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Aspects of the Linguistic Influence of Christian Missionaries on Santali Poetry and Literature

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Abstract

There is no denying that missionaries have had a significant impact on India's history of contemporary Education. Not only has "contemporary Education" been impacted by Missionaries, but our entire modern Education system has been shaped by them since the early 19th century, when Srirampur missionaries spearheaded its birth. However, the missionaries promised to propagate education in addition to their religion. Schools had to be opened since the converts needed education to become established in society. The printing press was created and imported from England because Christians needed to translate and print the Bible in Indian languages. You must be familiar with Indian grammar in order to speak the language. The grammars of the regional languages were still unwritten; the missionaries wrote the grammars of Tamil and Bengali first. As a component of the missionary education system, the technical education system offered.

The missionary education system included a technical education program to help the local Christians find work. Thus, in some locations, efforts were made to expand religion through the spread of education, and in other places, the spread of education began through the spread of religion. Evangelism and education are essential components of missionary work. Conventional country schools did not operate using the same procedures as the missionary-established institutions. Schools established by missionaries can be considered as the original examples of what we now know as education. Furthermore, "technological educational" system and "fresh knowledge" are cited as the important example of education. The British Education Act of 1870 served as inspiration for the colonial government's attempts to reform India's educational system. The missionary system recommended that Pathshala students be given scholarships to allow them to pursue further education, along with the backing of the colonial administration. The Pathshala system significantly increased tribal education in several villages, but it never had an impact on the majority in tribal regions. In the district where the missionaries were employed, Santal Parganas, there was a significant growth in the number of state-funded schools. The debate in the realm of education was met with opposition from those who wished to advance an elite model in the tribal areas in order to prevent the Santals' education from being forced out of the village. Living more practically, akin to the missionaries from Scandinavia. Santal youngsters who hunted, gathered tubers collectively, or grazed livestock were disciplined through missionary education. A 1904 study states that 15% of tribe children of school age attended school, but there was no discernible rise in literacy. Male Bengali literacy rates were 0.45% and female literacy rates were 0.031% in 1911, according to the census. Between 1905 and 1920, Christian education flourished and offered a route to social advancement. The hole left in tribal life appears to be filled by the erosion of patriarchal and authoritarian principles.

The primary focus of the schools was Christianity, although they also taught language, geography, and history. Even though English instruction was offered, it was conducted in colloquial language. The work has a clear set of rules. The first school texts were printed by missionaries and distributed to classrooms. The notable achievements of missionaries include the advancement of women's education, the expansion of English education, and the enhancement of the regional tongue. The missionary schools' traditional and instructional systems were eventually included into Our nation's educational framework. It was via this missionary school that fresh knowledge was initially introduced.

Keywords: *Education, Missionaries, Christianity, Religious Santali literature, and Oral Poetry.*

1. Introduction

Is there a written air requirement in any literature? There are a lot of language groups worldwide without written languages. There is literature even though there is no written language, and that literature is oral literature. Tradition preserves the immense value of those writings. Every year, that literature finds its way back into people's mouths. Oral literature includes songs, myth, folk tales, life history and historical narratives. After the world has learned to use writing, oral literature has existed side by side with the written records Santali literature did not exist in an authentic form prior to this time. Before the intellectuals of the era created a sort of oral literature, there is a proverb in the Santal language that reads, "It is better to hear than to write. In parallel, a knowledgeable someone uses storytelling to convey a significant occurrence. In the letter, the narrative was presented as a tale that had been handed down through the ages. In this manner, it will grow. Regarding oral literature Professor Dharendra Nath Baske, "The audience is drawn in by the way you speak, how you speak, how you speak, and how you speak. So why didn't the aboriginal people consider or attempt writing? Santali literature is transmitted orally and has been retained in memory by the examples of olden tales include Jamsam Binti, Karam Binti, countless rhymes, folktales, proverbs, jokes, riddles, and so forth. The majority of the stories are set in a field, woodland, or similar area. The current Santals area is reflected in the story's realistic description of the surrounding environment. Important moments in the Santals' everyday life are also portrayed by themes from the story's locale. These themes include animal retaliation, hunting, coexisting peacefully with spirits and animals, human nature, witchcraft, death and the afterlife, humor, and more. These themes highlight the social connections between Santal folktales and the ways in which people engage with the natural world. Santals rely on the natural world to survive. The story makes no mention of palaces, city dwellers, or any kind of prejudice among the characters. These stories don't deal with sex, politics, murder, or intrigue. Instead, they regarding the difficult past of Santals. Nature provides sustenance for them in their hour of need, acting as a mother to them. The forest is where the Santals gather their sustenance. The majority of the characters work in agriculture. Understand how to endure a dire circumstance. For instance, the protagonist Lakhan in the tale "Lakhan and the Wild Buffalo" uses the wild buffalo's milk to survive in the forest. Once more, two brothers named Kara and Guja travel to the forest to dig some roots to eat in the narrative "Kara and Guja." Wild animals rescue the Santals when they are defeated and have no one to turn to for assistance when they are in danger. The folklore of Santal also tells tales of human-animal couplings and spirits. Stories like these may be found in "Dukhu and Bangabau," "Monkey Husband," and "Bagher Bhadu." These tales demonstrate how connected to nature Santals are. This affinity is a spiritual and physical bond defined by the life shared by man and nature, and it goes beyond simple sentiments for the environment and environmental preservation. Paper-based literature started to emerge in print when Gutenberg invented the printing press. Over time, especially following the industrial revolution, what was once a cooperative literature progressively becomes individualized? Geographic discovery invaded the industrial revolution, capturing whatever was represented in song or poetry to be preserved in literary form, or in ephemeral phrases or proverbs. Gutenberg's printing press moved to the colonies when the seventies started to invade Western Europe in the 10 centuries. The colony's masters started learning the languages that the other colonies spoke for their own purposes. They then printed down the alphabets of those languages on white paper with the assistance of numerous experts. But in these instances, the colony's rulers were politically motivated to support and acknowledge a certain language. The globalized culture of the twenty-first century also reflects that politics. Like many other creatures, plants, and insects, many languages are dying due to global warming. The Santali language's native dialect is still in use. Printing came to Bengal in 1777 when two presses were set up almost simultaneously, one in Calcutta by James Augustus Hicky (Bengal Gazette) and another in the small town of Hooghly by Nathaniel Brassley Halhed and Charles Wilkins famous for printing "A Grammar of the Bengal Language".

Riva. P. O. Bodding wrote down a grammar he had created for the Santali language(Bodding, 1929). The Bengali alphabet and Riva.P.O. Bodings' expressive grammar pronunciation style and symbols were originally used by Acharya Sunit Kumar. Paul Olaf Bodding, a Norwegian linguist and missionary, studied the Santhali language and had to decide how to transcribe it. He chose to use the Roman alphabet,

despite the fact that he felt Roman script lacked many of the benefits of the Indic scripts. Bodding concluded that the Indic scripts could not adequately serve the Santhali language because they lacked a means of indicating crucial aspects of Santhali pronunciation, like glottalization, combined glottalization and nasalization, and check stops, which are more easily represented in the Roman alphabet by using diacritical marks. Other writers, such as Byomkes Chakrabarti in *Comparative Study of Santhali and Bengali* and Baghrai Charan Hembram in *A Glimpse of Santhali Grammar*, have also conducted comparable analyses of the phonology of the Santhali language. However, because the Ol Chiki alphabet's letter shapes are derived from the sounds of frequently occurring Santhali morphemes and words, such as nouns, demonstratives, adjectives, and verb roots in the Santhali language, many Santhalis believe that it is even more appropriate for the language. Put another way, the name of every Santhali letter comes from a popular word or other Santhali language element, and the shape of every letter is derived from a straightforward illustration of the phrase or element's meaning. To illustrate, the letter "ol" is also the Santhali word for "writing," its design was first inspired by a simplified outline sketch of a hand holding a pen. This letter represents the sound. It is necessary to recognize the role that missionaries played in promoting the Santali language. The first five-volume Santali language dictionary was written by Riva Boding Saheb.

The fact that the Santali language is spoken not just in this nation but also in other nations is crucial. The Santali Culture gave rise to the Santali language. And Santali literature emerged from the language. This language has a far larger body of documented literature than any other. However, they insist that the Santal community is one of the largest Munda communities in Jharkhand, Bihar, West Bengal, Odisha, and Assam. Santal minorities are also well-represented in Bangladesh and Nepal, two nearby countries of India. Indian Santal tribes lead a distinctively complete kind of tribal life. The essential necessities are met by forest trees and plants. In addition, the tribe members engage in fishing and farming. Social scientists observe in the daily Santal newspaper how these immigrants have changed the social, economic, and cultural landscape of the tribal people by bringing with them better technology, increased access to education, and reduced income. West Bengal is a state with distinct ethnic groups. Over 45 percent of the inhabitants of this territory are members of the Santal tribal tribe. One of the oldest and most widespread tribes in West Bengal, Birbhum, Bankura, Purulia, Purvamedanipur, Paschim Medaniipur, Uttardinaipur, Hooghly, and Burdwan districts is the Santal community. The majority of the country's Santals are located in the northwest, according to Parimal Hembram and Raghunath Murmu. They are primarily found in the Indian states of Santal Pargana, Odisha, and West Bengal. During the British colonial era, they moved to these regions and began working in agriculture. They were mostly hunters before this. Santals are generally short/medium and dark to dark brown in colour. They are descended from the Proto-Australoid race." Their noses are flat full lips. Their hair is kinky/straight and blended with black color. In the northern part of West Bengal, there were more than 100,000 Santals. "The total number of Santals in West Bengal is 2,02,744 but Santal leaders claim that this number is a gross underestimation," said the official census from 1911. The group has its own history, religion, riddles, dances, rituals, and traditions. According to Sir William Hunter, this Santal tribe is said to be the oldest on the Indian subcontinent. Either way, written literature is being created from the oral traditions of the Santali people. Due to the fact that west Bengali ethnic groups, second language groups, and the Indian academy of literature currently recognize the Santali language. Bihar and Odisha are home to a large population of Santals.

2. Objective of the Paper

During the three millennia of Hindu colonial control over the Santals, the inhabitants of this tribal community experienced little influence from Hindu civilization or culture. The Santal people are not as integrated into the global culture (H.Hrisley, 2021). A few Christian's missionaries and British authorities started researching the Santali language at the start of the 1800s, and they supported the finding of written works in the Santali language written in roman script.

The educated Santal people began using their mother tongue in the third and fourth decades of the 20th century. Santali literature so developed in urban scripts and Bengali. Later on, the tradition of writing Santali literature in Alchiki script began thanks to the efforts of a segment of this Santal community. The Alchiki script was the brainchild of pundit Raghunath Murmu. The Santali alphabet, known as OLCHIKI SCRIPT, was created in 1925 and includes both capital and small letters. In order to determine the Socio-Religious & Language Literature identity, the Kherwal Community unanimously accepted the Santali alphabet at the All India Conference held in Bed-Kundri (WB) in February 1977. During the process of retrieving the Indict OLCHIKI SCRIPT, he calculated the nature (Arrange the Day, Date, Week, Month, Year, etc.) in his calendar GODDET based on lunar clips. According to the calendar, the first day of Magh following lunar clips becomes the "SANTALI NEW YEAR," also referred to as "Magh-Mulugh" by other members of the Modern Indian Linguistic Community. The "principle of Identity of self rather than imitation" of traditional "Socio-Religion, Socio-Culture, language & Literature" is appropriately portrayed in his work over Santali Language & Literature identity of the ancient Bharat Kherwal people. It is also said that Sadhu Ramchand Murmu of Kamarbandi Sealdha created another script known as MUJ-DANDHE before Raghunath Murmu developed the OLCHIKI SCRIPT. Pandit Raghunath Murmu also used to frequently go through the area and he was able to locate the Ashram close to Dampara. As a result, the relativity between Pandit Murmu and Sadhu Ramchand Murmu regarding the script contemporary indict OLCHIKI is firmly ingrained, and their connection cannot be disregarded, since it is a universal truth that the Calendar GODDET by Pandit Raghunath Murmu cannot be completed without the "Mahapurush" calculation of Nature. According to Raghunath Murmu OL, "Chiki" refers to a pictorial representation, and "only drawing the picture of the thing in mind without making any sound." Ol-Chiki or Ol Chetme can also refer to writing education. Although Pandit Raghunath Murmu did not hold any political or religious leadership positions, his love and devotion for Santali literature and culture is greatly recognised for his literary achievements and hard work. He emerges as a dramatist, writer, poet, essayist, grammarian, and moralist in addition to being a multifaceted talent. His most well-known pieces are Dalege Dhon (heath is weath), Santali (1952), Kherwar Veer (1944), and Bidhu Chand (1942). In his literature, he has shown the magnificent legacy of the saints coupled with a few major sociocultural themes, such as intra-sept marriage, the propitiation of gods, consuming rice beer, and social ethics. Of the approximately 50 lakh Santals in India, the majority reside in west Bengal, Bihar, and Odisha. They are multilingual, speaking two or three languages at once. People who live in Bihar are familiar with Hindi, and those who live in Odisha are familiar with Odisha.

Additionally, west Bengali speakers are conversant in the language (Hembram, 2014). Various scripts must be followed while studying, depending on the location. The script crisis in the Santali language is therefore a serious issue. On November 17, 1979, West Bengal officially recognized the Alchiki script as the official Santali language in the Kedabono field of the Hura police station in the Purulia district (Kisku S. P., 2007). Protesting for a long time were those who had been studying Santali literature and language in roman and Bengali script. For many, even if the script is introduced, it is regrettable.

It is unclear if using the Alchiki script for literature will have a greater or lesser positive impact on the economy and society. Songs serve as the foundation for much Santali literature. Santal dances are associated with poetry and song. Thus, we usually learn about Santali life and culture through reading Santali poetry. Santali dances, such as lagre, dong, Sarahi, Dahar, Baha, Karam, Dasay, and Bir, are used to identify Santali poetry and lyrics (Riva.P.O.Bodding, 1998). These poems and songs are performed or sung in connection with particular holidays or occasions in Santal's life. It makes the Santali poems understandable.

3. Materials & Methodology

Santali literature was not as influenced by European modernity as Bengali literature was. Even now, European influences continue to affect Bengali writing. Bengali literature still has a glimpse of

Europe(Bhowmik, Patuas And Patua art In Bengal, 1999). Bengali literature features more individualized poetry than collaborative poetry. Santali poets are more socially isolated than poets writing in Bengali. The central idea of Santali poetry is the human experience. The Santali language saw the emergence of written literature in the post 1860. When Riva—kola's mentor— published the book "Hakren mare Hapramkarya" in 1887, he gathered historical information about the Santal race.

The American Baptist mission was founded at Baleshore, Odisha, in 1836. Riva, the founder of the mission: Philips became fluent in Santali and dedicated his time to gathering the folktales and traditions of the Santal people. His principal goal was to propagate Christianity. He published a book in the Santali language in 1845. In 1852, "an introduction to the Santali language" was released. A dictionary written by missionary e. L. Pooksley was released in 1868. Benagaria mission press published "a grammar of the Santali language" in 1873. By Santal's own efforts, Ram das Tudu wrote the first book, "Kherwal Bansho dharma Puthi." the Santal mythology found in this book is well-known. These religious preachers' participation is dwindling over this period of time. Also, a great sense of India's freedom was felt at the time, which is why so many missionaries departed from this nation. The advancement of literature continued, if slowly, after the British Missionaries departed India. Still, the literary seeds they sowed are here to stay. Its literary movement saw the emergence of numerous local writers. They reasoned that if the pastors could dedicate their precious time to the advancement of literature in the nation. What makes us want to return? Majhi Ramdas Tudu's renowned work, "Kherawal Vansh Dharma Puthi," is the most priceless and unique book of this age. This was a prolific literary time when many important books were created by knowledgeable writers. In the Saotali literature, numerous new investigations have been conducted, and numerous gentlemen have generously offered their insightful opinions. Many Santal literati have invested a great deal of their precious time in the advancement of Santali literature and language. Paul Jujar Saren, Sadhu Ramchand Murmu, Pandit Raghunath Murmu, Mangal Chandra Turku Lumang Saren, Salman C. Murmu, R. And Kisku Rapaj, and numerous others are among these writers. This era is also known as the Golden Age since it saw the greatest advancements in language and literature.

Between 1825 to 1830, after learning the correct alphabet for the Santali language, sadhu Ramdas began writing poems and songs. His composition "Debun Tegun Adivasi Bir Har" serves as the Santal people's national hymn. He introduced bellman to Santal society through the creation of new songs and lyrics. The Santali literary canon peaked between 1930 and 1945, with a predominant emphasis on poetry. Poets such as Paul Saren, Pandit Raghunath Murmu, and Mangal Saren appeared, in addition to sadhu Ramdas. However, Santal literature first emerged in the form of Jan jatak between 1918 and 1929. Notable poets who contributed to this genre included Gorachad Tudu, Narayan Saren, tore Sutim, Damak Sahu Samir, and Sarada Prasad Kisku. They are the ones who brought Santali poetry into the modern day.

Poetry of Gorachad Tudu demonstrates the application of medicines and individuality consciousness. Saren Narayan the spirit of Tore Sutim poetry is mysterious. Daman Sahu Samir wrote poems in Hindi, Santali, and Bengali with ease. For 36 years in a row, he served as editor of the well-known journal "Har Samvad," which was published by the Bihar government. Nathaniel murmur was born into an aristocratic family, yet his poetry reflects his socialist views. Sarada Kisku is a well-known poet in the Santal language, despite the fact that politics, the natural world, and people are prominent themes in his poetry. Sereng, Rabindranath's 1970 Gitanjali edition, translated the majority of Sarada Kisku's poems. The editor of the book was Suhrid Kumar Bhowmik. Sarada Kisku had an influence on Rabindranath. His poems' central theme became into his love of the natural world. Santali literature is well developed today, with many different types of novels being released annually. Shibu Tudu is a modern-day Santali writer whose poetry collection Tirla (Teenage Girl, 2016) and non-fiction work Turui Maha (Six Days, 2007) about the significance of Sohrai, the Santals' harvest celebration, have gained popularity. English-language Santal writer Hansda Sowvendra Shekhar has translated Shibu Tudu's writings into English. The Adivasi Will Not Dance, Hansda's own collection of short stories published in English, is another vivid depiction of contemporary Santali life. Nowadays, Santali is a widely spoken language that is also recognized as an official language in West Bengal and Jharkhand. However, it still has difficulty competing with Hindi and English. It is unlikely that this conflict will ends very soon.In the realm of

Santali poetry, Thakur Prasad Murmu, Daman Chandra Hansda, and Babulal Murmu later opened up new possibilities. Murmu Thakur Prasad the prose poetry tone was introduced by Santali poetry. He writes prose poems for the most part. In his poetry, the Dalit tribal society is revealed. In the realm of Santali poetry, certain notable figures emerged between 1940 and 1949: Guhiram Hembram Rusika, Bhojrai Hembram, Jagran Saren, Gomasta Prasad Saren, Lakshinarayan Murmu, Panir Piya, Anadicharan Hembram, Harprasad Murmu, Dabanal Hansda, Chandranath's Murmu, Rabilal Majhi, Rameshwar Hembram, etc. Among them, Rabilal adheres to communism and Chandranath's to Baha'ism. The later had a good word control. Even in a life where poverty is a complaint, he discovers beauty. Jagran Prasad passed away older than Sarada Prasad (Kisku S. P., 2007). One of the most well-known and influential poets of the anti-discrimination campaign in tribal society was Sarada Prasad. Following his passing, a volume of poetry was released. Prasad Gomasta Saren is an agnostic and a rationalist poet who also edited the contemplative journal Pandugova. He was equally adept at writing prose in Santali and Bengali. Two of his prose's key subjects are societal consciousness and the Buddha. Harprasad Murmu is a contemporary poet who creates exquisite love poetry with an elegant, creative, and smart word choice. Exhibition of paintings nature poet Siddha Hasta Dabanal Hansda is pragmatist. Marxist poet Chandra Nath Murmu urged the elder generation of poets to "don't ignore the history of the working people."

4. Results and Discussion

The poets who wrote in the Santali language between 1950 and 1959 gave a mirror to a grieving and hopeless community (Bhowmik, Tushu Songs, 1990). The poetry of the last ten Santali poets who aspired to binding and awakening society is entirely different—poetry with a self-centered and alienated attitude. On the other hand, they linked the upper classes' exploitation and impoverishment to the Indian social structure. They disregarded a lot of social norms. The decade's poets were caught up in the furious wave of the sluggish and tribal renaissance movement throughout their teens and youth. The Indians of the upper classes shrugged them off. After Marxism's illuminating effect on the minds of this decade's poets, poets realize that politics is necessary for the resolution of every issue (Kisku C. M., 2016). In the current era, Indian writers have suffered greatly. However, their departure had no impact on literary advancement. It was the height of the indigenous writers' literary consciousness. Poets began to write about diverse facets of Santali literature from across the nation. It was during this period of dedicated writing that many native writers came to the conclusion that Santali literature ought to be elevated. In addition to literary practice, there is a push in this day and age for education through literature and language. They were used in several attempts to concentrate and arouse Santal society, culture, and religion. On the land of India, a new sun has risen. The Indian populace was enlightened by the sun's light. As everyone ate, an awakening started to move along the path of progress in thought, consciousness, education, and all spheres of society. The land remained under Putra Rao's sway. Many indigenous writers began to engage in a variety of literary genres during this period. This language has been hated a great deal. Even the authors have encountered numerous challenges. The struggle went on, disregarding the bigger picture. Writers Dr. Daman Sahu 'Sameer, Sarada Prasad Kisku 'Tatkamalag', Nathalian Murmu, Padmashri Bhagwatmurmum 'Tagore, Padmashri Chitta Tudu 'Bagh., Thakurprasad Murmu, Babulala Murmu 'Adivasi' Prof. Digambar were among those who gave their considerable time to this literary movement. Everyone deprives them and will keep treating them unfairly and oppressively in the past. Poets like Marshal Hembram, who was controversial and well-liked at the time, and Kadan Saren shed light on the emancipation of indigenous people worldwide through Nelson Mandela.

The poetry of poet Kherwal Saran conveys much the same sentiment. They were asked to raise their heads in rebellion by the well-known Tetre newspaper editor and poet Mahadev Hansda, who is a partner in the lives of a destitute tribe. Poetry by Upane Kisku demonstrates this kind of rebellion's fire (Bhowmik, Santali Songs and Poems Collection, 1996). The poem by Nayak Mangal Saran captures the spirit of the

Santal rebellion's underground history. The poetry of Tagore Prasad in Murmu is the source of this kind of resistance, but Kajlao saran and Asit saran are the forerunners of a different route.

The poets of Santali who were born after 1960 and 1969 all reflected the dream of the future in their writing. The other realms of Santali poetry are Roopchanda Hansda, Jadumani Basra, Shyama Charan Hembram, and Kukmu Kuhu. Triadic, payar, or ekbali rhythms can be used in contemporary Santali poetry (Kisku S. P., 2007). The Santali language is being used to write contemporary prose poetry as well as poetry with comparable rhythms. Poetry from Santali is written in varied, nonliteral rhythms. The majority of them are mostly impacted by the song's melody in their poetry. Gomsta Prasad Saren, Hansda, Dr. Suhrud Kumar Bhowmik, etc. In addition, the remarkable contribution of numerous other noteworthy poets and writers has led to the resurgence of Saotali literature. Their assistance is greatly appreciated. Santali old proverb: a man's words endure even after his death. Because of this, the lyrics and melody have been deeply embedded in the Santals' lives by their ancestors, and this effect will only grow in the future. This is what modern Santali poetry will always represent. Here are a few of my favorite modern Santali poems, translated by Dr. Suhrud Kumar Bhowmik (from the original Santali), so that's readers might get a glimpse—if not a deep one—of the essence of contemporary Santali poetry.

- (1) Assuming you were a dense, dark cloud,
and I would exist only as a light cloud's shadow,
and floating close to you.
(“Assuming You Were” Baskey Ramsundar).
- (2) There was no distinction between the dust and the faded bloom
if there was a little more sky, there would have been a blossom.
(Asset Saren, Stop Writing Poetry”).
- (3) I see myself denied opportunities
and food today in return for labour Black people's
backcountry is visible via the tiny bits of fabric to cover up the skeleton's disgrace.
Should you assert that this farm house, pond, and property are not mine,
I'll then need to retrieve it using the bow and arrow.
(Translation Poet Marshal Hembram: "The Arrow Must lift the Bow").
- (4) The language serves as the Kherwal nation's most trustworthy mirror.
Does not cause him to float in the waters.
(Sona Hembram, the foundation of the nation).
- (5) Do you find yourself lost in a bird's song's melody?
if you tell me its name, I'll be obligated to it forever.
That partnership will endure eternally.
(Chir Jeevan / Harmonious Swan).

5. Conclusion.

Reading poetry illustrates the modest way of life of the Santali people through the words that express their aspirations, anxieties, and hopes. There are images of varied feelings about their rough village and forest existence, dance-song, joy-festival, and love-romance, as well as complaints, pride, and sadness at not giving their revolts and movements a proper position in the history of the mainstream of India.

They are not retreating from Indian politics in pursuit of their identity in the recent past; rather, they are actively engaged in the battle for survival as they aim to reach the pinnacle of democracy. Hopefully, contemporary Santali poetry captures that. Indian Santali poetry will soon be recognized as a work of superior literature. In India, missionaries were the first to advocate for modern education. The early modern period gave rise to the widespread missionary endeavours that continue to this day.

Missionaries have played a significant role in India's educational history. Regardless of the underlying motivation for his endeavours, it is inevitable to acknowledge that we owe the missionaries a great deal when it comes to our education. While it is true that religious preachers' fervour has caused confusion in some areas, the positive outcomes of numerous innovative missionary institutions in India continue to be produced as a result of their unwavering efforts to disseminate education over that transient and complex circumstance.

Disclaimer Statement

Citations for this work are extremely challenging because there isn't anything available to the public to bolster it. As is well known, the missionary influence had the greatest impact on writing in West Bengali Bengali literature. In contrast, Santali literature had less of an influence than Bengali literature, but nevertheless required a lot less material to produce an essay. Since the concepts are dispersed throughout the text, it is not feasible to identify particular pages. Consequently, book titles and, occasionally, article titles are mentioned. In addition, there are a lot of publications available outside of this guidance that will be beneficial to read or that helped with writing this essay. As the intended audience for this writing.

Conflict of Interest: The authors declare no conflict of interest.

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