

सारांश

भाषा मनुष्यों के बीच विचारों की अभिव्यक्ति और आदान-प्रादान का माध्यम शुरू से ही रहा है। बस भाषाओं में समय के साथ-साथ विकास होता गया और अभिव्यक्ति का माध्यम में कलात्मकता आ गयी जैसे- कवितायें, नाटक, कहानियां, फिल्म आदि। सभी भाषाओं की अपनी भौगोलिक, राजनीतिक और सामाजिक पृष्ठभूमि होती है जो वहाँ की संस्कृति को रूप देने में सहयोगी और लोगों के सोच-विचार के तरीके को अपने में समाहित करता है।

इसी तरह कई आदिवासी समाज में भी उनकी अपनी-अपनी भाषाएँ हैं और उनमें से एक है “उराँव जनजाति” जिनकी भाषा है “कुँडुख”। इस लघु शोध प्रबंध में उराँव जनजाति की संस्कृति जिसे उन्होंने कुँडुख भाषा के लोकगीतों के माध्यम से अब तक जीवित रखा है का विश्लेषण है। इसका मुख्य उद्देश्य यह है की समय के बदलाव के साथ ही संस्कृति-सभ्यता और लोकगीत पर जो प्रभाव पड़ा है, वह कहाँ तक इसे नुकसान पहुँचा चुका है और इससे बचाव किस प्रकार हो सकता है इस पर प्रकाश डाला गया है। आज की युवा पीढ़ी में अपने लोकगीतों के प्रति जो अरुचि है उसे कुँडुख भाषा के त्योहार लोकगीतों के हिंदी अनुवाद और इनके अर्थ, महत्व को बताकर कुछ हद तक कम करने का प्रयास भी किया गया है।

उराँव जनजाति के लोकगीत मुख्यतः मौसम के आधार पर हैं। जिसमें फगू गीतों के द्वारा ये नए साल का स्वागत किया जाता है। इसी तरह त्योहारों का वर्गीकरण भी है। एक और खास बात जो उराँव जनजाति में समय के साथ बड़ा बदलाव लाया है वह है- उराँव जनजाति का धर्म-विश्वास। जो शिक्षा, समय और आधुनिकीकरण के कारण आया है। इससे लोगों में बीच-बीच में मतभेद होता आया है। लेकिन यहाँ मतभेद की बजाय अपनी संस्कृति पर विशेष ध्यान दिया जाना चाहिए और प्रेम सौहार्द द्वारा अपनी संस्कृति को बचने और ज़िन्दा रखने का प्रयास होना चाहिए।

Summary

Language has been the oldest way known to humans in order to communicate with each other. Languages have developed into numerous complex ways of interpretation such as poetry, songs, drama, stories, epics and even films in order to touch the lives of people all around the world. Every language has its own geographical, political and sociological background which also helps in shaping the culture and thought-pattern of the people involved in it.

Of the various tribes which comprise the Adivasi tribal setup, the Uraon tribe has developed traditional folksongs in Kurukh language and this is the focal point of this research. My research into the language that I love the most has been an journey to be aware of the immense potential inherent in these folksongs. Kurukh folksongs have been utilised by the Uraon community on the basis of various seasons.

In the initial part of my research I have concentrated on the origin and etymology of the Uraon tribe, which in turn helps to understand the shaping of Kurukh language and the purpose behind its existence. Today Kurukh speaking people are not only living in the Chotanagpur belt but have spread to various nations such as Bangladesh, Nepal, Bhutan and people have even started to live in developed nations such as U.K. and U.S.A. as immigrants. Despite being in foreign lands, the people of the Uraon community have clung to their tradition of celebrating their traditional festivals in the same pomp and glory as it was done back home.

These traditional folksongs in Kurukh language are not merely a theoretical hypothesis but are very much related to the daily activities of the people living in a village setup. In the second part of this research paper I have given a detailed description of the various Kurukh folksongs and their Hindi translation which gives us a clear picture of the immense impact which it has on daily life activities. The culture of the Uraon society is based on the various seasons which in turn are celebrated as threshold experiences in order to mark various important events in the calendar year such as the New Year, the harvest, the preparation of plantation, the winter, the birth of new crops and various life events such as birth, adulthood, marriage and death. Though they may seem to be comprising of the content related to these events, the Kurukh traditional folksongs have a deeper meaning hidden in them.

These traditional folksongs have been embedded with religious values which connects each member of the community in a common bond. These religious values are the chords of existence which makes a human being aware of one's rootedness in the Divine and the Cosmos. Therefore, these songs are not merely a description of the joyous occasions of life but are a collective experience of the people and their awareness of their Cosmotheandric union. This has been developed extensively in the third part of my research and has been also combined with the textual criticisms of the folksongs. Entering into the sphere of literature, these songs have been critically analysed using various criteria such as music, use of words, the sentence construction, meaning and the emotions which are being evoked in these Kurukh traditional folksongs. This analysis is helpful in understanding the style in which this language is being woven into beautiful songs of joy and happiness of living.

The main theme which these Kurukh traditional folksongs present is 'life'. Various stages of life in the community have been vividly depicted in these songs. An awareness of our dependence on nature has been evoked which is of utmost need in today's modern society that has been based on individualism and consumerism. Kurukh folksongs of the Uraon community can be considered as a model of harmonious living, communitarian thinking and peaceful existence. As nature is being destroyed in the name of modernity, these tribal folksongs of the simple and humble people of the earth evoke a sense of awe and respect towards nature and eventually shapes our identity of really being human. After all, these traditional Kurukh songs aim at moulding human lives to realise our potential of truly becoming human and to make the world a better place to live in.