

WOMAN IN THE FOLKLORE OF AWADH

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Goswami Tulsidas writes in his *Ram Charit Manas*: "Why has the creator created woman in the world? (She is) dependent and there is no pleasure (for her) even in dreams."¹

Tulsidas was a poet of Awadhi* and in these lines he has effectively depicted the position of the Hindu woman in his contemporary society. This is an instance from the formal literary writings of a veteran poet who visualized the female characters of the story of *Ramayana* from the view-point of the prevailing situation of woman in mediaval India. In the folk literature of Awadh many unknown poets have also realized the pitiable position of woman in their society. In traditional songs sung at the time of rites of passages and other rituals the entire life-cycle of the woman has been well described on realistic grounds.

There has been discrimination in the role of male and female sexes in society because of its patrilineal foundings and a pronounced preference for the son. The son, *Putra* as he is called in Sanskrit, is one who helps to cross hell called *pum*, therefore, in the very etymology of the word *Putra* lies the emphasis of preference for a male child because he helps in agricultural pursuits and performs the death rites of his father. Daughters are the property of others, *Paraya dhan*, who are nourished, brought up and maintained and as soon as they grow up they are given as brides to other persons along with dowry. The difference in the feeling in having a male child is shown in the difference of offerings to the midwife who has come to assist the expectant mother :

If a son is born to me I will prepare golden ornaments for you.
I will throw silk.
If a daughter is born (to me) then I will give a coloured *Chunar*
of Awadh, my dear.²

*Awadhi is a dialect of Hindi spoken in Central Uttar Pradesh, India. This paper is based on the folksongs which the author collected from Unnao, Rai Bareli and Fatehpur districts, U.P. India in 1967-68.

In another song, which is never sung if a female child is born in the family but occasionally sung to make fun of the psychology behind the desire to have a male child the whole family is shocked to hear the news of the birth of a female child:

'Daughter'! having heard this the father-in-law
shivered.
The stick fell down from his hand.
O God ! the daughter-in-law gave birth to a daughter :
'Daughter'! having heard this the mother-in-law shivered:
The vessel fell down from her hand.
O God ! the daughter-in-law gave birth to a daughter.³

There are evidences of child-marriage in the folk songs of Awadh. Girls and boys are generally married when they are but children. Parents of Parvati are worried about her marriage when she is only eight years old (Cf. Kapadia, 1968, 139). It is important to note that this age has been taken as the mark of maturity in the girl.⁴ It is difficult to find a suitable bride-groom. The word *dulaha* stands for bride-groom and it is derived from the Sanskrit *durlabha* meaning 'not easily available' since bride-grooms, suitable from all points of view, are not easily available. The Brahman *Purohit* searched in all directions but he could not find and arrange a bride-groom for Parvati.

The irritable Brahman of eighty threw the book on the ground, 'Neither the mother died nor the father nor you died after birth, Parvati.'⁵ Among the *Savaranas* dowry is a must in marriage. The father of a marriagable daughter is all the time worried about arranging a heavy dowry demanded by the party of the bride-groom. The amount of dowry is also a denotation of the social status of both the parties. In the rite of *Kanyadan*, *dhan* is given as dowry and *dharam* as daughter. There are instances where the father of the bride is forced to offer dowry beyond his means. In a folk song the bride-groom is leaving without taking his wife along with him because he is not satisfied with the dowry offered to him.

Having caught the rein of the horse the wife's brother is convincing
"Listen sister's husband to my word,
We will give good money, good dowry and a cup also
included in the dowry."⁶

The husband and in-laws of the girl are entitled to receive gifts from time to time on festive and ceremonial occasions from her natal home. Her brother goes to escort her from her father-in-law's house and if he goes without gifts the in-laws may refuse to allow their daughter-in-law to go to her parents.

Brother came and brought nothing
The mother-in-law and sister-in-law turned their faces.

The worthless husband's brother's wife did not come even to meet him.
 The brother went back home.
 Having seen the empty palanquin
 The mother fainted and fell down.⁷

In *Savan* when the brother goes next time to escort his sister he says :

"Bring, my mother, the *lahanga* and *dupatta*
 I will go to escort my sister."
 Brother came and brought everything
 The mother-in-law and sister-in-law
 were talking pleasantly
 The worthless husband's brother's wife came to meet him.
 The brother started for his home.
 From a high point mother watched 'O : my daughter is coming'
 The palanquin is heavy, the carriers are tired
 The sister's brother is smiling.⁸

This type of attitude towards the daughter-in-law is evidence of the fact that there is all the time a one way traffic of presentations from the bride's natal home.

The marriage is completed with *sapta padi* 'seven steps'; with every step the prior approximate relationships become remote gradually and the girl loses her ties with her kinsmen. At the time of *sapta padi* Parvati says :

While taking the first step mother! Parvati is still yours.
 While taking the second step father! Parvati is still yours.
 While taking the third steps brother! Parvati is still yours.
 While taking the fourth step brother's wife! Parvati is still yours.
 While taking the fifth step Parvati is still of the people of the city.
 While taking the sixth step maidens ! Parvati is still yours.
 While taking the seventh step Parvati, now the daughter
 belongs to others.⁹

It has already been said that in Hindu society one should marry and beget a son to remit his ancestral debt. A barren woman is inauspicious and she is always cursed. She requests a lioness to eat her and relieve her from her cursed life. The lioness does not agree with her proposal because she suspects that she will also go barren as a result of eating the flesh of a barren woman.

"Come out O lioness of the forest and eat me up."
 "Why don't you go woman? Go to your home.
 Woman if I eat you, I, too, will become barren."¹⁰

The son should be industrious, benevolent and committed to his duties like king Bhagirtha. A woman requests Ganga to give her a son like Bhagirtha whose fame and glory may be sung all over the world.¹¹

Early marriage to a complete stranger and the separation from the mother's house have given a peculiar tone to all the folk songs. After marriage the girl goes to her in-law's house where she adjusts to new personalities in a family new to her who are always critical and pass comments on her. With the advancement of time her relations from her father's family become remote and she merges her interests with those of her husband and his people. The pains of separation from the mother's house are often sung in the folk songs of Awadh. All the members of the family are sad at the time of the departure of a daughter except the brother's wife on whom she has been constituted as a sort of watch-dog.

By the tears of the mother the heart breaks
 By the tears of the father river and stream (fill)
 By the tears of the brother the apron is drenched
 In the heart of the brother's wife there is joy.¹²

In the month of *Savan* the brides go to their natal home. In this month there are a series of festivals such as *rakhi*, *gudiya*, *kajaliya* etc., when sisters are felicitated by their brothers. The brother is the protector of his sister and therefore he is called *bir* in songs meaning 'brave'. This is the duty of the brother to escort his sister from her in-law's home in *savan*. A hammock is prepared with a wooden plank suspending from the branch of a tree and girls sing songs called *savan* and *kajari* while swinging on it. The sweet memories of the mother's house are recalled in these songs and a desire to go back to a place where greater freedom is enjoyed by women, is strongly expressed. In the following lines a girl who has not been sent for by her father is questioned:

"You are the daughter—of which affectionless father,
 That you are in the in-law's house in *savan*?
 How is your mother and how is your father?
 How is your brother who has not cared for you?"¹³

The unfortunate bride replies :

"My mother is of pebbles, my father is stone-hearted.
 My brother is a rustic who has not cared for me".¹⁴

There is practically no use in recalling the memories of the mother's house when the daughter is already there. There is a significance of these songs in the natal home. These songs strengthen the ties of emotional love with her fraternal relations.

For a woman the material objects are of no use. She understands that whatever she has brought with her in dowry, will not continue for a long time and only the long life of her husband and a satisfactory and well-adjusted married life will bring to her salvation in both worlds. Remembering her mother she says :

Prettiest is the rising sun, pretty is the extinguishing flame of a lamp.
 Going to the parental home is pretty if the mother is in the home.
 Father gave nine maunds of gold, mother gave fine clothes.
 Brother gave a horse of good breed.
 Brother's wife gave the vermillion for the hair parting.
 Nine mounds gold I will consume in nine days
 The fine clothes will be torn,
 Horse of the brother I will run to the town,
 Remains only the vermillion in the hair parting.¹⁵

There are instances in the folk songs of Awadh where the conduct of a woman has been doubted by her husband. The husband expects his wife to be faithful and true to him failing which he can punish her to any extent. In the following song the attitude of the husband is shown when an ornament has been presented to his wife by his elder brother,

“Put away this tumbler, make the child sit,
 Tell the secret of the three strings of chain.”
 “Whether you beat me, whether you abuse me.
 The three strings of chain belong to (your) elder brother”
 “If you want to remember (God)
 For now I will slay you with this sword.”
 “Dear, I don't have a mother and father
 Neither are my brothers near me
 Your wife is lovelier than life
 Why don't you slay her?”¹⁶

Hindu law givers also do not permit the proximity of a woman to her husband's elder brother. In case the husband is missing a wife may wait for six years for her husband who has disappeared. Such a woman is allowed to bear a son to the younger brother of her husband (Prabhu 1961 : 197). This custom was known as *Niyoga*. It is evident from one of the folk songs that junior levirate was tolerated.

All the juice is dropping from the rose in small drops.
 You went O dear! to a foreign country,
 Child from your younger brother plays in small drops.¹⁷

However, as Prabhu (1961 : 197-8) writes, Manu has not prescribed this in the *Dharma Sastra* and other *Smritis* also do not regard it as a proper

custom. A woman enjoys friendly jokes and fun with her husband's younger brother but to a certain limit. A folk song, which narrates the tragic story of Raja Hardaul, tells how a woman was ordered by her husband who suspected that she had had illicit relations with his younger brother, to poison the younger brother, and the ideal and obedient wife did so to prove her purity and faithfulness.

There is difference in the behaviour of both the sexes in society in that the husband cannot tolerate a slight slip on the part of his wife whereas the wife tolerates the excesses of her husband and allows him to bring a co-wife into the house. The dialogue between wife and husband in the following song shows the nonconformity of the husband.

“Hard is the sun of May and June
Dear one! Don't go to the flower garden.
In the house I will plant the lemon tree
I will pluck fruit and you will eat.”
“Feet of the *malan* are red and soft
Like your betel stained tongue.”
“Call the sepoy of the king
And send him to bring the *malan* also.”¹⁸

For many years a bride in the family is an outsider. It takes time for her to gain the favour and confidence of other members of the family. Her movements and actions are observed with suspicion. She wants to swing on the swinging plank with other women and for this she seeks permission from her mother-in-law. The mother-in-law says that if she wants to swing she might go after leaving all the ornaments in the house and taking her husband's younger brother along with her.¹⁹

A man can marry a second time but a woman cannot. Second marriage of women is practised among certain castes but there also it is not a sacrament. In the following lines the mother of a widower is inciting him for a second marriage.

“For what will you renounce the world, son,
I will arrange for a second marriage.”²⁰

The bereaved son does not agree with the proposal and says :

“Set fire to the second marriage
Thunder may fall on the in-law's house
When the wife like moon and sun parted
Parted the father in-law's house.”²¹

Husband's mother and husband's sister are not interested in looking

after the conveniences and comforts of the bride. They are more interested in recovering the loss of a few paise caused by breakage of an earthen pot due to the slip on the part of the bride.

The Ghat is so arrogant that the pot is not sinking.
 The pot slipped, the pot was broken
 The waist injured, the pot is not sinking.
 Mother-in-law and sister-in-law are asking about the pot
 The husband is asking about the injury; the pot is not sinking.
 Mother-in-law and sister-in-law are buying a pot
 The husband is buying ointment, the pot is not sinking.²²

The practice of local exogamy divides the women of the village into two groups — daughters and daughters-in-laws, or *suvasini* and *bahuriya* respectively in the dialect, and different standards of behaviour and sometimes of morality are attached with these different words. Daughters of the village are intimate with each other since they are each others playmates from their childhood and they enjoy comparatively greater freedom in the village. They constitute a sort of spy service over their brothers' wives and report their dealings to their mothers. As Karve puts it the relations like mother-in-laws-daughter-in-laws or *sas-bahu* and husband's sister — brother's wife or *nand-bhaujai* have been depicted as pairs of natural rivals in folk songs. Husband's sister who was born and brought up in the house has to leave it and she finds that a complete stranger is taking her place. Her resentment comes to the surface in many funny ways in folk songs describing the cruelty of the ever-awakened *nand*. who interferes at night even if the bride is going to her own husband, e.g.

Rains of *savan* fall slowly, slowly.
 How can I come to the bed of flowers?
 The sister-in-law is awakening, slowly slowly,
 My anklets are tinkling, slowly slowly. ²³

The mother-in-law does not want to transfer the power of the management of the house-hold to her daughter-in-law easily. She wants the bride to undergo training which is never perfect and up to the mark according to the evaluation of the mother-in-law, hence the conflict of two generations.

The mothers-in-law want their daughters-in-law all the time to be engaged in some work lest they should gossip since an empty mind is the devil's workshop. It is said that in old times a mixture of many cereals was given to the daughters-in-law to separate and thus to keep them engaged. The proverb:

Get up daughter-in-law take up the work,
 Take the grinding stones, leave the hearth.²⁴

also denotes that mothers-in-law keep their daughters-in-law all the time busy. In another proverb a woman who does not have either mother-in-law or sister-in-law has very little work to do and she enjoys life.²⁵ The general collective psychology of mothers-in-law has been ceremonialized in Awadh. The mother, at the time of the departure of her son with the marriage party, acts as if going to drown herself in a well, for the son will bring a close companion for himself and thus will forget his mother. He stops her and assures her that he would bring a maid-servant for her and thus he obtains permission for marriage from his mother. In folk songs and in proverbs some of the mothers-in-law do not offer any delicious dish to their daughter-in-law.²⁶ There is the romance of life in these songs. The bride later on becomes a mother-in-law and then these satires are aimed at her and fun is evoked among the clash of personalities and adaptabilities.

Marriage with a stranger outside the village is the critical event in a girl's life. *Mayaku* and *sasurari* are the different words for mother's house and mother-in-law's house and in hundreds of songs the difficulties and helplessness in the mother-in-law's house is bemoaned and a desire to go back to the mother's house, where greater freedom is enjoyed is strongly expressed giving a peculiar tone of poignant agony.

A woman, when she is unmarried, is maintained by her father. After marriage she is supported by her husband, who is called *Bhatar* derived from Sanskrit *Bharta* meaning supporter or bread-winner. If the husband dies before his wife the unfortunate woman finds it difficult to adjust and continue in her in-law's home. Many degrading taboos are associated with the widow woman in society and these are more apparent and on the surface in the house of the deceased husband. In most cases she goes back to her father and brother where she spends the rest of her life full of restraints and abstinences. In a song a widow is questioning her brother :

“Who will thatch brother, the hut of the widow?
who will look after her?”

The brother replies :

“We will thatch sister : the hut of the widow :
We will look after her.” (Cf. Ghurye 1963, 77-78).²⁷

Contrary to the Sanskritik tradition of the *Ramayana*, Sita in the folk imagination refuses the advances of Rama when she beholds him coming towards her. Woman's true place and power has been expressed in a song where she, after being exiled in an advanced stage of pregnancy, challenges a king who had forsaken her as a stern act of the ideal king's response to public opinion. On the strength of her purity of character and faithfulness to her husband she addresses the emperor to prepare the purifying ring of her hair for the salvation of his ancestors.

Sita, standing in her hut, is drying her long hair
 Having lifted the hair Sita saw, her lord is coming
 "I won't see the face of such a man who has sent me to the forest.
 Break O Earth! divide so that standing, Sita may go inside."
 The earth broke and separated and Sita went inside.
 Rama caught the hair of Sita and the hair turned to *kusa*.
 "Prepare the purifying ring of the *kusa*
 And perform the *Saraddha* of ancestors.
 Present cows in charity with the *kusa*
 (Your) life will be successful."²⁸

"Indian tradition has always praised this heavy self-denial on the part of Rama. Society whose opinion Rama ventured not to flout in his regard for the highest kingly ideals, was too exacting and rigid in its attitude towards even supposedly besmirched women, and vehemently opposed any proposal or attempt to readmit them into its fold" (Vyas : 1967). Quoting Parasara (X. 21-2) Vyas (1967) writes "Hindu Law-givers, however, have refused to prescribe for the average woman this standard of purity."

Thus we see that the career of the woman in Awadh, as any where else in India, has been largely limited on the home. She has been carrying with her the dogmas of conventional morality and thus has proved a pillar and unit of Hindu society: the family. Social reforms could not touch the core of their conditions effectively in the remote villages where the impact of modern science and technology is still insignificant. Though philosophers like Ramananda allowed women to share in the movement of *Bhakti* and thus to attain *moksha*, yet their achievements were always dependently associated with those of their husbands. Economic dependence, lack of education, *purdah* and lack of organized activities have been responsible for the prevailing position of the fair sex in society. The practice of hypergamy among the Brahmanas also does not allow a woman to secure the same position as other family members in her in-law's house since she is admitted in their family from a clan lower than them in the social hierarchy.

Text of the foregoing translations with notes on pronunciation :-

The pronunciation of the symbols used for transcribing the folk songs are described in terms of the approximate pronunciation equivalents of English. In cases where English equivalent is not available a phonetic description of the sound has been given.

a—nut, A—father, i—pit, I—feet, u—put, U—fool, e—bet, E—male, O—professor, O—more, k—kit, kh—velar unvoiced aspirated, g—good, gh—velar voiced aspirated, c—chart, ch—palatal affricate unvoiced aspirated, j—jar, jh—palatal affricate voiced aspirated, T—tall, Th—retroflex plosive unvoiced aspirated, D—drop, Dh—retroflex plosive voiced aspirated, t—mouth, th—thin, d—these, dh—dental voiced aspirated plosive, n—note, P—pass, ph—bilabial plosive unvoiced aspirated, b—bat, bh—bilabial plosive voiced aspirated, m—meet, y—yak, r—rope, l—lead, w—very, s—seat, h—hotel, — nasalization.

SANGEET NATAK

1. kehi bidhi racInAri jaga mAhi
parAdhIn sapanehu sukhu nAhi.
2. jo more hoihai nadalAL mai sonawA gaDharhau
mai paTana luTaihau ho
jo hoi hai rukumini dheriyA
awadha raga cUnarI more lAl.
3. biTiyA sunikai sasura jI cauke
hAthE se chUTi gai laThiyA
hAy rAm bahuA to jAisi hai biTiyA.
biTiyA sunikai sAsu jI cauki
hAthE se chUti gai loTiyA
hAy rAm bahuA to jAisi hai biTiyA
4. ATTh baras kI bhAI gaurA pArbati
MAAt pitA ur cintA bADhI
ab beTI bhI hai sayAnjI
5. assI baras kA rishA bAbhan,
dharati ma pOthI paTakan lAgA;
mAtA na marigai pitA na marigA
hOt na mari gau pArbati.
6. ghoDawa kai Dhiga dhari sAre samujhAwai
sunu bahanoiYA mori bAt rE,
dhana bhala dEBE dayaju bhala dEBE
khorawahu daijE lagAy rE.
7. bIra AyE kuch hU na lAyE
saSu nand muha phEriyE
jeThAnI nigODin milahU na AI
bIra calE ghara ApanE
khAlI DOI mAya jo dEkhe
giri gal khAy pachAD rE.
8. "lao na maya morI lahGA dupATTA
bahini ka cAlana jAw rE"
bIra AyE sab kuch lAyE
sAsu nanad hasi bOliyE
jeThAnI nigODI milan, AI
bIra calE ghara ApanE
Uche caDhi kai mAya dEkhai
Awati dhIya hamAri rE
bhArI hai DOI, thAke kaharawA
bihasai bahini kE bIra.
9. pahilI bhauri phirailAgI gaurA
abahU mAAta tumhAri gaurA
dusarI bhauri phirai lAgI gaurA
adahU pitA thumhAri gaurA
tisarI bhaurI phirai lAgI gaurA
abahu bhaiya tumhAri gaurA
cauthI bhauri phirai lAgI gaurA
abahU bhaujI tumhAri gaurA

pacaI bhaurI phirai IAgI gaurA
 abahU sakhiya tumhAri gaurA.
 chaThaI bhaurI phirai IAgI gaurA
 abahU hao pura parijana KI
 sataI bhaurI phirai IAgI gaurA
 abahU hao pura parijana KI
 sataI bhaurI phirai IAgI gaurA
 ab beTi bhaI hai parAI uI.

10. "nikarau na bana ki baghiniya, hamai bhachi DARau hO."
 "jAo na tiriya gharai jAo apane gharai jAo rE
 tiriya jO ham tumakA khaibe, bajhini hoi jaibe ho."
11. ganga dEhu bhagIraTha pUta jagata jas gAvai hO."
12. mAya ke rOyE chatiyA phTati hai
 dAdula royE nadi nAr
 bhaiyA ke rOyE paTuka bhijata hai
 bhauji ke jiyara anand.
13. kaune niramOhi KI dhEriyA,
 ki maike ma sAwan hOe
 kAhe kItoR] mAya rE,
 aru kAheKE tore bAp rE
 kAhe kE tore birana bhaiyA
 jina tori khabari na lIni rE.
14. kAKar KI mori mAya, aru pAthar jiya more bAp rE
 asila gawAra birana bhaiyA, jina mori khabari na lIni rE.
15. uwata ke surija baDE nika lAgai
 athawata diyana kai jOti
 nalhara jAt baDA nika lAgai
 jO ghara mAya hOy
 dAdula dInh hai nau mana sonawA
 mAyA lahara paTORu
 bhaiyA dInheni Asila ghoDWA
 bhauji sedura bharI mAg
 nau mana sonawA mai nau dina khaihau
 phAli jaihau lahara paTORu
 bhaiya ka ghaDawa mai nagara khudaihau
 rahi gai sedura bhari mAg.
16. "dhari de ya gaDuA baiThAy de ya lalua
 tilari ka bhEdu batAw."
 "cahai rAjA mAraru cahai gariyAwau
 tilari dadA ji kai Ay."
 "sumirai ka hOe to sumirau raniyA
 aba ham hane tarawAri."
 "nA more rAjA mAi bAp hai
 nA nErE sab bhAi
 prAn se pyArI dhanA tumhArI
 khaici na dharo tarawAri.

17. saba rasa cuwata gulabawA hO, nAphI nAnjI budiyan
tuma to gayO rAjA desawA bidesawA
dewarA ke khyAlai horilawA ho, nAnhI nAnjI nAnjI budiyan.
18. “jetTha baisakhwA ki kharI re dupaharI,
rAjA pjula-bagiyai na jAw.
ghara hi ma nibula lagAwau bAre rAjA
hama tUrI tuma khAw.”
“jaise ki rAnI tori pAn khAI jibhiyA
aise maliniyA ke pAw.”
“hakari bolAw wahi rAjA ke sipahiyA
maliniu lAwai bolAy.”
19. “Uce pipara tare parige hiDolanA
sAsu rAnI kahau to jhUlan jAw.”
“JO tuma bahuA jhUlai ka sAdheo
gahana gharE dhare jAw.
jO tuma bahuA jhUlai ka sAdheo
lahura devara sag jAw.
20. kahe pUta noihau jogiyA phakirawA
racihau dusara biyAw.
21. Agi lagai wahi dusare biyAhE
bajura parai sasurAri
cAd suriji asi chUTi dhanA to
chUti rajana sarurAri.
22. aisA mijAji ghAT gagariyA bUDati nAhI
pAw bichuligA gagari phUTi gai
lAgI kamariyA ma cOT gagariyA bUDati nAhI.
sAsu nanad pUchai gagari ghailawA
saiyA pUchai cOT gagariyA bUDati nAhI
sAsu nanad besahai gagari ghailawA
saiyA besAhai harajOr* gagariyA bUDati nAhI.
23. savana jhari lAgai no dhIre dhIre
phUlan ki sEj pai kaise mai Awau
nanada mori jAgai ho dhIre dhIre
pAya'a mori bAjai ho dhIre dhIre.
24. uThau bahuriyA kAm lEO,
cUlha chADau jAt lEO.
25. sAs na nandA,
kAm na dhandA,
khUb anandA.
26. gohU ka gUdA, ghyi kA bhUjA
pUtai na dEw phi putauhAI.
27. “ko re chAwai bhaiyA rAD kai maDaiyA,
kOre karai pratipAI?”
“hama hI chaibE bahini rADkai maDaiya

*Name of a plant used as medicine in cases of sprain.

hama hI karaba pratipAi.”
hama hI karaba pratipAI.”

28. apanI maDiyA ma ThADhI jo sItA.
jhurawati lambE kEs.
kEs uThaya ke dEkhai jAnakI,
Awata swAmI hamAr rE.
aisE purusu kA mukhahU na dekhihau.
jina re dIna banabAs rE.
ThAdhi sItA samAy rE.
phAti kai dharatI alaga bhal hai
ThADhi sItA samAnI rE
jhapaTi ke kEs jo pararE hai rAmaji,
kEs kusA hoi jAy rE.
inahI kusanakI paitI banAyO
pAvai pitara saba pAni
inahI kusana sE gaiyA sakalpyo
janama saphala hoi jAy.

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