (Nazir Hussain) and Best Playback Singer - Male (Mohammed Rafi - "Sonwa Ke Pinjre mein")

Janardan Singh- One of the people involved in the production of "Piya Nirmohia", a Bhojpuri film, which casted Jai Tilak (a popular actor from Ara) as the protagonist of the film. He, along with many other visionary directors, was responsible for elevating the status of Ara as the "Hollywood for Bhojpuri films".

Ashok Chand Jain- Worked together with Laxman Shahabadi to produce the film "Ganga Kinare Mora Gaon". Jai Mohan (another famous actor from Ara) starred in this film as the antagonist.



Image 18 Laxman Shahabadi

Laxman Shahabadi- A musician and lyricist from Ara, Laxman Shahabadi is known to have contributed to the Golden Age of Bhojpuri Cinema, composing the musical scores of various films like “Hamaar Dulha” (1989), “Dulha Ganga Paar Ke” (1986), “Ram Jaisan Bhaiya Hamaar” (1986), “Sajai Da Maang Hamaar” (1983), “Ganga Kinare Mora Gaon” (1983), “Dharti Maiya” (1981), and several others. Growing up in a household filled with classical musicians, Laxman received his training in this field from a very young age under Ustad Junglee Malik, becoming skilled at playing various instruments. Although he was well-versed in both Hindi and Urdu, most of his compositions followed the pattern of Bhojpuri tradition, and they were sung by a league of veteran musicians like Mo Rafi, Usha Mangeshkar, Asha Bhonsle, Manna Dey, Dilraj Kaur and Bhupinder Singh.

Professor Ramnath Pathak- A musician from Ara who composed the musical scores of the film “Piya Ke Gaon” (1985), a family-drama low-budget film whose music contained lots of hidden messages and meanings.

Arvind Krishan- A musician from Ara who composed the musical scores of certain Bhojpuri films.

Sarafat Ali- A musician from Ara who sang one of the musical scores for the film “Ganga Kai Gaon Mai” along with Usha Mangeshkar and Dilraj Kauri.

Munshi Sadasukh Lal- A famous prose writer from Bhojpur who specialized in writing in Khadi Boli.

Sayed Ishautullah- A famous prose writer from Bhojpur who specialized in writing in Khadi Boli.

Lallu Lal- A famous prose writer from Bhojpur who specialized in writing in Khadi Boli.

Sadal Mishra- A famous prose writer from Bhojpur who specialized in writing in Khadi Boli.

Arkhoury Yashodanad- A famous editor from Bhojpur during the Bhartendu era.

Shivanandan Sahay- A famous biographer from Bhojpur during the Bhartendu era.

Mahamahopdhyay Pundit Sakal Narayan Sharma- A famous prose writer from Bhojpur during the Dwivedi era.

Pundit Ramdahin Mishra- A famous prose writer from Bhojpur during the Dwivedi era.

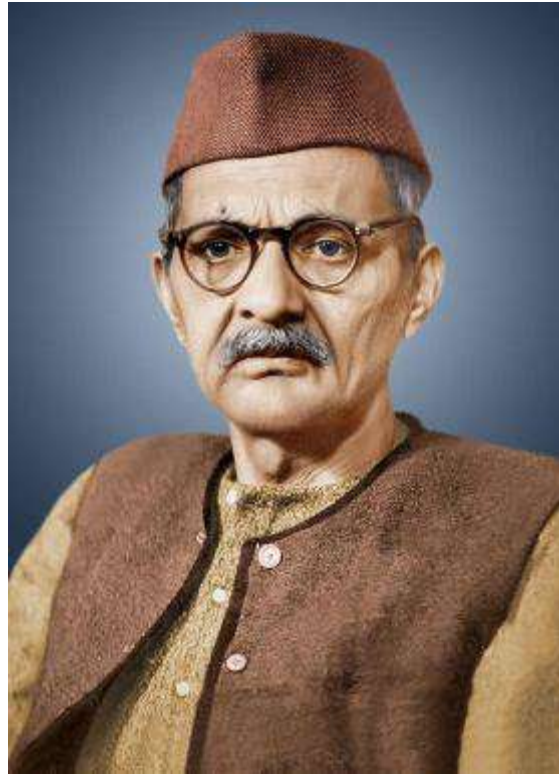


Image 19 Acharya Shivpujan Sahay

Acharya Shivpujan Sahay- A famous novelist and essayist from Bhojpur during the Dwivedi era.



Image 20 Kedarnath Mishra Prabhat

Kedarnath Mishra Prabhat- A famous poet from Bhojpur during the Chayavadi era.

Ramday Pandey- A famous poet from Bhojpur during the Chayavadi era.

Collector Singh Keshari- A famous poet from Bhojpur during the Chayavadi era.

Nandkishor Tiwari- A famous poet from Bhojpur during the Chayavadi era.

Ramnath Pathak Pranaye- A famous poet from Bhojpur during the Chayavadi era.

Languages and Dialects of Bhojpur

According to the Census of 2011, Hindi is the most common language in the district (96.1% of the population speaks Hindi) followed by Urdu (3.7%). Other languages occupy a very minimal presence in the district (0.2%).

Bhojpuri is the most common dialect spoken in this district, and it belongs to the category of eastern Indo-Aryan languages or Purvi/Eastern dialects.

It is not an isolated dialect, and can be found spoken beyond Bhojpur in other districts like Buxar, Saran, Champaran, Kaimur, and Rohtas, and it is also the main dialect in eastern Uttar Pradesh.

Bhojpuri in its written form can be traced back to Kaithi, a script used to draft legal, administrative and private records during the Mughal period and the era of the British Raj.

This language's history can be traced abroad as well, when British officials used indentured labourers from Bihar to work in sugarcane plantations in Guyana, Mauritius, Trinidad and Tobago, Suriname and Fiji. Elements of Bhojpuri can be found in some of the dialects spoken in these countries today.

Bhojpuri, like other Bihari dialects, is linguistically linked to Bengali but culturally can be traced to the development of Hindi.

Bhojpuri also does not possess a written history or literary tradition, and most of the present information we have on the dialect comes from oral sources.

Many of the citizens of Bhojpur are petitioning and demanding the central government to recognize Bhojpuri as a separate, distinct language and not merely as a dialect within Hindi. In 2012, the Home Ministry under P. Chidambaram recognized the efforts of organizations like the Bhojpuri Academy, but as of 2021 Bhojpuri still has not been recognized as an official language.

According to the Census of 2011, the mother tongue spoken by the population of Bhojpur is as follows.

Assamese- 3 people

Bengali- 230 people

Dogri- 6 people. An Indo-Aryan language which is part of one of the officially recognized languages by the Indian Constitution. The earliest reference to the use of this language can be found in the text Nuh sipihr (The Nine Heavens, written in 1317 CE) by Amir Khusrau. Dogri is believed to be an offshoot of Sanskrit, and its development can be traced by looking at the changes in its phonology. Dogri has also been influenced by a number of other languages, most prominent ones being Persian and English. Dogri was initially written using the Dogra/Dogra Akkhar script, the official script of Jammu and Kashmir during the reign of Ranbir Singh (1857-1885). The Devanagari script would soon replace Dogra by the 20th century.

Gujarati- 3 people

Bhojpuri- 2,511,647 people

Bishnoi- 329 people

Dhundhari- 1 person. 16 people. An Indo-Aryan language belonging to the Rajasthani branch, spoken primarily in the Dhundhar region of Rajasthan. Dhundhari utilizes the Devanagari script in its written form, but its textual tradition is highly limited.

Haryanvi- 10 people

Hindi- 142,772 people

Magadhi/Magahi- 3890 people. An Indo-European language which shares similar traits with Pali, has been influenced by the Khadi Boli dialect, and is predominantly spoken in Bihar. It is a developed form of Magadhi Prakrit which was spoken in the mahajanapada of Magadha, hence the name "Magadhi/Magahi". Its etymology has changed over time, early Buddhist texts and even Kaccayana (author of Kaccayana Vyakarana) referred to the language Pali as Magadhi.

Although it originally utilized the Kaithi script, it is now written down using the Devanagari script, although some variants utilize the Bengali and Odia scripts. Despite possessing a number

of different scripts, Magadhi's textual tradition is highly limited in nature, with most of its stories being preserved in an oral form (for instance, the Birth of Lorik).

Marwari- 14 people. An Indo-Aryan language from the Marwari subgroup of the Rajasthani dialect, which is closely related to Haryanvi, Gujarati, Punjabi and Hindi. Although initially written in the Mahajani script (a variant of the Landa script), this language now utilizes the Devanagari script, but an interesting fact is that the Marwari language used in Pakistan utilizes the Perso-Arabic script instead.

Rajasthani- 28 people

Sadan/Sadri- 49 people. An Indo-European and Dravidian language which is a branch of Prakrit. Sadri also belongs in the same group as Bengali, Maithili and Oriya. One of the variants of this language is Nagpuri. Sadri utilizes two scripts, Bengali and Devanagari, and several popular works of literature have been written in this language. Currently, the most well-known magazine written in Sadri is Gharaiya Guith, published in Shillong. Apart from texts, numerous songs and poems have also been composed in Sadri, and these compositions began to be broadcasted to regions like Orissa and Jharkhand post-1980.

Surjapuri- 277 people. An Eastern Indo-Aryan language which shares similarity with other languages like Kamatapuri, Assamese, Bengali and Maithili. Some of the speakers of this language refer to it as "Deshi Bhasa".

Kannada- 1 person

Kashmiri- 1 person

Maithili- 168 people. An Indo-Aryan language from the Indo-European language family predominantly spoken in the Mithila region. What's interesting about Maithili is that it is the only Bihari language which has its own script- Tirhuta, and a rich textual tradition which is generally attributed to the poet-saint Vidyapati (late 14th and early 15th century).

Malayalam- 3 people

Marathi- 11 people

Nepali- 4 people

Odia/Oriya- 10 people. An Indo-Aryan language which is considered to be the oldest surviving branch of the eastern group, tracing its origins back to Ardhamagadhi Prakrit. It emerged as a distinct language as far back as the 10th century, but it remained almost indistinguishable from Bengali until the 11th century. The first poem composed in Odia dates back to the 15th century, and it widely began to be used in literature post-18th century.

Odia has been influenced by a number of different languages over time, particularly the Dravidian ones, as well as Arabic, Persian, English, Tamil, Telugu, Marathi, Turkish, French, Portuguese, and Sanskrit, giving it an especially rich lexicon. Words that have been borrowed from Sanskrit are classified into two sub-groups- tatsama (close to the original form) and tadbhava (remote from the original form).

Punjabi- 237 people

Sanskrit- 1 person

Santali- 6 people. An Austroasiatic language which is a part of Kherwarian branch in the Munda subgroup (specifically North Munda languages). This language utilizes various scripts- Roman, Devangari, Bengali, Oriya and Ol Cemet/Ol Chiki (an indigenous script created by Pandit Raghunath Murmu in the 1920s).

Sindhi- 15 people. An Indo-Aryan language which has been officially recognized by the Constitution of India, and can be found spoken not just in India, but in other regions like North America, The United Kingdom, the Middle East and Southeast Asia. Sindhi is closely related to the Siraiki language, as they both share four distinctive implosive consonants- /b/, /d/, /g/, and /j/, which are pronounced with indrawn breath and contrast phonemically with the usual /b/, /d/, /g/, and /j/.

Tamil- 6 people

Telegu- 5 people

Urdu- 68,184 people

Arabic/Arbi- 1 person

English- 108 people

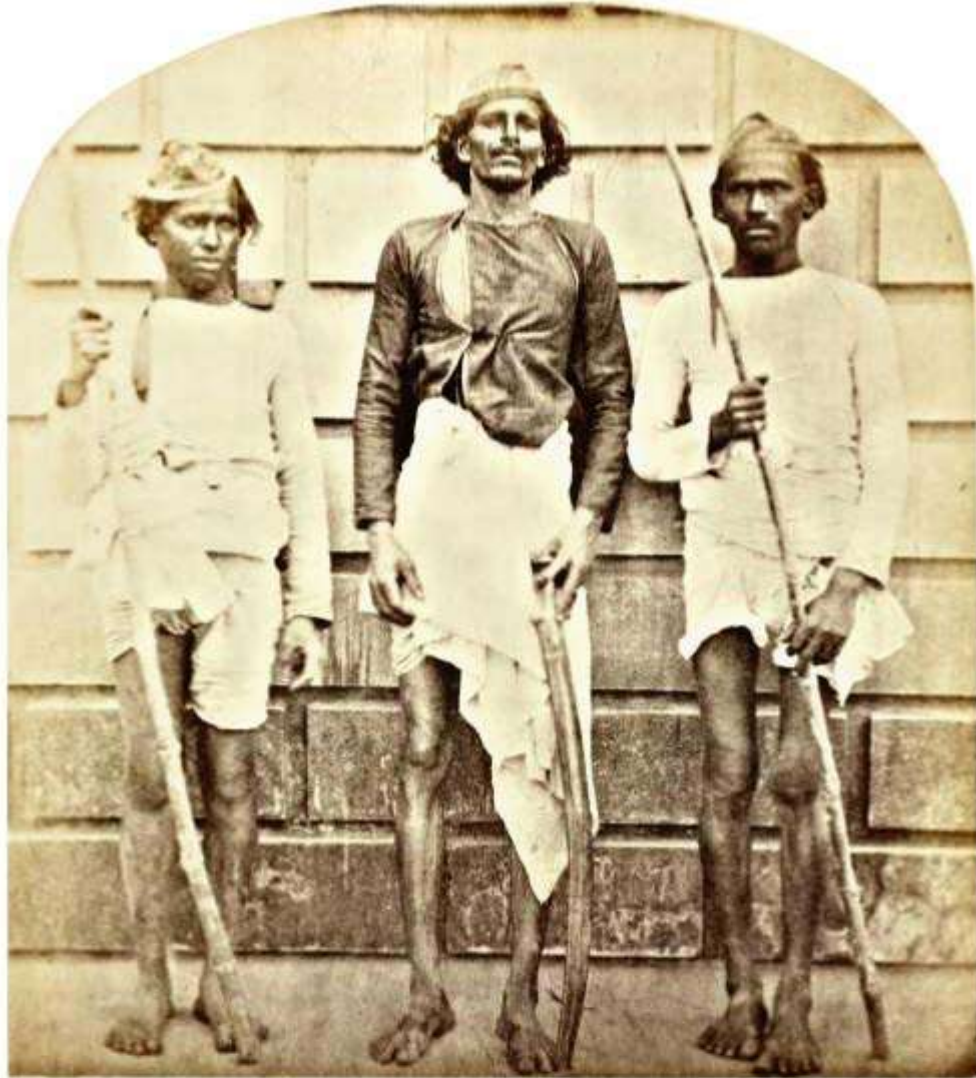
Lohara- 9 people

Kurukh/Oraon- 132 people. A Dravidian language belonging to the northern group which has been classified by UNESCO as “vulnerable” in its list of endangered languages. Oraon shares similar traits with Sauria Paharia and Kumarbhag Paharia, often collectively termed as Malto. Oraon generally utilizes the Devanagari script, and in 1999 Dr. Narayan Oraon invented the alphabetic Tolong Siki script specifically for this language. This script was officially recognized by the state of Jharkhand in 2007, and the Kurukh Literary Society of India devotes its time and resources to spread the use of this script in texts written in Oraon.

Munda- 3 people. An Austroasiatic language which is generally classified into two subgroups- North Munda (spoken in Chota Nagpur Plateau of Bihar, Bengal, and Orissa) which includes Korku, Santhali, Mundari, Bhumji and Ho; and South Munda (spoken in Central Orissa and on the border of Andhra Pradesh and Orissa). The latter is further subdivided into- Central Munda, which includes Kharia and Juang; and Koraput Munda, which includes Gutob, Remo, Sora (Savara), Juray and Gorum. The North Munda languages are the most prevalent ones in this group.

Others- 244 people

Communities of Bhojpur



PASEES.
LOW CASTE HINDOOS.
OUDE.
(86)

Image 21 Pasis

The census of 2011 divides the population of Bhojpur into the religious categories of- Hindu (92.30%), Muslim (7.25%), Christian (0.08%), Sikh (0.02%), Buddhist (0.02%), Jain (0.05%), Others (0.001%), Not Stated (0.27%).

Musahars- Musahars are classified as a Scheduled Caste by the government, and according to the 1981 Census there are around 1,391,000 members of this caste in Bihar. Within Bhojpur, the Magahiya Musahar community can be located.

According to Herbert Hope Risley, this group is an offshoot of the Bhuiya tribe of Chhota Nagpur. The etymology of their name remains uncertain- some say it refers to 'those who seek flesh' or a hunter ('masu' meaning flesh, and 'hera' meaning seeker), while others derisively refer to them as rat-takers/rat-eaters ('musa' meaning rat).

This group mainly consists of landless agricultural labourers, and few from among this group work in the service and industrial sector. Referring to the 1981 Census once more, it lists that in Bihar, 46.7% are workers, and from this percentage 95.34% work as agricultural labourers. Only 2.52% are cultivators while the remaining 2.14% work in other sectors.

Mass migrations of this group from one village to another became a common occurrence post-1990s. Migration for this group is an important means of finding work in different areas, as they are constantly hounded by various debt collectors. Some families are forced to send their children to work in industries involved in tasks like carpet-weaving as a means to supplement the family's income.

Chamars- This group earlier belonged to the group of so-called Untouchables in India, and despite this ugly system being dismantled they still suffer from caste discrimination and segregation in their communities. Illiteracy is rampant in this community, and it is rare to find a person from this community who owns their own land.

The origins of this group can be traced back to the time when the Aryans were supposed to have invaded India, and designated the Chamar communities as an occupational-caste who were to serve them.

Some common occupations members of this group are engaged in include acting as mid-wives, leatherwork and agricultural labour. Ramnarayan Rawat believes that in the past, this group may have consisted primarily of agriculturists but their occupational pattern changed over time.

Most people from this group worship either Shiva or Bhagvat, sometimes devoting their prayers to either Ram or Krishna. Some of the most influential figures from this community in Bihar include Jagjivan Ram and Bholu Paswan Shastri.

The word 'Chamar' itself has been designated as a casteist slur by the Supreme Court of India, under the Scheduled Caste and Scheduled Tribe (Prevention of Atrocities) Act, 1989.

It is believed that some of the members of this community were involved with the radical Naxalite movement in Bihar, when the State saw some of the worst atrocities being committed during the 1970s.

Bihari Rajputs- Forming around 3% of Bihar's population, the Bihari Rajputs (or Babu Saheb as they are locally referred to) are one of the most powerful landed groups in every district of Bihar, including Bhojpur. According to C. Bayly, this group is said to have migrated eastwards from 1200 CE, colonizing the rich alluvial tracts of the Gangetic Plain.

They were involved in constant struggles with the local lords and chiefs of this region, forming alliances here and there. The Ujjainiya Rajputs (later known as Bhojpur zamindars) expanded their power in the after colonizing various regions of Bihar during the Rajput movement.

Richard Fox has pointed out that the kinship ties were quite strong among the Rajput groups (like Bihari Rajputs) who settled on the Indo-Gangetic plains, and it was these ties that helped them consolidate their power in this region, which has sustained itself over time.

In pre-1990 Bihar this group, along with a few others, dominated the politics of the region and made sure to delay or get rid of completely the land reforms which would benefit the SCs and OBCs of Bihar. Post-1990 their power began to dwindle with the coming of the 'Silent Revolution', when people from OBC background began to take away economic-political prestige from the hands of upper castes like them.

Yadav (Ahir)- This group makes up a considerable proportion of Bihar's population (11-12%). This group is among the more privileged sections of the population, engaged in activities like cultivation and landlordism. Ara is said to contain the largest proportion of this group.

Dusadh/Paswan- It is estimated that around 34% of Bhojpur's Scheduled Caste (SC) population is made up of this group. The Paswans, despite occupying a relatively low position in the caste hierarchy (traditionally they belong to the Dalit caste), have historically had access to both economic resources and political power within their communities.

According to Sanjay Paswan, who is a member of this group, the Paswans were traditionally a martial race (the word 'Dusadh' literally means 'insurmountable' or 'one who cannot be controlled') believed to be an offshoot of the Gahlot Rajputs. They migrated from Rajasthan after suffering defeat at the hands of the Mughals, and settled down in various regions in the eastern parts of India.

Many members of this community can be found occupying professions as either a police officer or a watchman. Others might also be investors in small ventures and establish shops of their own. Socio-economically, this group is relatively much more successful than others, as reported by Sanjay Kumar, Director of the CSDS (Centre for the Study of Developing Societies). It is no wonder that many refer to this group as “Brahmins among Dalits”, which has led to other groups harbouring a slight resentment towards them for their privileged position.



Kurmi- Kurmi refers to a group from the OBC (Other Backward Castes) category, who make up almost 4% of Bihar’s population. Traditionally they are a cultivator caste, as evidenced by their etymology- Jogendra Nath Bhattacharya believes that they were historically a tribal community whose name was derived from the Sanskrit compound terms Krishi karmi (which means agriculturist); Gustav Salomon Oppert on the other hand believes that their etymology can be traced back to the word krishmi (which means ploughman).

Bhumihar Brahmins- One of the most widespread groups across India, and making up around 4.6% of the population of Bihar, the Bhumihar Brahmins have historically claimed to occupy one of the higher rungs of the social hierarchy in the varna system, arguing that they were descendants of the pure Brahmin rulers established by Parashurama after he destroyed the unjust Kshatriya kings. Others, however, claim that they are descended from people who were the offspring of a Brahmin man and a Kshatriya woman.

Unlike regular Brahmins, Bhumihar Brahmins divide themselves on the basis of both gotra and tribe. There are no caste divisions in this group, but there are a large number of clans who stand on more or less equal footing with each other. The twofold division of the Bhumihar Brahmins has led scholars like H. H. Risley to believe that they are an offshoot of a Rajput tribes, adding to the theory that they are not 'pure Brahmins'. Other scholars contradict this theory by stating that Rajputs had no reason to be ashamed of their caste to want to claim a higher status in the varna system.

The word 'Bhumihar' is literally derived from the word bhoomi (which means land), indicating the nature of their occupation. Many of the zamindars during the Raj were Bhumihar Brahmins, and they were and are active within various social circles in Bihar, like Bhojpur and are intensely involved in the politics of the region since 1917. For instance, the Kisan Sabha organized by Swami Sahajanand Saraswati. Over time they have been slowly marginalized and lost their footing in the political sphere, but in recent years it appears that they are making a comeback, as various political parties have realized that they form a considerable vote bank during elections.

Many of the members of this community are literate and go on to receive a higher education, working in either technical, academic, military, political or legal fields. Being Brahmins, Bhumihars practice Hinduism although a sizable number of them are secular in nature.

Prominent figures from this community include Ganesh Dutta, a minister who represented the interim government from the united Bihar and Orissa province before 1947, Ram Dayalu Singh, the first Speaker of the Bihar Legislative Assembly, and Srikrishna Sinha, the first Chief Minister of Bihar who spearheaded the Dalit group's right to enter the Baidyanath Dham temple.

Kayastha- Historically, the Kayasthas are well known for being a scribal class that have maintained the records of various groups in different periods (from the Sultanate to the Mughals to the British). This group is further sub-divided into various communities, the more prominent ones being the Kulins (those of a high birth) and the Grihasthas (those of an ordinary birth). The prominent sub-group that occupies Bihar is the Karan Kayasthas, believed to be descendants of the Kayasthas from Karnataka (Mysore) during the reign of the Karnataka dynasty who ruled the Mithila region from 1097-1324. During this period, many of them were employed as either munshis (accountants and clerics) or as teachers.

They are generally a privileged group, occupying high roles in both the private and public sector as well as being prominent landowners. Recently, however, they have begun to mobilise themselves politically to counteract the growing reservation policies, as they no longer enjoy the range of privileges and opportunities they used to in the past. Many of them are advocating for 33% reservation in government jobs, mobilizing their group across India from the United Provinces, Bihar, Madhya Pradesh, Bengal and Orissa.

Koeris- The Koeris make up around 7% of Bihar's population. They are a group primarily involved in horticulture and cultivation, acting in their capacity as small-landowners and tenants of small plots of land. Despite their low economic status, many claim to be descendants of Rama's son Kush (which is why many alternatively refer to themselves as Kushwaha), and organized themselves into the Kushwaha Kshatriya Mahasabha association, conducting their first meeting in 1922.

Along with many other groups, they were classified in the bracket of OBC and were relatively marginalized in the realm of politics until recently. Shakuni Chowdhry and Ramchandra Purve are some of the notable politicians from this group.

Dhobi- Make up 6.3% of the SC population of Bhojpur.

Pasi- Make up 5.9% of the SC population of Bhojpur.

Gond- Make up 78.6% of the Scheduled Tribe (ST) population of Bhojpur.

Kharwar- Make up 10.5% of the ST population of Bhojpur.

Lohara- Make up 3.3% of the ST population of Bhojpur.

Chero- Make up 2.8% of the ST population of Bhojpur.

Oraon- Make up 2.4% of the ST population of Bhojpur.

SPECIAL MENTION: Triveni Singh was an association formed by representatives of the Yadavs, Kurmis and Koeris in the 1930s, as a means of mobilising the demands of those who had gone unheard. This group was responsible for bringing about an end to the practice of begar (unpaid labour) and helped increase awareness about the lack of reservation for their groups in politics and in the job market. The demand for reservations in the Bihar and Orissa Provincial Civil Service was led by Babu Swaymber Das, from the Yadava community, who put forward his demands in the form of a resolution in the Legislative Council on August 21st, 1931.

Folklore of Bhojpur

FOLK TALES OF BHOJPUR

Sudhua

Baur Din

Man Ke Mai

Ghar Phoran

Bhuali Puta

Likhant

Bharam

Kaua Banati

Dhela Patta

Man Mardan

Baur Samay

Kah Doongi Raat Vali Batia

Samay Hot Balwan

Origins of Mahadeo Puja- Mahadeo's Puja (alternatively, the Ploughmen's Begging Movement) is an old tradition within Bihar as a whole that began a long time ago. During this time, ploughmen everywhere are expected to allow their cattle to rest for three days while they go to neighbouring villages to beg for certain items like food. The ploughmen then prepare three wheat cakes using their donations- one cake is for the ploughman, another for the cattle, and the third to be buried in their stables.

The origins can be traced to a folk tale where the God Mahadeo saw the state of the cattle being overworked in the fields, and seeing that the ploughmen refused to follow his order to stop, punished them with this exercise, which developed into this tradition nowadays referred to as Mahadeo Puja.

So the story goes, Mahadeo one day appeared before a ploughman in the guise of a Brahman, warning him that he must not plough his field with less than four oxen. The ploughman in turn responded that it was not his decision as he was simply following his master's orders. Hearing this, Mahadeo went to warn the master, who refused to listen and ordered the ploughman to continue the work as previously stated. In anger, Mahadeo cursed the master to lose his pair of oxen, plough and eyesight.

Later that night, the master had a dream where Mahadeo appeared, once again warning him to use no less than four oxen to plough the fields, that too only up till noon. In addition, Mahadeo informed him that the way to repent for his sins of overworking his cattle, the master was to travel across the countryside, carrying a ploughshare, and beg for two and a half months before the festival of Holi, and then two and a half months after Holi, this time carrying the juath (yoke). The same cycle was to be repeated after Chaitnami, replacing the juath with a henga (harrow). The master was then to break his waist-string, taken one Gorakhpuri with him and proceed to beg for ten other such pice. With the ten pice, he was to- purchase a new waist-string; purchase ghee for hom; donate one pice to a Brahmin as dakshina; purchase flour, with which three chapati (flat-bread) were to be made (the chapati served the same purpose as the wheat cake, which eventually replaced it in this tradition).

This tradition has undergone several changes over time, but it is strictly adhered to by various people and has led to the betterment of the cattle's health in certain parts of India.

The Birth of Lorik- A popular folk tale in this region which is supposed to take place quite a few years after the events of the Mahabharata. According to the legend, Durga was assigned earth as her property but when she descended the mortals took her to be a demon and refused to worship the goddess. Durga was thereafter humiliated by being forced to spend the night resting on a dunghill. During her visit she encountered three villains who she considered to embody the worst attributes of man.

The very next day she returned to the heavenly kingdom of Indrasana, and demanded that the Indras (according to their legend, Indra was not one person, but seven brothers, and Durga was their sister) make Achyutananda (a new form of Krishna) her personal servant upon her return to earth. At first, they did not register her presence, which amplified Durga's rage and she cursed them to become sterile. She then threatened to destroy the kingdom, but by then the Indras finally begin to take heed of their sister's concern and demand.

At first, the Indras inform Durga that she is free to take any of their 1600 servants with her back to earth, but she refuses and once more demands Achyutananda as her personal servant. They then tell her that Achyutananda has not been seen for many days, and is either dead or gone forever. Durga replies that she does not believe them, to which the Indras retort that she is free to search for and take Achyutananda if she can locate him.

After searching for many days, she finally discovers that Achyutananda was hiding in the Nandan forest, where he relished making the 1600 nymphs dance continuously. Those who did not obey his whims found themselves subjected to a horrifying death, whereupon Achyutananda would decapitate their head and make it into a digri (a musical instrument), hack the body and convert it into a drum, and carve the thighs and arms into a fiddle and fiddlestick respectively.

When Achyutananda saw Durga approach, he fled to the Baili flower garden, or the garden of Bel trees. Durga then went around the forest and asked the children where he hid, to which the children reveal his hiding spot. She then proceeded towards the garden, but was unable to find Achyutananda. She wandered around the region and finally came upon the sage Mahadeva, occupied in a deep penance. She inquired Achyutananda's location from him, to which he responded that he must be at Indrasana. Not convinced by the sage's words, she stated that she would not move a single step from her spot until he lifted both his arms up. The sage, amused at the goddess for finding out the secret, lifted his arms and out came Achyutananda.

Before he could run away once more, Durga seized him by his topknot. Achyutananda then stated that he too would not go to earth until Durga took him back to Indrasana. Upon their return, the Indras lamented that she was able to find Achyutananda, and claimed that if she took him away from Indrasana, then all the women of the kingdom would become widows. Tearful, Achyutananda asks his masters to write down some of his own demands in a book with a cover made of copper. He dictates that he desires Katar, Krishna's steed, as well as two wives, each seated on his thighs, to be selected from the 1600 nymphs on the banks of the Yamuna which he as Krishna had discovered. He also desired a brother to watch his back and keep him safe from danger, as well as the sword Maigar which belonged to the legendary Kshatriya Bhima. The final demand of his to enter earth was to be born to a person who have performed austerities and slept on a mat of kusha grass for 12 years. While the Indras were willing to provide most of the demands, they compromised on the question of his brother, who they replaced with a foster brother rather than one related by blood.

They informed Achyutananda that he would be born to a couple in Kalaundi village, west of Gaura, called Kuar and Khulhan who fit the requirements stated by him. They had been derisively referred to as childless and barren, and after suffering such humiliation for more than 12 years they were preparing to drown themselves in the Ganga. The night before they planned to kill themselves, Durga appeared to them in a dream informing them that Achyutananda's

avatar would be born to them. The very next morning Khulhan discovered that she was pregnant, and after nine months the child was born. The Brahmins were summoned to the house, and after determining the position of the stars in the sky, they announced that the child's name would be Lorik Khanjar.

George Grierson claims that during his investigation he uncovered two versions of this story (the first is the one narrated in the previous paragraphs). In the second version, Durga goes to the Indras dressed in shabby rags with her hair spread out in such a manner that it fills a basket. She also walks with a castor-oil-tree stalk as a staff. What is also interesting is while the kingdom she visits is still Indrasana, the Indras describe it as Kailasha, which is supposed to be Shiva's abode.

The main difference in the second version of the story is the three villains she encountered during her descent to earth, who are supposed to embody the worst of man. These three are King Harewa, King Parewa and the warrior Jodhi Paura. Harewa is known to imprison people arbitrarily, and they are forced to reside in his dungeons until their death. His minister Manar Jit is just as vile, only providing the prisoners boiling water to drink, and a quarter of a seer each of cakes made of rice and bran. Even from this measly serving, he steals half for himself, forcing many of the prisoners to resort to cannibalism as a means to survive. Jodhi became infamous for his cruel acts of killing the groom from a wedding procession, abducting the bride, raping her and then promptly abandoning the poor woman, leaving her a widow. He is claimed to have committed such atrocities over 1600 times. Unfortunately, we do not have information on what atrocities and inhumane acts Parewa committed, but they were said to be just as bad as the other two villains.

She asked for a personal servant to accompany her on the next visit to earth, to which the Indras replied that she was free to take anyone with her if they were willing to go. Almost all

the nymphs and celestial beings ran away and hid from her, as no one was willing to leave Indrasana to go to a lower realm like earth. As Durga walked along the banks of the Yamuna, she spotted Krishna in his childhood form as Kanhaiya and seized him by his arm, informing him that the two were to descend to earth. Krishna protested, explaining that he had already been to earth seven times in seven different forms- first as a fish, and then he was caught by a fisherman who killed him and sold his corpse; second as a boar, and then he was killed by hunters; third as a child born to Devaki, Kansa's sister (this version of Kanhaiya is different from other tales, ending with him decapitating Kansa and taking his kingdom from him). The other births were not described by Grierson, who appears to have focused on the more significant avatars of Krishna.

When Durga let her attention falter for a moment, Kanhaiya quickly transformed into a bee and attempted to escape, before once again he was caught by Durga. Knowing his fate was sealed, Kanhaiya asked Durga different questions as to how his life would fare if he were to be reborn once more on earth. Durga responded that for his daily meals, he would get 80 cups of spirit each day to drink and 80 goats to eat. To defend himself, he would get a sword weighing 80 maunds (6400 pounds), a shield weighing 72 maunds (5760 pounds) and a loyal steed Katar. He would first be wed to Dauna Majar, and then he would elope with Chandain. Thereafter he would rule over the land of Bikatpur Agauri but there would be a coup where the King Karinga would imprison him for 12 months- first in a potter's kiln for 6 months and then in the river Gadana for 6 months. Durga assured him that he would neither burn to death or drown during his time in captivity. She also told him that he was to kill the three villains of earth before they could cause any further misery to the people.

And so Kanhaiya relented, and Durga departed for earth and made Khulhan smell a flower, which caused her to become pregnant. Thus, Lorik was born and by his 12th year his adventures began. Other prominent characters in his stories are Rajal the washerman, Saira the chaste, and Bijadhar.

Folksongs of Bhojpur

Kajri- A genre of Bhojpuri folk song which is widespread across both Uttar Pradesh and Bihar. Its name might be a derivation of the word 'Kajal', a traditional black eyeliner applied by people in India. There are a large number of variations of this genre, as its style and theme differ from district to district like Bhojpur, Azamgarh, Jaunpur and Banaras. Some variants focus on the stories of Radha and Krishna.

Mirzapur Kajri

"No matter how joyous Mirzapur looks

Our favourite haunts can't fake it

No matter how happy our city looks

Our Kachaudi lane is deserted.

When you left

You left it abandoned

On it owns

You left it bereft

Our Kachaudi lane is deserted."

Banarasi Kajri

"When swinging me back and forth

Be gentle with me, my dear

Whne swinging me to and fro

My love, be gentle with me

When you push it fast

My heart gets a start.

When the swing goes too fast

I try to hold fast.

When the swing goes too fast

I try to hold fast

I fear that I will stumble, my dear

I fear that I will fall at last.”

Ghazipuri Kajri

“Get up on your cycle

And go get me my henna from the lake.

Up on your cycle, quick as can be.

Get me my henna from the lake.

Go get up on your cycle

Quick as can be.

Peddle your way

On your cycle quickly.

Get me my henna from the lake.”

Birha- A simple folk song which celebrates nationalist ideals, encouraging people to protect the nation from harm.

“Leaning on you

Is the honour of your homeland

Keep it standing tall

Don’t let it descend

Protect your nation

It is your womb

Protect your nation

It is your tomb.”

Uga Ho Suraj Dev- A traditional Bhojpuri folk song performed during the Chhath Puja celebrations.

“Uga he suraj dev

Bhel bhinsarva.

Aragh kere berva

Pujan kere berva ho.

Badki pukare dev

Dunu kar jorwa.
Aragh kere berva
Pujan kere berva ho.

Baajhin pukare dev
Dunu kar jorwa.
Aragh kere berva
Pujan kere berva ho.

Anhara pukare dev
Dunu kar jorwa.
Aragh kere berva
Pujan kere berva ho.

Nirdhan pukaare dev
Dunu kar jorwa
Arag kere berva
Pujan kere berva ho.

Kodiya pukaare dev
Dunu kar jorwa.
Arag kere berva

Pujan kere berva ho.

Langda pukaare dev

Dunu kar jorwa.

Arag kere berva

Pujan kere berva ho.

Uga he suraj dev

Bhel bhinsarva.

Aragh kere berva

Pujan kere berva ho.”

Moti Jheel Se- An uplifting, positive song from the kajri tradition meant to celebrate the arrival of the monsoon season. This piece was composed soon after the Independence of India, and has undergone some changes in its lyrics over time. For instance, as cycles were slowly replaced in the villages by motorcycles, so has the word ‘cycle’ in the lyrics.

“Jaake mehendi liya wa

Chhoti nanad se pishwawa

Jaake mehendi liya wa

Chhoti nanad se pishwawa

Aur humre haath main lagwawa

Kaanta keel se

*Haan piya mehendi liyada
Moti jheel se, jaake cykeel se na
Piya mehendi, liyada moti jheel se
Jaake cykeel se, jaake cykeel se na
Piya mehendi, liyada moti jheel se
Jaake cykeel se na.*

*E hasawani bahaar
Baat kati la hamar
E hasawani bahaar
Baat kati la hamar
Baat kati la hamar
Baat kati la hamar
Baat kati la hamar
Baat kati la hamar
E hasawani bahaar
Baat kati la hamar.*

*Koi phayeda na nikele daleel se
Jaake cykeel se na.
Piya mehendi, liyada moti jheel se
Jaake cykeel se na.*

Oh raja, mehendi liyada moti jheel se

Jaake cykeel se na.

Sevak itne kahani

Sevak itne kahani

Jab le rahi jindgani

Sevak itne kahani

Jab le rahi jindgani

Jab le rahi jindgani

Jab le rahi jindgani

Jab le rahi jindgani

Jab le rahi jindgani

Baat kare mat

Baat kare mat koi se, bae seel se

Jaake cykeel se na.

Piya mehendi, haan raja, mehendi,

Haan piya mehendi, liya tha moti jheel se

Jaake cykeel se na

Haan motor cykeel se na

Piya mehendi, liyada moti jheel se

Jaake cykeel se na

Motor cykeel se na

Jaake cykeel se na.”

Satal Saiyyan- A part of the Chaiti folk tradition in Bhojpur, derived from Chait/Chaitra (first month of the year according to the Hindu Calendar, falling sometime between April and May). This month is also the time of important festivities like Holi, which have a tremendous influence on the nature of such folk song. A repetitive phrase “Ho Rama” can be observed in songs similar to Satal Saiyyan within this tradition, which generally follow one rhythm throughout.

“This chirping of the Cuckoo

Better not wake up my love.

This sudden chitter chatter

Better not wake up my love.

The chirping and squealing

Is louder than it seems.

The tweeting and singing

Better not disturb his dreams.

The chirping of the Cuckoo

Better not wake up my love.

The chirping of the Cuckoo

Better not wake up my love.

When she has the whole day

With nothing in her way.

When she has the whole day

With nothing in her way.

When she has the whole day

And both sunrises and sundowns.

When she has the whole day

She spends singing her heart away.

What more then, at midnight, does she want to say?

The Cuckoo with her chirping,

This sudden chitter chatter

Better not wake up my love.

If my lover stirs, I will unsettle your home as well.

If my lover stirs, I will unsettle your home as well.

So stop that chirping,

You better not wake up my lover.

If she causes him to stir

Put an end to her home, oh Lord!

Let the forest burn down around her.

The chirping of the cuckoo better not wake up my love.

*This chirping of the Cuckoo
better not wake up my love.
This sudden chitter chatter
Is becoming a bother.*

*This chirping of the Cuckoo
Better not wake up my love.
And yet she chirps,
And yet she tweets.
It is the middle of the night
But she sings only to her beat.*

*The chirping of the Cuckoo
Better not wake up my love.
When she has the whole day
With nothing in her way.
When she has the whole day,
And both sunrises and sundowns,*

What more then, at midnight, does she want to say?

This Cuckoo with her chirping

What more then, at midnight, does she want to say?

This Cuckoo with her chirping,

This sudden chitter chatter

Is becoming a bother.”

Piya Nahi Biyogva- A tragic song where a woman describes the pain of being separated from her husband, who has gone away to distant lands to earn money to send back home.

“On your way out, you said you will be back soon

And I believed every single word.

Two monsoons have stayed with me and gone,

But you still haven't returned.

Read the letters I have sent you

Go through them front and back

Or get someone to read them to you

Then read between the lines

And you will find your way back.”

Piya Pardes Gaile- Another song which is similar to Piya Nahi Biyogva in its theme and style. This song was originally composed by the legendary Bhikhari Thakur over 60 years ago.

“My betrothed embarked to fetch some gold,

My betrothed embarked to fetch some gold,

Leaving the world and I in a lonely hole.

Searched for him with greying hair,

Gave up- a withered and poor soul.

Abandoning me for far-off lands

In his quest for riches.

Abandoning me for far-off lands.

Never once did he speak of love

My betrothed embarked to fetch some gold.

Never once did he speak of love

My betrothed embarked to fetch some gold.

Never once did he speak of love

My betrothed embarked to fetch some gold.

My mind is flooded forevermore,

My mind is flooded forevermore

By a string of thoughts for the one who left me.

My mind is flooded forevermore

By a string of thoughts for the one who left me.

My love, I worry for you so

My betrothed embarked to fetch some gold.

*My love, I worry for you so
My betrothed embarked to fetch some gold.*

*My love, I worry for you so
My betrothed embarked to fetch some gold.*

*Abandoning me for far off lands
In his quest for riches,
My betrothed embarked to fetch some gold.*

*Never once did he speak of love
My betrothed embarked to fetch some gold.*

*Never once did he speak of love
My betrothed embarked to fetch some gold.*

*Never once did he speak of love
My betrothed embarked to fetch some gold.*

*Days to months to years
I am a timeline for his delayed arrival.
My betrothed embarked to fetch some gold.*

*Days to months to years
Yet he hasn't come back.
My betrothed embarked to fetch some gold.*

A testament to grey hair and wrinkles

I am a timeline for his delayed arrivals.

A testament to grey hair and wrinkles

I am a timeline for his delayed arrivals.

A testament to grey hair and wrinkles,

My betrothed embarked to fetch some gold.

Never once did he speak of love.

My betrothed embarked to fetch some gold.

May Bhikhari Das bless me with wishes

For me to be reunited with him.

My betrothed embarked to fetch some gold.

May Bhikhari Das bless me with wishes

For me to be reunited with him.

My betrothed embarked to fetch some gold.

I feel like my very soul is burning from this separation

His spirit has left me for an estranged lover.

I feel like my very soul is burning from this separation

His spirit has left me for an estranged lover.

Never once did he speak of love.

My betrothed embarked to fetch some gold.

Abandoning me for far off lands

The young bride can't stop crying.

My betrothed embarked to fetch some gold.

Abandoning me for far off lands

In his quest for riches,

My betrothed embarked to fetch some gold.

Never once did he speak of love.

My betrothed embarked to fetch some gold.

Never once did he speak of love.

My betrothed embarked to fetch some gold.

Never once did he speak of love.

My betrothed embarked to fetch some gold.

Bhikhari Das says...

Bhikhari Das says that he may come back

For he has gone far away.

Bhikhari Das says...

Bhikhari Das says that he may come back

For he has gone far away.

My mind is flooded forevermore

By a string of thoughts for the one who left me.

My mind is flooded forevermore

My betrothed embarked to fetch some gold.

The young bride can't stop crying.

My betrothed embarked to fetch some gold.

Never once did he speak of love.

My betrothed embarked to fetch some gold."

Chitthiya Pathavle Nahi- A third piece which describes the separation between two lovers, as the lady laments that her beloved has not even sent her a letter to alleviate the pain of the two being separated.

"When you made me yours

And brought me to your home,

You promised this place, I would make ours,

But then you left and I can't find anything here.

Neither you, nor I.

You haven't written to me but I've been waiting.

A single letter, I've been waiting,

You haven't written to me...

But I've been waiting

Everything is desolate, everything bleak.

Entirely abandoned, wholly wanting.

*I find my soul restless
Aching and tending a sore.
I find my soul restless
Even the crow in our yard is despairing.
My dear, he doesn't want to be here anymore.
My dear, he doesn't want to be here anymore.*

*These shadows creeping up on me,
These shadows keep me sleepless,
Don't let me put on my bindi.
Sleep and marriage both evade me,
These shadows in our room
Keep you away from me.
These shadows in our room
Keep you away from me.*

*My time has come now
I can feel it
Being haunted by this shadowy night.
I can feel it
Being haunted by this shadowy night.
I grow more fearful by the minute*

The darkness is caving in on me.

I grow more fearful by the minute

The darkness is caving in on me."

Gopal Maurya- A piece which describes the people's experience with indentured servitude, and how they were forcefully separated from their families for a long period of time.

"I had to work day and night, unhappily

Just so that, I could feed my family

Until one day, my owner

Saw my work...

And was left disgruntled and wry

They deceived and took me away

And caged me onto their land..."

Kahava Gaile Na- Another piece which talks about voluntary migration in search of work and the painful feeling of being separated from one's lover. The words are from the perspective of the lover left behind.

"This rift has caused a fire in my heart

And I burn it night and day

The gardener's labours don't bear any fruit

In a desert, he looks for a garden to tend.

One trial after another

*Yet my heart has only yearned.
I have tried tending to the sore
But it has only deepened the wound*

*Like sparks from a fire
My tears have set my eyes ablaze
Meeting my lover is a distant dream
My bones will rot before I see him again.*

*You left me deprived
And went away without a second thought.
How heartless can you be
Leaving my soul wanting and starved?
My dear, where in the world will you be found?*

*If you have seen a light
Burning inside a temple,
So my mind is ablaze
Flaming with thoughts of you.*

*These flames have burned a hole in my heart.
You left my soul wanting and starved.*

My dear, where in the world can you be found?

Jahiya Se Gaile Kanhaiya- A Purbi folk song composed in honour of Mahender Misir (1886-1946), who is remembered for establishing the Purabitayan Campaign in a bid to revive the tradition of Bhojpuri folk music. He recorded over 100 folk songs for posterity, including- Nirgun, Barahmahsa, Purbi folk form of music. This particular piece was an original composition by him.

“Parason kahi syaam gayo ghar se

Kat ke din beet gayo parason

Parason na badhe, parason na ghate.

Ki parason ke hi baatain beeten barason.

Ki baaram bar ataari ke dwaare

Jhankat hain ita un parason

Dil chaahat hai udi jaaye miloon

Pai uda nahi jaaye bina par son.

Ki iccha chakhaala

Are nadiya ye oodho

Cho chakhaala nadiya ye oodhoji

Baheli badi re jo

Ki jahiya se gaile Kanhaiya.

Are sudhiyo na lihale mo

Jahiya se gaile Kanhaiya.

Sudhiyo na lihale mo

Jahiya se gaile Kanhaiya

Ki iccha chakhaala

Nadiyan ye udho.

Ki iccha chakhaala

Nadiyan ye udho

Baheli padi re jo.

Jahiya se gaile Kanhaiya,

Jahiya se gaile Kanhaiya.

Sudhiyon naliha le mo,

Jahiya se gaile Kanhaiya.”

Ude Gulaal Ranga- A traditional folk song performed during the festival of Holi in Bhojpur.

“Colours of Holi, everywhere I see,

And they are tugging at my heartstrings.

The day of Holi brings colour to everything

And they reach inside me as I start to sing.

These colours chase each other, yet they merge inside me

*Becoming one with my heart
Becoming one with my body.
Yet I am the one who is on a high.
The colours of Holi soar in the sky,
And they are tugging at my heartstrings.*

*Oh colourful world!
The colours of Holi are all around me
And they reach inside me as I start to sing.
Colours of Holi, everywhere I see,
They make sure to leave a mark on everything!”*

Angana Mein Roveli- A folk song which describes the various emotions and deep thoughts of a young girl who has to depart from her maternal abode after marriage to now live with her husband’s family.

*“As the wedding music plays
The young bride can’t stop crying,
As the wedding music plays in the courtyard.
As the wedding music plays
The young bride can’t stop crying,
As the wedding music plays in the courtyard.*

Adorning her with vermillion

The groom will take her away.

Adorning her with vermillion

The groom will take her away.

Along with her

She would take the charm of her parental home.

Lonely and empty she would feel at her new place.

Along with her

She would take the charm of her parental home.

Lonely and empty she would feel at her new place.

Father, o dear father, she screams

But the dear father is trapped in thoughts.

But the dear father is trapped in thoughts.

She would take the charm of her parental home.

She would take the charm of her parental home.

She would take the charm of her parental home.

Brother, my darling brother, she weeps.

But the silent brother knows the farewell is every girl's fate.

But the silent brother knows the farewell is every girl's fate.

Brother, my darling brother, she weeps.

But the silent brother knows the farewell is every girl's fate.

But the silent brother knows the farewell is every girl's fate.

The brother escorts her to the palanquin

He bids her a final goodbye.

The brother escorts her to the palanquin

He bids her a final goodbye.

He bids her a final goodbye."

*Shaiva Ghazal- An unnamed Bhojpuri ghazal dedicated to Shiva, which was composed around
30 years ago by an anonymous poet.*

"My fervent prayers reverberate

As I sit with my head between my knees

Begging for a wish left unfulfilled.

Perhaps someday life may choose to grant me light;

To grant me the liberty to sport a smile.

I have the deepest of sorrows buried in my mind

As is Kashi in that of Lord Shiva's.

Perhaps now this unknown poet will see light

His heart beats in conviction- someday they would look up to him."

Bhor Hote- A folk song laced with colourful metaphors about a woman on the day she goes into labour, and the conflict she has with her husband on whether the wetnurse or mother-in-law should be called to help in the birth.

“As the sun rises, so does my pain!

Please call a nurse.

As the sun rises, so does my pain!

Dear husband, please call a nurse.

The labour pain is killing me!

I beg you, please call a nurse and save me!

As the sun rises, as the sun rises, so does my pain!

Dear husband, please call a nurse.

I urge you to ask my mother to visit

Ask my mother to be with me

I urge you to ask my mother to visit

The baby says, the baby says, its grandmother wants to be with her daughter.

The baby says, the baby says, its grandmother wants to be with her daughter.

At least call my sister-in-law.

Ask her to be with me.

At least call my sister-in-law.

The baby says, the baby says, its grandmother wants to be with her daughter.

The baby says, its grandmother wants to be with her daughter.

I urge you to ask my mother to visit.

Ask my sister to be with me.

The baby says, the baby says, its aunt wishes to be next to her sister.

The baby says, its aunt wishes to be next to her sister.

As the sun rises, so does my pain!

Dear husband, please call a nurse.

Every morning I experience unbearable pain.

Dear husband, please call a nurse.

The labour pain is killing me!

I beg you, please call a nurse and save me!

Please call a nurse.

Please call a nurse."

Basant Na Bhave- A Bhojpuri folk song which celebrates the coming of spring, as it drives away all of the obstacles and darkness of the past.

"Padi vipatiya jag andhiaari

Saasu nanad deenhe gaari.

Padi vipatiya jag andhiaari

Saasu nanad deenhe gaari.

Baanh pakari devara mohe nikaarat

Baanh pakari devara mohe nikaarat.

Kahi tu sakhi nahi har chali jaati.

Kahi tu sakhi nahi har chali jaati

Naihar jaibu bhauji dukh mani hain

Naihar jaibu bhauji dukh mani hain

Sakhiyan haseen hain nai harawa ke log, basant na bhave

Sakhiyan haseen hain nai harawa ke log, basant na bhave.

Baraha baris par woh na Prabhu aaile, baraha baris par.

Baraha baris par woh na Prabhu aaile.

Hansi hanshi paunv dhare duvara par,

Hansi hanshi paunv dhare duvara par.

Amma kahaun jiya kei haal, basant na bhave,

Amma kahaun jiya kei haal, basant na bhave.

Saraswati Devi- A Bhojpuri folk song which belongs to the Jatsaar genre, which includes pieces sung by women while performing basic chores and work such as grinding the grain. There are a few rare pieces on the pain of separation, but most of them have died out over time or become a part of another genre within this tradition of Bhojpuri folk music.

“Sitting on the edge of a farm

We are cutting bamboo in the fields.

Two learned men walk towards us

One is far, the other wheatish.”

Local Entertainment



Image 22 Satranj

Satranj- The original version of chess played in India. It's similar to the modern game with a few key differences- the pawn's first move is limited to a single square, and instead of the queen there is a minister (farzi or wazir).



Image 23 Chausar

Chausar- Similar to the game of Pasha in Bengal. The game is played on a cross-shaped board divided into 24 squares, eight rows of three, each coloured alternately. Each player has 4-8

pieces (goti) and will use three parallelo-pipedon shaped dice, marked on four sides with the numbers 1, 2, 5 and 6. The player wins the game by moving all pieces around the outer edge of the board, and then up the centre row into a square space called laalghar (red house).

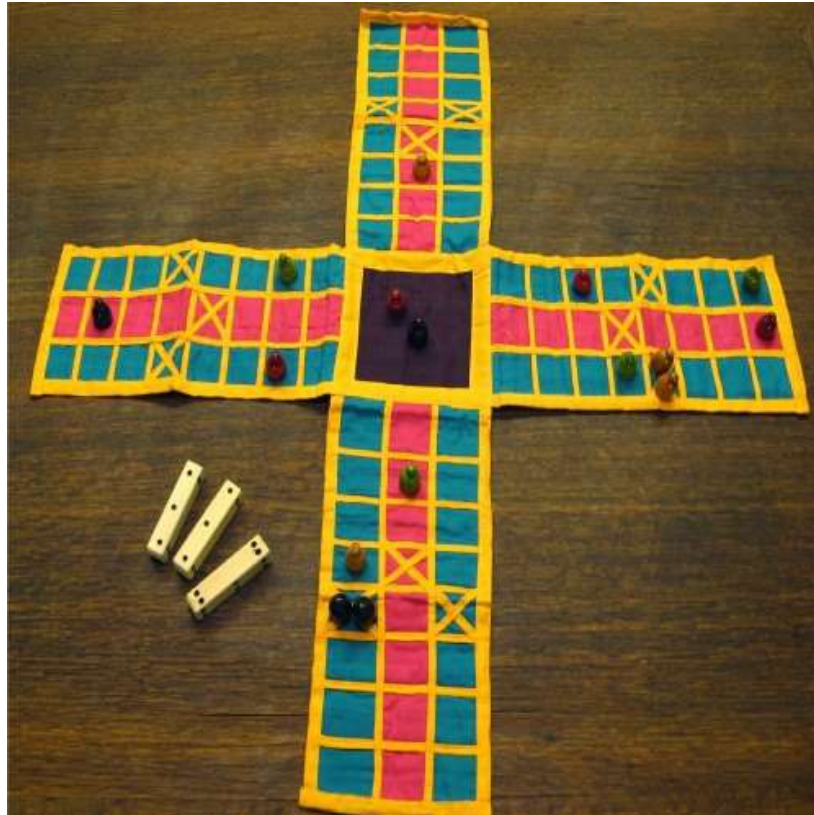


Image 24 Pachisi

Pachisi- This game is similar to Chausar, with one of the key differences being that more than two people can play it together, and each player will only have 2 pieces. Instead of three dice, five cowrie shells are used and the points are determined on the basis of how many cowries fall with their flat side up or down. Whoever manages to get all five shells to face upwards will be awarded 25 points (explaining the etymology of the game's name).

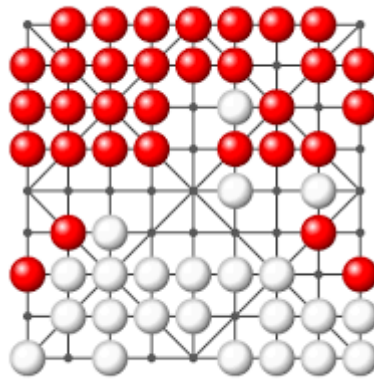


Image 25 Ram Tir

Ram Tir- Similar to draughts, it is a game played on a square board divided into 64 squares with a diagonal line drawn across them. Each player will have 36 pieces, placed on the points of intersection, leaving the centre row blank. Players can only move their pieces along the lines and the opponent's pieces are taken in a similar fashion to draughts. Whoever manages to take all of the other player's pieces wins the game.

Naugotia- Similar to Ram Tir with one of the key differences being that there are only nine pieces on each side (explaining the etymology of the game's name). The board is shaped like two equilateral triangles whose vertices have a common point. Excluding this point, the pieces of the players occupy the rest of the points of intersection.

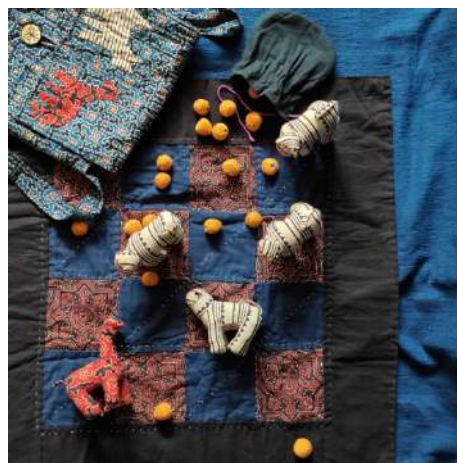


Image 26 Bagh-Bakri

Bagh-Bakri- Literally meaning ‘tiger and goat’, it is a game played on a board divided into 16 squares with diagonal lines cutting across them. The tiger piece is placed in the centre of the board and the goat pieces around it. The objective of the player with the goat pieces is to surround the tiger piece so it can’t move, and the objective of the player with the tiger piece is to remove the goat pieces and avoid getting surrounded by them.

Naksh-Maar- Similar to the European card game vingt-et-un, this game is generally played with two players and instead of 21, 17 cards have to be obtained to win. Red court-cards count 12 and black ones count 11. Whoever obtains a court-card wins against the player who doesn’t have one in their deck.

Rangmaar- Another card game which can be played with up to 4 people. Cards are divided equally amongst the players, one leading the card and the others following their action. The card with the highest number wins the round. The one who wins the round gets to take the other cards which were played, and the game is won by whoever manages to obtain the entire pack.



Image 27 Ganjifa Cards

Ganjifa- An interesting game played with circular cards, consisting of eight suits- surkh, baraat, kamaash, chang, taai, safed, shamshir, and ghulam. Each suit in turn has twelve cards- shah, wazir, dahla, Nahla, atha, sata, chhaka, panja, chawa, tiya, dua and eka. The shah and the wazir are the highest-ranking cards. In surkh, baraat, kamaash and chang, the cards rank from 1-10, but in taai, safed, shamshir, and ghulam they rank from 10-1.

Sorhi- A very popular gambling game played with 16 cowries by 2-4 players. Each player takes either 5, 6, 7 or 8 as his dao (sign). 5 represents 1, 5, 9 and 13; 6 represents 2, 6, 10 and 14; 7 represents 3, 7, 11 and 15; and 8 represent 4, 8, 12 and 16. Each player throws the cowries in a decided order amongst themselves while the rest determine which dao they'll bet on. Cowries which fall chit (flat side uppermost) are taken into consideration for the counting process. Whoever gets the chit corresponding to their dao wins the round.

Katis- A group game where people are divided into two team. One team will place their kati (earthenware) in a line while the other team will try to strike them from a distance. If the other team succeeds, their entire group will get to mount the shoulders of the first team, but if they fail, then the teams will switch their positions.

Chini- Similar to Kati, but the players aim their projectile at a stick, if anyone fails to hit the stick, they become the thief and the others will throw their projectiles at him.



Image 28 Kabaddi

Kabaddi- Considered to be one of the most popular games across India, Kabaddi is a contact team sport. 14 players are split into 2 teams of 7, and the objective of this game is for a single player to enter the opposing team's half of the court, tag one of the players, and escape to their team's half before being caught by their opponents. A point is earned by the raider's (person entering the opponents' court) team if they manage to escape, and a point is earned by the opponents if they manage to restrain the raider.

Guildanta- A game which follows the same rules as a 'trap bat and ball' game.

Chika- A game which follows the exact rules of tug of war, except instead of a rope, the players will form a chain using their hands.

Traditional Attire of Bhojpur



Image 29 Chapkan

With the rapid spread of globalization, western clothes have become all too common across the country, and Bhojpur is no exception to this trend. However, there are still traditional attires which are worn by everyone during important celebrations and ceremony that reflect the culture of this region.

Most men will be observed wearing a dhoti fastened around the loins which flows down to their knees. Over this, a long robe (chapkan) is fastened on the right shoulder and a light skull-cap (topi) is placed on top of the person's head. A unique kind of footwear is worn by people, with the toes curling upwards.

Women in Bhojpur will either be seen wearing a sari or a suthna (ladies pyjama). A blouse or a loose upper-wear (jhula) as well as some sort of brassiere is also worn by the women of this region.



Image 30 Gamchha

In addition to the attire of both men and women, sometimes a white scarf (chadar) is draped across one's shoulders, adding a sort of regalness to the ensemble.

The material with which these clothes are prepared differs according to the season. In the summers, the chapkan and topi is usually made of muslin or some other light cloth, which is breathable to prevent chafing. In the winters, velvet, wool or some other thicker material is used to warmly clad the person.

During certain occasions, people from different religious and ethnic backgrounds in Bhojpur will wear the same attire- a flat turban (pugri) for a headdress or a turban twisted around the head (muretha); loose drawers in place of the dhoti; a long piece of cloth tied around the waist (kamarband), keeping a loose open robe, which cascades down to the feet (choga), in place; placed over the choga is a shorter, tighter coat (eba). Sometimes people will replace their chapkan with a short jacket (mirzai).

One of the primary occupations in Bhojpur is cultivation, and for an intensive task like this a suitable attire has been devised over decades. The cultivator's attire is minimalistic in nature- a dhoti and a plaid cloth (gamchha) which is either slung around the neck, over the shoulders or left hanging down the back. A corner of the gamchha is usually knotted to hold bits and pieces of things the cultivator might require both in and outside of work. Some cultivators wear caps and shoes while working, but a majority exclude these articles of clothing as they might get in the way. Shawls are considered a luxury item, and many make do with a padded cloak (dulia) as a replacement.

For a wedding, a Hindu bridegroom will either wear a dhoti, kurta and chadar or a jama and jora (achkan and churidar pyjama). Interestingly, this attire has slowly been replaced over time by a coat and a pant. A Hindu bride will wear only one piece of un-bordered cloth (approximately the length of a sari), coloured in turmeric, from the day of Lagan (a few days before the wedding) to the day of her marriage. On that day, she will be presented with clothes brought by the bridegroom which she is to wear.

Muslim bridegrooms almost exclusively wear a jama and jora. A Muslim bride, similar to a Hindu one, wears an un-bordered pink or yellow sari during the period of Manja (a few days

before the wedding) which she later replaces with a shahana (a combination of a pyjama, kurta and orhni) brought to her by the bridegroom on the day of their marriage.

When someone dies, Hindus will generally wear an un-bordered dhoti, chadar and sling an uttari (a piece of cloth) around their neck from the date of agni-sanskaar to the date of shraddha (date of cremation to the tenth day after). Women will adorn ornaments like karas bangles, lor, hansuli, munga (a type of necklace), baghrakha, karanz, kathula, bajar and batoo. The material these ornaments are made out of depends on the economic status of the person wearing them, as those from a higher-class background will be able to afford ornaments made from precious metals while those from a lower-class background will have to be content with cheaper materials like brass and copper.

As mentioned earlier, with the spread of globalization the traditional ensemble has undergone certain changes. Articles of clothing like dhotis and kurtas have become more and more expensive over time, and many have replaced these with trousers and lungis, which are significantly cheaper and widespread. Many children have now been observed to wear half-pants and shirts for daily use, and turbans and cloth caps have steadily declined over the years.

While some Muslim families still observe the use of burkha (a veil), many women have discarded it, stating that it promotes an outdated notion of Islam.

Bibliography

1. History, Bhojpur, Government of Bihar,
<https://bhojpur.nic.in/history/#:~:text=The%20present%20district%20of%20Bhojpur,division%20of%20old%20Bhojpur%20district>
2. Scholar-Emperor and a Funerary Temple: Eleventh Century Bhojpur, Marg- A Magazine of the Arts, Volume XXXIX, No. 2, National Centre for the Performing Arts,
https://vmis.in/Resources/digital_publication_popup?id=140#page/1
3. Bihar and Orissa District Gazetteer: Shahabad (1924), L. S. S. O'Malley, Revised Edition by J. F. W. James, <https://archive.org/details/dli.ministry.07445/mode/2up>
4. History of Bhojpur, BrandBharat.com, **Error! Hyperlink reference not valid.**
5. Udwant Nagar, Ministry of Textiles, Ambedkar, Hastashilp Vikas Yojana (AHVY),
http://www.craftclustersofindia.in/site/index.aspx?mu_id=5&Clid=310
6. A Socio-Economic Analysis of Kashida & Baawan Buti of Bihar: The Illustrious Past, Contemporary Neglect & Hopes for the Future, **Error! Hyperlink reference not valid.**
7. Bhojpur, Bihar – Known for its historical richness has many spots to visit, TripsAround.in,
<https://tripsaround.in/bhojpur-bihar-known-for-its-historical-richness-has-many-spots-to-visit/>
8. कहानी बिहिया के बहुचर्चित महथिन माई मंदिर की, BiharStory.In, **Error! Hyperlink reference not valid.**
9. Savite Temple, Archaeological Survey of India Bhopal Circle,
https://asibhopal.nic.in/monument/raisen_bhojpur_savitetemple.html#
10. Aranya Devi Temple, Bhojpur-Bihar, NativePlanet, <https://www.nativeplanet.com/bhojpur-bihar/attractions/aranya-devi-temple/#overview>
11. Temple Background, Ma Aranya Devi Mandir,
http://aranyadevi.com/aranyadevi/about_temple.html
12. Places of Interest, Bhojpur, Government of Bihar, **Error! Hyperlink reference not valid.**

13. 1. Beyond 'littie chokha', Mint,
<https://www.livemint.com/Leisure/T2LN0oswYWv9S6ihKUjePP/Beyond-litti-chokha.html>
14. 2. The Bhojpuri feast, India Perspectives- Ministry of External Affairs, Government of India, https://www.indiaperspectives.gov.in/en_US/the-bhojpuri-feast/
15. 3. All about Bhojpuri Cuisine, Awesome Cuisine- Quick and Easy Recipes,
<https://www.awesomecuisine.com/recipes/25274/all-about-bhojpuri-cuisine.html>
16. 4. Taas Chura - Mutton regional cuisine of North Bihar, Vichaar Kare Blog,
<http://vichaarkare.blogspot.com/2013/07/taas-chura-mutton-regional-cuisine-of.html>
17. 5. Batasha, the Sweet Candy That's the Most Favourite Temple Food, NDTV Food,
<https://food.ndtv.com/food-drinks/batasha-the-sweet-candy-thats-the-most-favourite-temple-food-1750324>
18. 6. Five Delectable Cuisines from Bihari Food Culture that You need to try at least once,
Daily Passenger Travel Blog, <https://dailypassengerr.com/2017/11/15/bihari-food/>
19. 7. Barfi, Wikipedia, <https://en.wikipedia.org/wiki/Barfi>
20. 8. Champaran Mutton: The One-Pot Mutton Curry From Bihar That'll Leave You Drooling,
NDTV Food, <https://food.ndtv.com/food-drinks/champaran-mutton-the-one-pot-mutton-curry-from-bihar-thatll-leave-you-drooling-2240755>
21. 9. Laung Lata, Cook Safari, <https://www.cooksafari.co.in/recipe-items/laung-lata/>
22. 10. Tandoori Roti, Cooking Carnival, <https://www.cookingcarnival.com/tandoori-roti/>
23. 11. Khurma, Cook with Manali, <https://www.cookwithmanali.com/khurma/>
24. 12. Chandrakala, Sanjeev Kapoor Recipes,
<https://www.sanjeevkapoor.com/recipe/Chandrakala-Mithai.html>
25. 13. Meetha Samosa, Better Butter, <https://www.betterbutter.in/recipe/130761/meetha-samosa>
26. 14. Bathua ka Saag Recipe, Times Food, <https://recipes.timesofindia.com/recipes/bathua-ka-saag/rs62267289.cms>
27. 15. Laktho Recipe - बेसन, गुड़ और चावल से बनाएं लड्डू, इतना आसान तरीका हर कोई बता नहीं सकता है..., Bihari Recipes by Seema Tiwari, YouTube,
<https://www.youtube.com/watch?v=hH2TCdleCBs>
28. 16. Bharwa Bhindi (Stuffed Okra), Cook with Manali,
<https://www.cookwithmanali.com/bharwa-bhindi/>

29. 17. Dal moth namkeen recipe, Neha's Cook Book, <https://www.nehascookbook.com/dal-moth-namkeen-recipe-how-to-make-dalmoth-namkeen-market-style-dal-moth-namkeen/>
30. 18. Chane Ka Saag, Dassana's Veg Recipes, <https://www.vegrecipesofindia.com/chane-ka-saag-recipe/>
31. 19. Sarson Ka Saag, Dassana's Veg Recipes, <https://www.vegrecipesofindia.com/sarson-ka-saag/>
32. 20. Paalak Saag Recipe, Dassana's Veg Recipes, <https://www.vegrecipesofindia.com/palak-saag-punjabi-palak-saag/>
33. 21. Recipe of Ultimate Jalebi and jalebi pua, Simakterus, <https://simakterus.com/>
34. 22. Dum Aloo, Wikipedia, https://en.wikipedia.org/wiki/Dum_Aloo
35. 23. Dahi Vada Recipe, Dassana's Veg Recipes, <https://www.vegrecipesofindia.com/dahi-vada-recipe/>
36. 24. Dal Makhani, Dassana's Veg Recipes, <https://www.vegrecipesofindia.com/dal-makhani-restaurant-style-recipe/>
37. 25. Dal Kachori Recipe, NDTV Food, <https://food.ndtv.com/recipe-dal-kachori-597178>
38. 26. Puri (food), Wikipedia, [https://en.wikipedia.org/wiki/Puri_\(food\)](https://en.wikipedia.org/wiki/Puri_(food))
39. 27. Sesame seeds ladoo (Til ladoo), Swasthi's Recipes, <https://www.indianhealthyrecipes.com/sesame-seeds-ladoo/>
40. 28. Puffed rice, Wikipedia, https://en.wikipedia.org/wiki/Puffed_rice
41. 29. Dahi Choor Gur Recipe, NDTV Food, <https://food.ndtv.com/recipe-dahi-choora-gurr-954159>
42. 30. Kala Jamun, Cook with Manali, <https://www.cookwithmanali.com/kala-jamun/>
43. 31. Sevai, Wikipedia, **Error! Hyperlink reference not valid.**
- 44.
45. Society and Culture, Bhojpur, Government of Bihar, <https://bhojpur.nic.in/society-and-culture/>
46. 2. Bhojpuri people, Wikipedia, https://en.wikipedia.org/wiki/Bhojpuri_people
47. 3. Chandan Tiwari, Wikipedia, https://en.wikipedia.org/wiki/Chandan_Tiwari
48. 4. Dinesh Bhramar, Wikipedia, https://en.wikipedia.org/wiki/Dinesh_Bhramar
49. 5. Ganga Maiyya Tohe Piyari Chadhaibo, Wikipedia, https://en.wikipedia.org/wiki/Ganga_Maiyya_Tohe_Piyari_Chadhaibo

50. 6. Chapter 3- Life after Death, Cinema Bhojpuri,
https://www.google.co.in/books/edition/CINEMA_BHOJPURI/wAuTZ6_1XL4C?hl=en&gbpv=1&pg=PT46&printsec=frontcover
51. 7. Padma Shri Ramchandra Manjhi and Dulari Devi: Tale of two artists, and of art, caste and grit in Bihar, The Indian Express, <https://indianexpress.com/article/india/tale-of-two-padma-shri-winners-of-art-caste-and-grit-in-bihar-7167011/lite/>
52. 8. लक्ष्मण शाहाबादी: लोक परंपरा और गंवई मिट्टी की गंध से लबरेज गीतकार, Filmania,
<http://www.filmaniaentertainment.com/%E0%A4%B2%E0%A4%95%E0%A5%8D%E0%A4%B7%E0%A5%8D%E0%A4%AE%E0%A4%A3-%E0%A4%B6%E0%A4%BE%E0%A4%B9%E0%A4%BE%E0%A4%AC%E0%A4%BE%E0%A4%A6%E0%A5%80-%E0%A4%B2%E0%A5%8B%E0%A4%95-%E0%A4%AA%E0%A4%B0%E0%A4%82/>
53. 9. Laxman Shahabadi, Cinestaan, <https://www.cinestaan.com/people/laxman-shahabadi-120860>
54. 10. This Day in History April 26, 1858- Death of Kunwar Singh, BYJU's, <https://byjus.com/free-ias-prep/this-day-in-history-apr26/>
55. 11. History of Bhojpur, BrandBharat.com,
http://www.brandbharat.com/english/bihar/districts/bhojpur/history_bhojpur.html
56. 12. Babu Kunwar Singh, Military Wikia,
https://military.wikia.org/wiki/Babu_Kunwar_Singh
57. 13. Vir Kunwar Singh and Revolt of 1857, abhipedia,
<https://abhipedia.abhimanu.com/Article/State/NDYxOAEEQQVVVEEQQVV/Vir-Kunwar-Singh-and-Revolt-of-1857-Bihar-State>
58. 14. Veer Kunwar Singh, History Under Your Feet, WordPress,
<https://historyunderyourfeet.wordpress.com/2020/07/30/veer-kunwar-singh/comment-page-1/>
59. 15. Back In Time: 162 Years Ago, Veer Kunwar Singh Passed Away After Defeating The British Army In Battle Of 1858, ED Times, <https://edtimes.in/back-in-time-162-years-ago-veer-kunwar-singh-passed-away-after-defeating-the-british-army-in-battle-of-1858/>
60. 16. Read 7 facts about Babu Veer Kunwar Singh, PatnaBeats,
<https://www.patnabeats.com/read-7-facts-about-babu-veer-kunwar-singh/>

61. 17. Sachidananda Sinha Dead- First President of Consambly, The Indian Express (March 7th, 1950), **Error! Hyperlink reference not valid.**
62. Bihārī languages, Britannica, <https://www.britannica.com/topic/Bihari-languages#ref522119>
63. Cultural Life, Bihar, Britannica, <https://www.britannica.com/place/Bihar/Government-and-society#ref46154>
64. Languages of Bihar, Bihar has many dialects, some of which are quite ancient, Outlook Traveller, https://www.outlookindia.com/outlooktraveller/travelnews/story/50583/quick_guides_languages_of_bihar
65. A Grammar of the Hindi Language: In Which Are Treated The High Hindi, Braj, And The Eastern Hindi Of The Ramayan Of Tulsi Das, Also The Colloquial Dialects Of Rajputana, Kumaon, Avadh, Riwa, Bhojpur, Magadha, Maithila, Etc., by Reverend S. H. Kellogg, <https://archive.org/details/in.ernet.dli.2015.500495/page/n7/mode/2up>
66. Dogri language, Britannica, <https://www.britannica.com/topic/Dogri-language>
67. A Manchad grammar, S. R. Sharma, Scholarly Publications, Universiteit Leiden, <https://scholarlypublications.universiteitleiden.nl/handle/1887/12775>
68. Dhundari, Omniglot, <https://omniglot.com/writing/dhundari.htm>
69. Magahi, Omniglot, <https://omniglot.com/writing/magahi.htm>
70. Magahi – A Historical Language, Bihargatha, <https://www.sites.google.com/site/bihargatha/the-history-of-the-dialects-folk-and-proverbs/the-historical-magahi-dialect>
71. Marwari, Omniglot, <https://omniglot.com/writing/marwari.htm>
72. Jharkhand Sadri Language, India Mapped, <http://www.indiamapped.com/languages-in-india/jharkhand-sadri-language/>
73. Sadri, Ethnologue, https://web.archive.org/web/20120831083014/http://www.ethnologue.com/show_language.asp?code=sck
74. Surjapuri language, Wikipedia, https://en.wikipedia.org/wiki/Surjapuri_language
75. Maithili language, Britannica, <https://www.britannica.com/topic/Maithili-language>
76. Odia language, Britannica, <https://www.britannica.com/topic/Odia-language>

77. Ol Chiki (Ol Cemet', Ol, Santali), Scriptsource, https://scriptsource.org/cms/scripts/page.php?item_id=script_detail&key=Olck
78. Santali language, Britannica, <https://www.britannica.com/topic/Santali-language>
79. Kurukh language, Wikipedia, https://en.wikipedia.org/wiki/Kurukh_language
80. Munda languages, Britannica, **Error! Hyperlink reference not valid.**
81. 1. Fairy tale start on the anvil for Bhojpuri folklore- Rare narratives for generations, The Telegraph Online, <https://www.telegraphindia.com/bihar/fairy-tale-start-on-the-anvil-for-bhojpuri-folklore-rare-narratives-for-generations/cid/344083>
82. 2. Bihar and Orissa District Gazetteer: Shahabad (1924), L. S. S. O'Malley, Revised Edition by J. F. W. James, <https://archive.org/details/dli.ministry.07445/mode/2up>
83. 3. The Birth of Lorik, George A. Grierson, Indian Studies in Honor of Charles Rockwell Lanman, [Error! Hyperlink reference not valid.](#)
84. 1. [TheBidesiaProject](#), [YouTube](#), https://www.youtube.com/channel/UC2jnfWIA9dtN6_bDD9HhpQ/videos
85. 2. छठ पूजा Special उग्स हे सूरज देव Uga Hai Suraj Dev,ANURADHA PAUDWAL,Hindi English Lyrics,Chhath Puja, T-Series Bhakti Sagar, [Error! Hyperlink reference not valid.](#)
86. Dress, Culture of Bhojpuri Region: A Bird's-Eye View, https://web.archive.org/web/20090416170057/http://discoverbihar.bih.nic.in/pages/bhojpuri_culture.htm#bhojpuri

Illustrations

1. Map of Buxar-
<https://www.google.com/url?sa=i&url=https%3A%2F%2Fbuxar.nic.in%2Fmap-of-dis-tract%2F&psig=AOvVaw1NHH2cSeTw2SgPIZbwhXT1&ust=1625030240432000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCMCRzsSLvPECFQAAAAAdAAAAABAQ>
2. Map of Ara Sadar-
<https://www.google.com/url?sa=i&url=http%3A%2F%2Ffarrahsetia.blogspot.com%2F2015%2F10%2Ffarrah-maps-history.html&psig=AOvVaw2n5mtZNJwU7Y-OjCSrn70g&ust=1625030388700000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCID2kIyMvPECFQAAAAAdAAAAABBJ>
3. Map of Jagdishpur-
https://upload.wikimedia.org/wikipedia/commons/1/18/Jagdishpur_block_map.png
4. Map of Piro-
https://upload.wikimedia.org/wikipedia/commons/d/d6/Piro_block_map.png
5. Bhar Tribe-
<https://www.google.com/url?sa=i&url=https%3A%2F%2Fen.wikipedia.org%2Fwiki%2FBhar&psig=AOvVaw2dPEOEjOrvefn1GWdMG4Zc&ust=1625030593630000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCJCTpeyMvPECFQAAAAAdAAAAABAD>
6. Chero Tribe-
https://www.google.com/url?sa=i&url=https%3A%2F%2Fen.wikipedia.org%2Fwiki%2FChero&psig=AOvVaw3BCfBpomzquSBTJlf-VInt&ust=1625030610768000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCKCD0_WMvPECFQAAAAAdAAAAABAD
7. Oraon Tribe- https://uploads-ssl.webflow.com/5f1c1dac8a3f83f25ef0eb4e/5f7c6909b55c294d51a88ad8_s1mzr1k7qdP

[3xC4Np4ubTd9bxNKxv5uKdy60Prs5ttLB1i4C1s9BBTfocWfgtnIg_ghfIuXeJ5QLYixjt3YESIXMveGVGSSt0-d5W0NTEQR2oHz-zX6Ot13t43u-uhsz8RpP5Y-1.jpeg](https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.wikipedia.org%2Fwiki%2FKunwar_Singh&psig=A0vVaw2o9KasuZLpW5g61KD8ZXiF&ust=1625038217834000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCNCRxp-pvPECFQAAAAAdAAAAABAD)

8. Kunwar Singh-
https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.wikipedia.org%2Fwiki%2FKunwar_Singh&psig=A0vVaw2o9KasuZLpW5g61KD8ZXiF&ust=1625038217834000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCNCRxp-pvPECFQAAAAAdAAAAABAD
9. Ara House- <https://www.deccanherald.com/content/480676/cjs-chance-visit-helps-brealife.html>
10. Awalkhana Embroidery- <https://www.awalkhana.com/gallery-1>
11. Aranya Devi Temple, <https://www.nativeplanet.com/photos/original/2018/12/photo-92-105249-1.jpg>
12. Tarari Sun Temple- <https://www.nativeplanet.com/photos/original/2018/12/photo-92-105211-1.jpg>
13. Shahi Jama Masjid- <https://www.justdial.com/photos/shahi-zama-masjid-garhani-garhani-arrah-yf6909dzk9521429-pc-155175860-sco-99ye6qua2ai>
14. Mahamaya Temple-
<https://www.facebook.com/photo/?fbid=693365467989013&set=gm.400061537872315>
15. Jain Siddhant Bhawan- <https://www.abplive.com/states/bihar/the-107-year-old-jain-library-in-this-district-of-bihar-where-great-politicians-and-writers-used-to-go-ann-1534210>
16. Paihar Jee Ka Ashram- https://www.youtube.com/watch?v=BrernDa3_BQ
17. Mahthin Mai Temple-
https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.jagran.com%2Fbihar%2Fbhojpur-mahthin-mai-temple-16764564.html&psig=A0vVaw2subF8Pra_ahMR8M1Qckyj&ust=1625048525666000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCIijx9TPvPECFQAAAAAdAAAAABAD
18. Jagjivan Ram-
<https://www.google.com/url?sa=i&url=https%3A%2F%2Fvajiramias.com%2Fcurrent-affairs%2Fbabu-jagjivan->

[ram%2F5e8aa3011d5def4c24e918d2%2F&psig=AOvVaw3EmSqj1NmCmWpxA_dkyCz0&ust=1625048830421000&source=images&cd=vfe&ved=0CAoQjRxqGAoTCNDE--PQvPECFQAAAAAdAAAAABCXAQ](https://www.facebook.com/ram%2F5e8aa3011d5def4c24e918d2%2F&psig=AOvVaw3EmSqj1NmCmWpxA_dkyCz0&ust=1625048830421000&source=images&cd=vfe&ved=0CAoQjRxqGAoTCNDE--PQvPECFQAAAAAdAAAAABCXAQ)

19. Ram Subhag Singh- https://en.wikipedia.org/wiki/Ram_Subhag_Singh
20. Kavi Kailash- <https://www.jagran.com/bihar/bhojpur-poet-kailash-married-mother-india-jai-ka-jayghosh-20803468.html>
21. Ambika Sharan Singh- https://en.wikipedia.org/wiki/Ambika_Sharan_Singh#/media/File:Ambika_Sharan_Singh.jpg
22. Bindeshwari Dubey- <https://www.facebook.com/PtBindeshwariDubey/photos/154734134666390/>
23. Ramanand Tiwary- http://loksabhaph.nic.in/writereaddata/biodata_1_12/2625.gif
24. Anant Prasad Sharma- https://en.wikipedia.org/wiki/Anant_Sharma#/media/File:Anant_Prasad_Sharma_Official_portrait_1983.jpg
25. Dr. Ajit Kumar- <http://164.100.47.194/LOKSabha/members/ArchiveMemberBioprofile.aspx?mpsno=4133&lastls=14>
26. Vashishtha Narayan Singh- <https://static.toiimg.com/thumb/msid-72065434,width-1200,height-900,resizemode-4/.jpg>
27. Chandan Tiwari- https://upload.wikimedia.org/wikipedia/commons/f/f9/Chandan_Tiwari_2.jpg
28. Dr. Sachchidananda Sinha- https://upload.wikimedia.org/wikipedia/commons/8/83/Portrait_of_Dr._Sachchidananda_Sinha.jpg
29. Dinesh Bhramar- https://en.wikipedia.org/wiki/Dinesh_Bhramar#/media/File:Dinesh_Bhramar.jpeg
30. Vishwanath Shahabadi- <https://www.google.com/url?sa=i&url=https%3A%2F%2Fwww.facebook.com%2FLate-Vishwanath-Prasad-Shahabadi-1461981937446933%2Fposts&psig=AOvVaw1dU7z5S5uTiQM1dbSY1Kkr&ust=16252>

[05769488000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCJj84qOawfECFQAAA
AAdAAAAABAO](https://www.jagranimages.com/images/newimg/30012021/30_01_2021-30ara01_21322219_233539.jpg)

31. Padmashree Bharat Mishra-
https://www.jagranimages.com/images/newimg/30012021/30_01_2021-30ara01_21322219_233539.jpg
32. Ashok Chand Jain- <https://www.jogira.com/wp-content/uploads/2016/08/ashokchand-jain.jpg>
33. Laxman Shahabadi- <https://www.patnanow.com/assets/2016/12/acc992ba-68d7-470e-a2c4-b627631db293-366x650.jpg>
34. Shivapujan Sahay-
https://www.google.com/url?sa=i&url=http%3A%2F%2Fkavitakosh.org%2Fkk%2F%25E0%25A4%25B6%25E0%25A4%25BF%25E0%25A4%25B5%25E0%25A4%25AA%25E0%25A5%2582%25E0%25A4%259C%25E0%25A4%25A8%25E0%25A4%25B8%25E0%25A4%25B9%25E0%25A4%25BE%25E0%25A4%25AF&psig=AOvVaw3pTmzGFQj9hNMO9PrZB_Ps&ust=1625207324848000&source=images&cd=vfe&ved=0CAoQjRxqFwoTCPCChp5yfwfECFQAAAAAdAAAAABAP
35. Kedarnath Mishra Prabhat- https://lh3.googleusercontent.com/proxy/5RIMKAU-3csJzOpGBam9uxh_Qopg-EDNJkIp4Cgmr3uNp57S8R-Su2RD1xwPCAjVtalbdDWSyzILVCuQGhMaIVasoH9otyovKeloxVcYO0qZuJppofWMBrj6NKrs_g
36. Satranj- <https://rukminim1.flixcart.com/image/416/416/board-game/s/r/u/desi-toys-satranj-16-mat-original-imaecgwdpzhf3h.jpeg?q=70>
37. Chausar-
<https://www.facebook.com/tamraktu/photos/a.1688069618110830/2317764031808049/>
38. Pachisi- <https://5.imimg.com/data5/FQ/MD/WG/SELLER-7989013/kalaplanet-historical-chausar-game-multicolour--500x500.jpg>
39. Ram Tir-
<https://ludii.games/details.php?keyword=Ram%20Tir&coord=+25%C2%B036%2739.65%22N%2C+85%C2%B0+8%2744.34%22E>

40. Bagh-Bakri- <https://directcreateecomdev.s3.ap-south-1.amazonaws.com/opencart/image/productFromFeb2020/Bagh%20aur%20Bakri%20Gama%201596300270-600x600.jpg>
41. Ganjifa cards- https://images-na.ssl-images-amazon.com/images/I/91QfHwwoxTL_SL1500.jpg
42. Kabbadi- <https://i.pinimg.com/originals/9d/f4/12/9df4123ded2f837e647ed63eb51b2e92.jpg>
43. Dhoti- <https://n2.sdlcdn.com/imgs/f/b/p/Prakasam-Cotton-White-Dhoti-SDL064433082-1-2c395.jpg>
44. Chapkan- <https://i.pinimg.com/originals/e1/c7/d3/e1c7d3ea5e9f349fa8c02259548be23f.jpg>
45. Topi- https://www.thehindu.com/news/national/llto2y/article24710359.ece/alternates/FREE_615/17THSPECIALPAGE4
46. Sari- https://images-na.ssl-images-amazon.com/images/I/71F7H40L3RL_UL1500.jpg
47. Chadar- <https://rukminim1.flixcart.com/image/416/416/jwqpocw0/religious-chadar/w/n/y/chunari-print-pure-cotton-cloth-lafabriqueind-original-imafh9t5esgfhjv8.jpeg?q=70>
48. Pugri- https://upload.wikimedia.org/wikipedia/commons/thumb/0/02/Rajput_%28Jodhpur%29_%288411728143%29.jpg/1200px-Rajput_%28Jodhpur%29_%288411728143%29.jpg
49. Kamarband- https://img1.exportersindia.com/product_images/full/dir_101/3014832/mens-designer-kamarbandh-103-1084124.jpg
50. Gamchha- https://images-na.ssl-images-amazon.com/images/I/71JerL9fuBL_UX679.jpg
51. Kurta- https://adn-static1.nykaa.com/nykdesignstudio-images/tr:w-824,/pub/media/catalog/product/s/d/sdmdwkt39801_1.jpg?rnd=20200526195200
52. Musahars- https://static.straitstimes.com.sg/s3fs-public/articles/2017/12/07/india_rat_eaters_piece.jpg
53. Chamars- <https://peoplegroupsindia.com/wp-content/uploads/2011/01/chamar.jpg>

54. Bihari Rajputs- https://2.bp.blogspot.com/-ztz9y1a2KTI/V4sgNXSLO6I/AAAAAAAAAKFQ/dGueYxWWR5ooHD0cSi6Fu8mx2BseLBC5QCLcB/s1600/FB_IMG_1468733735845.jpg
55. Yadavs (Ahirs)- https://upload.wikimedia.org/wikipedia/commons/2/21/The_People_of_India_1868_Aheer.jpg
56. Dusadh (Paswans)- https://upload.wikimedia.org/wikipedia/commons/1/16/Dosadh_man_in_bengal_1860.jpg
57. Kurmis- https://upload.wikimedia.org/wikipedia/commons/thumb/b/bc/The_tribes_and_castes_of_the_Central_Provinces_of_India_%281916%29_%2814577152309%29.jpg/1024px-The_tribes_and_castes_of_the_Central_Provinces_of_India_%281916%29_%2814577152309%29.jpg
58. Bhumihar Brahmins, https://en.wikipedia.org/wiki/Bhumihar#/media/File:Majoraja_of_Benares_and_Suite,_1870s.jpg
59. Kayasthas- <https://en.wikipedia.org/wiki/Kayastha#/media/File:Calcuttakayasth.jpg>
60. Koeris- https://en.wikipedia.org/wiki/Koeri#/media/File:Koeri_women_celebrating_Chhath.jpg
61. Dhobis- <https://peoplesgroupsindia.com/wp-content/uploads/2011/01/Dhobi.jpg>
62. Pasis- [https://en.wikipedia.org/wiki/Pasi_\(caste\)#/media/File:Pasees_Low_caste_Hindoos_in_Oude_1868_The_People_of_India,_a_series_of_photographic_illustrations.jpg](https://en.wikipedia.org/wiki/Pasi_(caste)#/media/File:Pasees_Low_caste_Hindoos_in_Oude_1868_The_People_of_India,_a_series_of_photographic_illustrations.jpg)
63. Gonds- <https://peoplesgroupsindia.com/wp-content/uploads/2011/01/gond.jpg>
64. Kharwars- https://www.jagranimages.com/images/05_10_2018-5gpl18-c-2_18502403_181411.jpg
65. Loharas- https://1.bp.blogspot.com/-4s95HAUb_5E/XlpwvZtmIWI/AAAAAAAAABtk/kVsuMI7FJY8RiN-84L1qdRxLgeyTUEPwgCEwYBhgL/s1600/tribal-Lohara-community-sammelan-3.webp

Research Team:

Report by:



Indian National Trust for Art and Cultural Heritage

Intangible Cultural Heritage Division

Research, Coordination and Editing:

Nerupama Y. Modwel, Principal Director, ICH Division

Core Research and Documentation Team:

Harish Benjwal

Aniruddha Joshi

