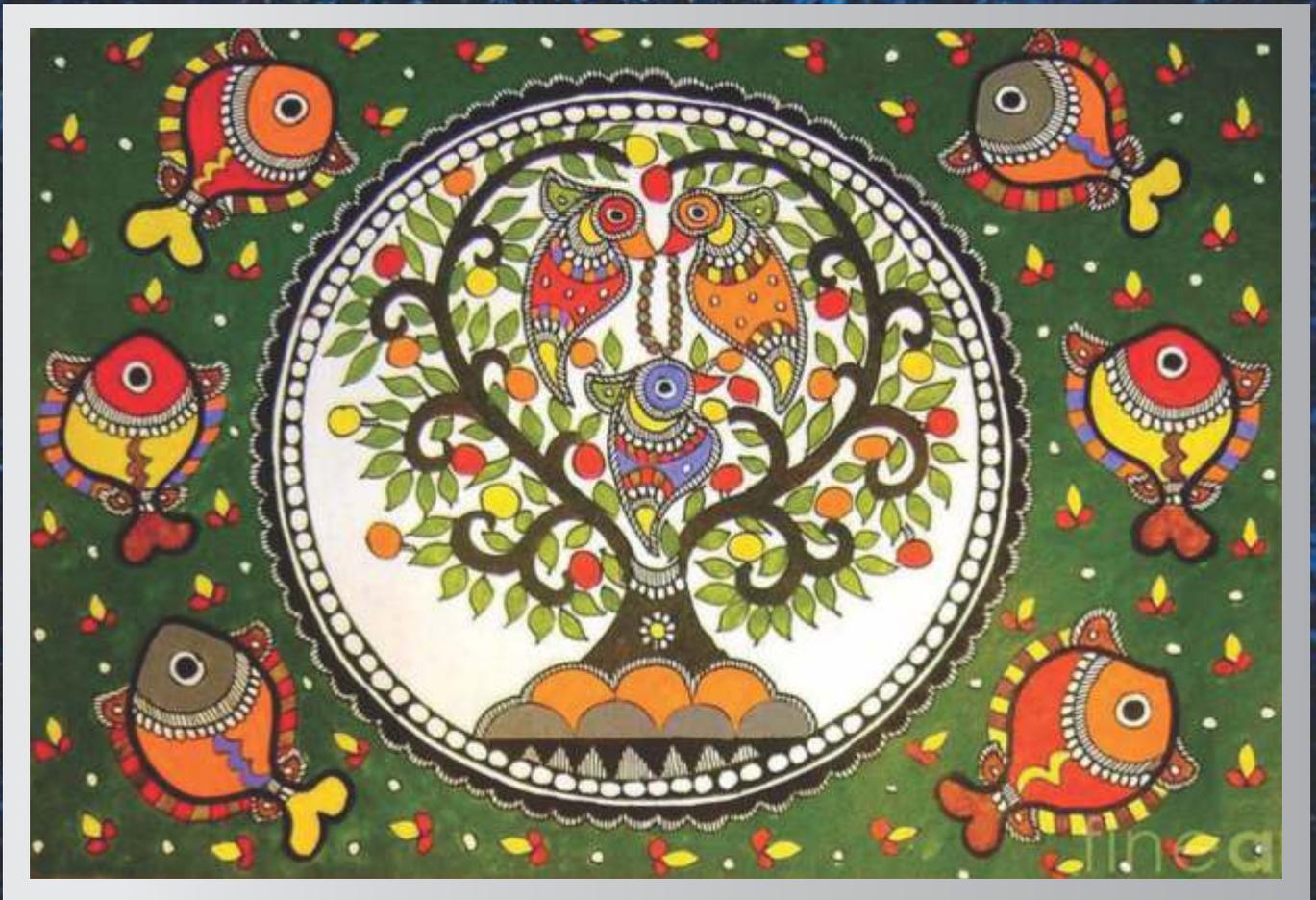


**University Grants Commission
Minor Research Project**

**SOCIO-CULTURAL ETHOS AS REFLECTED
IN THE TRIBAL SONGS AND TALES OF RATHWA
COMMUNITY OF VADODARA DIST. IN GUJARAT**



DR. KEYUR K. PAREKH

Associate Professor
Department of English
Shri J. L. K. Kotecha Arts and Smt. S. H. Gardi Commerce College,
Kakanpur - 388713, Ta. Godhra, Dist. Panchmahals, Gujarat

**University Grants Commission
Minor Research Project (2012 - 2017)**

**Socio-Cultural Ethos as Reflected
in the Tribal Songs and Tales of Rathwa
Community of Vadodara Dist. in Gujarat**

File No. : 23-1059/13(WRO)

Submitted

By:

Dr. Keyur K. Parekh

Associate Professor

Department of English

Shri J. L. K. Kotecha Arts and Smt. S. H. Gardi Commerce College,

Kakanpur – 388713

Ta. Godhra, Dist. Panchmahals

Gujarat

Preface

Plenty of tribal communities are there in most of the parts of the world. They have different ethos, culture, rituals, life styles, attires, specialties and eccentricities. I am genuinely interested in songs and tales of Rathvas communities of Vadodara district situated in Gujarat. Having pondered over for years together for the area and after considerable research, I have come to the conclusion that this topic is not only relevant but also worth exploring. As a result, I have chosen this topic for my minor research project. I am blessed with the permission from UGC by sanctioning Rs. 2,27,791/- (Rupees Two Lacs Twenty Two Thousand Seven Hundred Ninety One Only) for my project. Though Rathva community falls into the category of Adivasi (Primitives), they live more composed than the so called urban civilized people. They live in the minimum resources with the maximum happiness. They live more in natural resources than the man-made ones. They live in full alignment with the Nature. They are in real sense the Pantheistic in nature. They are so naïve that they are completely unaware of the crookedness of the modern, civilized society. They are so simple, yet full of life that they enjoy every bit of it. Most of the period of the year they work hard, but but during the festivals, they enjoy the life to the fullest. They are so engrossed in themselves that they do not bother about others. At times, they live in the ecstasy.

The Rathvas have been changing gradually because of the modern flavour especially in Vadodara district. Because they work in city areas, they are likely to be coloured with the various influences of city culture. Although today most Rathvas live in villages, they are very much strong in their cultural ties. It is noticed that they are divided into two groups: those who follow different sects of Hinduism are bhagat and those who live with their original culture are jagat. However, this line of demarcation is very subtle, because people continually interchange between the two cultural traditions. In fact today, the Rathva society seems to be in a very confused situation, because even if they follow the rituals of their original culture, they do not know much about it. The stories of their devs (deities) are included in their mantras and bhajans, which are known only to their badva. Not only that, but the badva are also not prepared to tell anything about them. As a result, an ordinary Rathva person does not know anything about these stories and simply follows the tradition as guided by the badvo. For years, generation after generation has remained illiterate, and these traditions have continued, but Rathvas are receiving an education now, coming onto close contact with the

mainstream, and learning about and accepting the deys of other sects, and as a result, they are changing.

For years, the main occupation of Rathvas has been farming. As a result of the education, they are now in the Government jobs, and due to the government's aid, their lifestyle has changed in a great deal. In such a situation, their original culture has gradually been extinguished. The situation now is that those who have studied and become settled in the city remain totally aloof from their traditions and culture. They follow Hindu rituals. In such a period of transition, it is a serious matter how long the original culture of the Rathvas will survive. Thus, a major society with a large population now stands at a turning point, and it may lose its particular identity over period of time.

Dr. Keyur K. Parekh

Kakanpur

31st July, 2017.

Acknowledgment

I am extremely grateful to the U. G. C. for providing the financial assistance to me for the Minor Research Project named “Socio - Cultural Ethos in the Songs and Tales of Rathva Community with Special Reference to Vadodara District in Gujarat”.

I express my deepest sense of gratitude to Prin. Rishabh Mehta for his invaluable guidance and extreme kindness combined with great generosity at every stage of this research work. His vision and supervision have helped me a lot to widen the horizon of my understanding and approach to this subject.

I am equally thankful to Dr. J. P. Patel, Associate Professor, Department of Sociology, Shri J. L. K. Kotecha Arts and Smt. S. H. Gardi Commerce College, Kakanpur for all the co-operation and inspiration he warm-heartedly extended to me during the course of writing this Project.

I am extremely grateful to Shri Maulin B. Shah, the Hon. Managing Trustee of Sarvodaya Charitable Trust, Kakanpur and all the members of the Trust along with my care-taking colleagues who always made every little thing convenient to me while undertaking this big job.

I owe very special thanks to my mentor and motivator, my dearly respected teacher Dr. Piyushbhai S. Joshi and Shri Rishabh R. Mehta, the Former Principal of my college for their continuous interest in my work and constant encouragement to complete it with great confidence.

I would like to express my special thanks to Shri S. V. Isai, Associate Professor, Department of English, Arts and Commerce College, Chhotaudepur, Gujarat whose extreme support and help have made this project possible. From the very beginning, he took a great deal of interest in this project and his valuable suggestions and help have encouraged me a great deal.

I put on record my sincere thanks to Shri Bhaveshbhai A. Parekh for his invaluable support in sparing his time and taking extra pains in typing of my Project.

Last but not the least; I cannot help remembering my most beloved parents who have always been my greatest strength behind every creative activity I undertake however small or big it may be.

I will be failing in my duty if I do not put on record the infinite love and care my loving wife Smitu and my very dear children Poyani and Sarthak along with my beloved sister Minal showered perpetually upon me during the course of writing this Project.

Keyur K. Parekh,
Associate Professor,
Department of English,
Shri J.L.K. Kotecha Arts &
Smt.S.H.Gardi Commerce College, Kakanpur



Contents

1. Introduction	01
2. Songs of the Rathva Community	17
3. Tales of the Rathva Community	82
4. Conclusion	96
Select Bibliography	98





CHAPTER - I
INTRODUCTION



Locale:

The eastern area of Vadodara district is hilly. Earlier this area was known as 'Pal,' meaning a diseased area where the land is full of sticky substances and moss is floating in water. The area is hilly and rugged, so after the monsoon much water remains in many places. All the more, its climate is not healthy owing to forests. Today, this area is known as the 'Rath Area.' The whole area is full of rivers, hills and forests. The hills and forests belong to the Satpuda and Vindhya mountain ranges. The Satpuda hills range from the northern bank of the river Narmada to Chhotaudepur and the Vindhya hills, which are known as 'Ratanmahal'. It is extended from western Madhya Pradesh to the north of Chhotaudepur. These hills range even further to Pavagadh. Rathvas live in Chhotaudepur, Kawant and Pavi-Jetpur 'talukas' of Vadodara district and so this eastern part of Vadodara district is known as the 'Rath Area.'

The Orsang is the main river in this area; there are also smaller rivers, like the Aani, Zarvo, Suket, Heran, Uchhh, Bharaj etc. Nearly 150 km. long, the Orsang is the biggest river in the Chhotaudepur area. There is a religious story about it. According to the story of Devi Bhagwat, Vyas's son Shukdev got knowledge during pregnancy and he was born with the placenta and started walking as he was born. The path on which he walked with the placenta and the trail that was made behind him became a river, and it was called the Orsang, which means "with the placenta." This river empties into the Narmada river near Chandod in Vadodara district.

The main hills in this area are Vaghasthal, Oriyo, Dholiyo, Tundva, Tudvi, Bharmo, Sanadyo, Nagarfali, Kaliyo, Boliyo etc. Rathvas look upon these hills as similar to devas (deities), and they worship them during different festivals. They pray and make vows. There are some mines of dolomite, limestone and marble in the north and the south which make this area rich in mineral wealth.

Since it is hilly area, the land is not very fertile. There are different kinds of land such as marvu (Black land), retal (Sandy land), kachlo, goralu, tekru (Different types of lands) etc. The area provides many useful forest products such as wood, mahuda (Madhuca Indica) flowers, doli (Mahuda seeds), charoli (Buchanania Lanza), timru (Dios pyrosmelanoxylon) leaves, kuvech (Mucuna Pruriens) seeds, wax, honey, gums of different trees, chanothi (Abrus precatorius) etc., all help adivasis (Tribal people) earn their livelihood.

Rathva, Koli, Dhanka, Nayka, Bhil, and Dungra Bhil are the kind of adivasis that live in this area. Among them, the Rathva population is the highest in number. In terms of social and religious customs, the Rathvas perform their own specific rituals. The Rathva tribe live with nature. They are not much affected from the impact of city life. Although these people are generally thought to live a common or backward life, their social and religious customs are very impressive.

A Map of Vadodara District:



Historical Background:

If one goes into the etymological study of the word, 'Rathva', there are different opinions. A simple definition is like this that those who live in the “Rath” area are called Rathvas. Another opinion is that “Rath” is an abbreviation of Rathod (Rajput community), from which the word Rathva might have been coined. One thing is certain: the Rathvas came from Madhya Pradesh to Vadodara district. It has been believed that because adivasis known as Bhilas live in the western part of Alirajpur district adjoining to Chhotaudepur, they must have migrated from that particular region. There are many similarities between the Rathvas and Bhilas from the social and religious point of view, and there are food and marriage relations between them. When the Rathvas first came to this area, they and Bhilas might have been the same community. It is also possible that both of them separated from the same caste, because they migrated from the central India to the southeastern hilly and forest areas of the Vindhya range. According to John Malcolm's Memoir of Central India (1823), the Tendlah area of southern Malwa and the hilly area of the Vindhya range up to the river Narmada is known as the 'Rath Area.' This region includes Alirajpur, Jobat Bhabhra and their surrounding areas. In the beginning of the nineteenth century, the western part of it merged into Chhotaudepur state, and therefore the adivasis who live in this area came to be known as Rathvas.

For the first time, the word 'Rathva' appears in the Gazetteer of Bombay Presidency in 1880, then it appears in G. A. Grierson's Linguistic Survey of India¹⁵. According to the survey, it is noted that 'Rathvas' are adivasis who live in the forest of the northern area of Chhotaudepur state in Rewakantha and the southern area of Devgarh Baria state and they are natives of Alirajpur's Rath area. In fact, formerly the whole Rath area was a part of Alirajpur state. This state was divided into five districts:

1. Rath, 2. Chaktala or Kosariya Bara, 3. Chandpur, 4. Nanpur and 5. Bhabhra. In the beginning of the nineteenth century, Rana Pratapsinh was ruling over Alirajpur state and Maharaja Raysinh was ruling over Chhotaudepur state. At that time, Alirajpur state experienced many invasions. As a result, in 1808 A.D., in order to recruit new soldiers, Rana Pratapsinh decided to pawn three 'talukas' of the Rath district to the adjoining Chhotaudepur state for 3,000 Babashahi rupees, namely, 1. Dod or Sursi, 2. Amba Daberi and 3. Chaktala or Kosariya Bara. As time went on, the debt could not be cleared completely, and Dod or Sursi taluka became a part of Chhotaudepur state. Because this 'taluka' was a part of the Rath district, the people who lived in it might have been called 'Rathvas'.

From the study of oral traditions, it seems that the Rathvas may have migrated into this area more than one thousand years ago from the central India's Malwa state and its surrounding areas. The Rathvas' mantras and stories about devas relate direct reference to Raja Bhoj, who ruled over central India's province of Malwa from 1010 A.D. to 1055 A.D. His capital was in Dhar, and he was also known as 'Raja Bhoj of Dhar.' He was a lover of literature, and was very kind to his people. He did much work for their welfare. Perhaps during his time invasions from the outside might have forced the adivasis to migrate towards the Rath area, and even today they remember him. In the mean time, the adivasis have seen the rule of many kings of Alirajpur and Chhotaudepur states, but even today the impact of Raja Bhoj is apparent. Although Alirajpur state was founded in 1438 A.D., still today the memory of Raja Bhoj is preserved in the memory of the adivasis who live there. Chhotaudepur state was founded in 1484 A.D. after the Kaliya Bhil of the "Rath" area was defeated. So, it can be said that before the establishment of these two states, the adivasis must have been living in this area.

Village Structure:



The village structure of Rathva is very simple. There are different streets, according to different gotras (Sect). A faliya (Street) is known by the name of any particular gotra, as the Satidagotra's (a family line) street is known as "Satida faliya". Faliyas are known by the names of devas (Deities) or trees too, for example, "Babadev's faliya", "Amliwala's (Tamarind tree) faliya etc.

The faliya which is in the upper part of the village is known as Uplu faliya, while the faliya in the lower part is known as Nichlu faliya; the street in which the village Patel (Head of the village) lives is known as

Patel faliya, and the street having the school is known as Nishal faliya. In this way, the streets are designated. Each street has a main road. At the end of the village, there is a village outskirts. In the village or outside the village, there is a common worshipping place which is recognized as 'Dev'. At this place, during different festivals, the Patel and the badvo (Shaman) offer pooja (An act of

worshipping). People also go there individually to worship for the completion of their vows. On different festivals, the entire village and individually also clay horses, tigers, dhaba (Terracotta temples) etc. are offered to the dev. Chickens and goats are sacrificed to the dev. Wooden carved posts known as 'khoonta' are also erected.

A cowherd known as a 'gori' is appointed for grazing the village's cattle. The gori brings cattle to the jungle for grazing, and he is daily provided with rotla (Chapati made up of hard maize) and shak (Cooked vegetables) from different houses. House people also go to graze the cattle. There is a common cowkardo (dung pile) in every street. Similarly, each street has a common well from which all fetch water. Fields are outside the villages having wells in them. Generally a village is situated on the bank of a river. The river is called 'kotelu.'

Social Structure:

The social structure of a Rathva village is very simple. Each village has a Patel, a badvo, a poojaro (Priest), a dayo (a wise man) and a kotwal (an administrator). These people together manage the village. Before independence, the king of Chhotaudepur appointed a village Patel, who was called 'Police Patel', and his duty was to protect the village and to report about it to the king. On every Dashera (a Hindu festival, also celebrated by Rathva community), the king used to tie turbans around the heads of all of the Patels and present gifts of brass pots to them. At present, the position of Patel is seen as a family inheritance, which means that the post of a Patel who was appointed by the king is now inherited by his son. If the Patel does not work properly, however, the elders of the village come together and select a person as village head that is called a village Patel. Each person of the village



honours the Patel. The Patel's duties include looking after the village and protecting it, settling small or big quarrels, celebrating festivals, getting marriages done and arranging all auspicious or inauspicious functions of the village.

Each village has a main badvo. The badvo serves as the religious priest of the village. His presence is required at every occasion in the village. The badvo is

inevitable for any ritual, whether individual or communal. Both the worship of the deva during festivals and the completion of individual vows are performed by the badvo. At the time of illness, the badvo is consulted first of all, and he tries to remove the sickness with the power of his mantras. There are also other badvas in the village, and they perform the same rituals. A person is appointed as a poojaro in the village. The poojaro, along with the Patel, performs the marriage ceremony. Apart from this, he ignites the Holi fire. The vow to walk on fire during Holi is called 'Chool,' and those who want to complete their vows are helped by the poojaro by performing the ritual.

The Patel, badvo, and poojaro take care of auspicious and inauspicious occasions in the village and arrange them appropriately. A dayo (a Wiseman) is always an old and experienced person from the village whose work is to give advice on different occasions. A harijan(untouchable) from the village is appointed as the kotwa(watchman), and he assists the officers listed above in their work. The kotwal also informs the entire village about the celebration of any festival, about deaths, and about any other information of public interest. The whole village lives as a unity. The festivals to be celebrated in the village are organized by the patel, badvo, poojaro, dayo and elders. If there is any attack on the village, the entire village counters it together.

The structure of Rathva houses is very simple. The walls are made of bricks or by applying dung and clay to a frame of bamboo or dry sticks of tuver (Red gram). The roof is made by tying bamboo chips to make a frame, setting tiles on the frame, and spreading palm leaves on the tiles. The roof is slanted on both sides. In the house dung and clay are applied. Women make okli (a type of design) on it. The house is built horizontally.

A vestibule is made by arranging wooden posts in front of the house. In front of the vestibule is the manger for cattle, called a 'kud'. In it, cows, bullocks and goats are tied up. Behind the vestibule, generally on the right side, the bedroom is situated and on the left side a kitchen with a small window. The kitchen is quite dark. There is a fireplace in one corner of the kitchen. Wood from the jungle is used for fuel. In the kitchen are big bamboo baskets to store grain, which are called 'mohti.' They are covered on both sides with dung and clay so that insects cannot infest the grain. For cooking, Rathvas use a big clay pan called a 'thikru.' Daal, shak etc. are cooked in a clay or metal pot. A wooden spoon called 'chatvo' is used for stirring. To grind chili, garlic and ginger a stone mortar is used. The stone for grinding daal is called a 'lodiyo.' A vertical wooden piece is erected near the fire-place to worship on different occasions; it is called 'gotardevi', khambhli' or gharlibedi.'

In a corner of the vestibule, a round holed stone is fixed on the floor. It is fitted with a moosal for grinding paddy. Ganti (hand mill) is kept in the vestibule. In the house, there are small and big baskets known as 'charli' for keeping vegetables. For sweeping the house, there is a broom of bamboo or palm fronds, known as a 'bahdi.' For sweeping the manger, there is a larger broom called a 'bahdo.' To store the household things, an attic is constructed over the kitchen and bedroom, accessible by a bamboo ladder. As the number of family members increase, the house is extended by building a vestibule in front and a kitchen and other rooms in back. However the house is extended, there remains only one entrance to it; to discourage thieves, houses do not have large doors or windows.

The Rathvas use Hal (a wooden plough) for farming and Dataradu (a sickle) for cutting grain and grass. Their weapons include the paliyu (a big sickle-like weapon) and bows and arrows. A paliyu is so sharp that it can behead a man or a goat with a single blow. The Rathvas are expert archers. However so far a target may be, they can hit it without fail. The Rathvas are also fond of music and dance. They have drums and Pipudi (pipe-like instrument) in their house which is played during festivals and marriages.

Between the vestibule and the manger is the main door for entering into the house. Outside the house, beside the door, is a wooden platform for keeping water, called a 'Mali,' upon which two or three clay pots filled with water are kept. To get the water a doyal made from a gourd is used. The house is

surrounded by open land called 'vaado,' (backyard) where vegetables are grown.

In deciding where to build a new house, The Rathvas call the shaman, that is, the badvo. The badvo throws some grains to determine whether a place is proper for building the new house or not. Once the badvo identifies a proper place, a ritual is performed before the construction begins. The patel and badvo are both invited for the rituals to build a new house. Elders in the household help them in the work. A maiden girl from the household is sent to fetch water from the well. After fetching the water, she puts the pot on the ground, and the patel gives her five and a quarter or eleven and a quarter rupees. Water is poured out at the place where the new house is to be built. The place is worshipped by offering kanku, (Red powder used in the auspicious occasion) Akshat (rice) and phool (flowers) and Deep (a lamp) is lighted, then the foundation is dug and the construction is started.

Generally the members of a Rathva extended family live together. The number of members of a household is generally twenty–five to thirty, including grandfather, grandmother, father, mother, uncle, aunt, brother, sister-in-law, and children. All live together. All family members respect the grandfather and grandmother. All work is done according to the advice of the elders. Men do farming and labouring work. Women do household work. Elders take care of children. Because they all live together, they take care of one another.

Daily routine:

The Rathvas get up early in the morning. When Cock (a rooster) crows, it is believed that the morning has come. Sometimes, at dawn, they also determine the time with the help of the moon and by reference to hinjaliyo taro (the Venus planet). Women grind grains and sing songs while grinding. After grinding the grains, rotla (a roasted bread) are made and at the same time shak or daal is cooked. In the evening, maize flour is soaked in water and salt is added to it the following morning, then it is heated and rabdi (a sweet liquid made up of milk) is made from it. With rotl-shak or daal is eaten and rabdi is drunk. The men get up early in the morning. After brushing their teeth and eating rotla and shak or daal, they go out to the fields very early with a plough, bullocks, and other farming implements. Those who are engaged in manual labour go out to work. Women do household work. They clean the manger, sweep the house and courtyard, and get the children ready after getting them bathed. Around noontime, women go to the field with food. All eat together under a tree in the field. After taking some rest, men start their work again and women help them. Women go home early from the field and begin to cook the dinner. Men come back in the evening and bathe with hot water. Then all of them have their dinner together. After eating dinner, they all chat with one another. After talking about the affairs of the day, they go to bed early.

Sources of income:

Farming is the main source of income for this community. Most of them are having their own land. Those who do not have their own land are engaged in manual labour and live on the forest products. If there are many more members in a household than the land can sustain, then some male members go to cities and engage in manual labour. Different kinds of crops are grown, including maize, rice, udad, cotton and tuver etc. Vegetables are also grown. The vegetables and grain that are required for the household are stored, and the remained is sold. There are different kinds of land, like marvu, retal,

kachlo, goralu, tekru etc. Crops are grown according to the kind of land. Those who have wells plant ravi, (winter crops) as well. Those who do not have wells but want to grow the ravi crop take water from well owners in exchange for half of the crop. Today, the level of education among the Rathvas is increasing and after getting higher education, many of them have taken government jobs. The government has also launched many schemes to raise their standard of living, and as a result of these schemes their standard of living is increasing day by day.

Food and health:

The main food of the Rathvas is maize rotla and udad daal or shak. They eat much chili. They always keep chutney of red chili, garlic, ginger and salt, which is called tikhu-mithu. If there is no daal or shak, then they eat rotla with this tikhu-mithu. They eat in a squatting position. Sometimes they eat off of khakhar (Flames of forest, *Butea Momosperma*) leaves. They drink maize rabdi in the morning and evening. For sizzling daal or shak; doli oil is used. Doli oil is made at home by crushing dolis. If milk-giving cattle are at home, then they eat milk, curd and ghee; ghee is called chopad. Sometimes the Rathvas eat daal and rice; rice is called kodri. In the season of the pumpkin harvest, they add pumpkin to rice. On the occasion of marriage and death, daal and rice are cooked. During the Holi festivals, papad-papdi and an omelet from wheat flour, called bhajaliya, are made. Most Rathvas are non-vegetarians. During festivals and visits of guests, chicken is cooked. During Holi, Divaso, Dashera and in Pithoro celebration, goats are slaughtered and eaten. Alcohol is the favourite drink of the Rathvas. They are fond of alcohol.

During the taddy season, they drink taddy (juice from the palm leaf). Today most people have palm trees in open land around their houses or in their fields. A clay pot is tied up at the end of a palm leaf by cutting it, which is called dhochki or pokyu. The entire act of getting taddy from the palm tree is called taad segvo. All members of the household, big and small, drink taddy. During the season of toddy they drink it the entire day and remain carefree. At this time, they do not eat much; when they become hungry, they drink taddy.



Mahuda liquor, which is called haro. It is distilled from mahuda flowers. Liquor is also made from toddy, and it is called hasiyo or vansiyo. During the marriage season, festivals and Pithoro celebrations, they distill the liquor on their own. Liquor is mostly distilled by women. Near the well, hand pump, in the gorge, in the river or in the field, wherever water is available, the liquor is distilled. The hearth for distillation is called a bhati. When mahuda flowers

are in season, Rathvas pick them up from the jungle and dry them. They keep what they need for the year and sell the rest.

The Rathvas are stout, strong and hardworking people. There is not a single trace of fat on their bodies. Men are approximately 5'6" tall and women are approximately 5'. Owing to hard work and manual labour, their bodies are healthy and sturdy. However, like other adivasi tribes they also have a high incidence of sickle cell anemia. During illness they are treated by the badvo, and only if they are not cured by the badvo, they go to hospital. Their level of endurance is very high. When they are wounded, whether by an arrow or by a wild animal, and if they are able to walk, they go to the hospital by their own. They do not complain of the pain but endure it meekly.



Dressing:

Men generally wear dhotis down to the knee. Some wrap a loin cloth around the waist, which is called a kohti. Some wrap a towel to serve as a dhoti or a shawl. Upon it, they wear a belt or kandoro. (waistband). The shirt is called chakhlu. On the shoulders, it has strips of cloth with buttons on them. On both sides of the shirt, there are slits fastened with strips of cloth and buttons. It has two pockets with strips of cloth and buttons. Around the head, Rathvas wrap a scarf or handkerchief. Many young people tie a tasseled handkerchief on their heads, which is called a ghumsawalo rumal. Today, boys who are studying wear trousers and shirts instead of their traditional dress. Rathvas also get tattoos on both temples, which are called kanchavaniyo. On the left hand, they get a tattoo of their name; at least that is the tradition. Today, the younger generation is not interested in getting tattoos. On the wrist, a Rathvas wear a silver armlet which is called bhoriyu. On the upper arm, they wear a silver armlet which is called aamaliyu. On the fingers, they wear silver rings and fastened to the ear a silver vali (Earing).

Women wear petticoats with large circumferences made by tucking the cloth behind the waist. They also wear a blouse that has balloon-like sleeves called angarkhi (Ornaments). Over it, they wear a sari that goes down to the knees. They are fond of jewelry. Around the neck, they wear a silver hansdi (an ornament) with silver rupees that weighs around 500 grams. On the ear, they wear vintla, keriyana and tokariya. They also wear a kanto, that is, a nose ring, and bangles on their wrists. On the upper arm they wear a silver bracelet which is called a bavaliyu, and in the ankle, they wear a silver anklet which is called a kalla. It has also been common for Rathva women to get tattoos. They will have their own or a friend's name tattooed on their hand. In addition, they will get tattoos on their temples, which are known as kanchavaniyo, and a tattoo on the chin known as dodhi. Inside the leg above the ankle, they get a tattoo which is called ambo. As with young men, today young women are not so interested in getting tattoos. Rathva women wear chandla (a mark on the forehead) and use a great deal of face powder, lipstick etc. They make for themselves and wear small bead necklaces which are called kidiyani mala. In their hair, they wear plastic flowers and garlands. In their chotla (Hair braids), they tie colourful ribbons or threads of wool. During festivals or marriages, they apply lipstick and zari (shiny coloured powder) on the cheeks. Young boys and girls very much prefer bright colours. Red, green, yellow, saffron, violet, and peacock green are their favourite colours. They like to wear clothes of these colours.

Marriage customs:

There are different marriage customs in the Rathva community. Different kinds of marriages are performed in different ways. Marriages are not possible within the



same gotra (Dynasty); both the boy and girl must belong to different gotras. Moreover, no relatives of the parents or grandparents are eligible marriage partners. Not only that, but boys and girls of the same village cannot marry each other, for Rathvas believe that a girl from the same village is like a sister, so a boy cannot marry her. Sometimes boys and girls select each other on their own. During fairs, the haat (Local market), marriage celebrations, or while studying together, this type of selection takes place. In these circumstances, a boy proposes marriage to the girl and gives her paan (A betel leaf with sweet and fragrant material) to eat; if a girl likes the boy, she accepts the proposal and eats the paan. After that, the elders are informed. If there is no objection from either side, the marriage takes place with pomp and gaiety. Traditionally, a boy married at the age of 18 and a girl at the age of 16; now, due to increased literacy, the Rathvas do not generally marry before 20 years of age. There are different kinds of marriage systems. They are as under:

1. Marriage arranged by the parents:

When the children became mature, the matter of their marriage is taken up. Information about the eligible marriage partner is sent to surrounding villages and to relatives. After finding a suitor, the marriage is fixed. Formerly, a boy and a girl were not allowed to see each other before the marriage, but nowadays they often insist on seeing or meeting each other before the marriage. In the interior areas even today, however, a boy and a girl cannot see each other before the marriage; if they insist, they are allowed to see each other in the nearby haat. A boy with his friends and a girl with her friends see each other from a distance. Sometimes, it happens that the boy or girl mistakenly think that one of the friends is their intended spouse. They come to know of the mistake at the marriage ceremony, but in most cases, they raise no objection.

Before the marriage, the groom is made to sit on a horse and the procession makes a round through the entire village, accompanied by music from drums and sharnai (a musical instrument) and people are dancing. In the evening chandlo, the present-giving ceremony, takes place, at which relatives and villagers give cash and various other presents. After that, the relatives and villagers enjoy their meal. This entire process is called kharach (Expenditure). When there is a marriage of the girl, the same type of kharach process takes place in the evening. The bride sits with her friends and relatives and villagers give cash and various other presents to her.

Marriages generally take place in the early morning. People from the groom's side reach the bride's village with the jaan, the marriage party. In the Rathva community dowry is given to the bride's family. The belief is that the expenses incurred from the bride's birth to her marriage should be charged to the man who will marry her. Before the marriage ritual, the dowry offering takes place, and

once the marriage is over, around nine or ten o'clock in the morning, the jaan is seen off. No food is provided for the jaan, but sometimes people are served tea. The Rathva marriage ritual is done by the patel and poojaro, but nowadays, due to the impact of the mainstream community, the Rathvas marry according to the Hindu ceremony and call a gormaharaj (Hindu religious priest) for the marriage.

2. *Natru:*

Natru is a typical word in this community. Those who do not afford to marry with pomp and not able to invest much in the expenditure in the marriage is said to have done Natru. The Rathvas are not very well off economically, and so the economic condition of many families is not good. Some families do not have their own land and their sources of income are very limited. They live by hard work and manual labour. Such people cannot afford the expense of a marriage ceremony. In such circumstances when the elders arrange the marriage, it takes place in a very simple manner, even without dowry. Eight to ten people from the groom's side go for the marriage without much pomp and gaiety. This type of marriage is called 'natre javu.'

3. *Bolavi Lavavu:*

Widow re-marriage is very much accepted among the Rathvas. If a woman becomes a widow at a very early age, she gets married once again. Once the marriage is fixed, people from the groom's side come and takes the woman back with them. In such marriages, no ceremony takes place; the eight to ten people who go to the widow's house simply bring her back with them. This type of marriage is called 'bolavi lavavu' means bring on call.

4. *Dhari Lavavu:*

It is a kind of love marriage. Sometimes boys and girls select each other at the fair, haat or during another marriage celebration, but their family does not allow them to marry or they do not even inform the family of their interests. In such cases, the boy may kidnap the girl. This is called dhari lavavu (Bring forcefully) or ghihin lavavu (Bring by dragging). With the help of two to five friends, the boy kidnaps the girl. At that time, even if the girl likes the boy, she conspires that she is being taken away by force. Sometimes if the girl does not agree, but if the boy likes her, she is actually kidnapped by force. If a girl protests, she is beaten, and even if she does not agree, she is picked up by the boy and taken away forcefully.

Because of the kidnapping, animosity is being created between the boy's and girl's villages. A group of people from the girl's village attack the boy's village. All the people in the boy's house run away; otherwise, there is the possibility of a murder. People from the girl's side destroy the boy's house and leave a message concerning the amount of money they want in exchange for the girl. After that, attempts are made by the elders of both villages for the settlement. In a place between the two villages, the boy's and girl's relatives and elders from both of the villages gather. If the girl is ready to live with the boy, then the boy is fined twenty- five to thirty thousand rupees and four to five goats. If the economic condition of the boy is not good enough to cover the fine, the money is borrowed on credit or land is sold to pay the fine. Then the boy and the girl are permitted to live together. There is no marriage ceremony. If the girl does not want to live with the boy, her family brings her back, but the amount of the fine is to be paid; the seeds of enmity that have been sown between the two villages sometimes run for generations. If members of the two villages meet at the fair, haat, on the road, they attack each other.

At times, it so happens that a man will kidnap a married woman that he likes or a woman out of personal revenge. In such cases, the woman's entire village attacks the village of the kidnapper. If the kidnapped woman is to be returned, the kidnapper has to pay twenty-five to thirty thousand rupees and four to five goats as a fine to the husband of the woman. Only if the fine is paid, will the husband of the woman be willing to take her back; otherwise, he takes further revenge. If the kidnapped woman's husband is not ready to take her back or if the woman is not prepared to go back to her husband, she lives with the kidnapper.

In both of these cases, the compromise that takes place is called tanto todvo or guno bhangvo. If the kidnapped woman starts living with the kidnapper, no ceremony is performed; only the amount of the fine must be paid for the compromise.

5. *Rit Kari: (To do for the sake of form)*

Sometimes, the groom's economic condition is good but the bride's is not. In such cases, marriage takes place very simply. Once the bride comes to her in-laws' house after the marriage, the marriage is performed once again at the groom's house with pomp and gaiety. Two groups are formed in the village; one is the groom's group, and the other is the bride's group. After forming the two groups, the groom and bride get married again with much pomp and gaiety. This is called rit kari (a type of marriage ritual). The total expense of this marriage is borne by the groom's side.



In the Rath area, there is yet another belief about marriage. In three villages of Rath area, Surkheda, Ambala and Sanada, the groom does not come to the bride's place in a marriage procession, nor does a groom from these three villages go to other villages. Instead, the groom's sister goes in his place. If the groom does not have a sister, his "cousin sister" or any girl who lives on his street or in his village may go to marry. If there is a marriage of the girl, the boy's sister comes and marries her, and afterward once

again the girl marries with the boy in his village. In the same way, if a boy marries, his sister goes and marries the girl, and after coming home once again the girl marries the boy. If a gharjamai (A man who lives permanently at his father-in-law's house) is to be kept, the boy is brought to the village and the marriage takes place, but instead of being seen off, he is kept in the village. There is a story behind this belief to the effect that the devs of these three villages are unmarried, so no boy can come to these villages to marry or go outside the villages for the same purpose. When the devs were marrying, all of the responsibilities for their marriages were assumed by these three villages' devs. The dev of Surkheda, named Ispaliyo, became vahtaliyo, which means the middleman, Ambala's dev, Bharmo, became the dayo, that is, the advisor, and Sanada's dev, Sunjyo-Sanadyo, became halatyo, which means a person who finds proper brides and gives advice. In order for all of the devs to get married, these three remained unmarried and grew old; so to honour them in these three villages, no boy comes to marry or goes outside to get married. Not only that, but if somebody in the surrounding

areas goes to get married and his path crosses these villages, the groom takes off his 'sehro (Marriage turban).

In the Rathva community, the incidence of divorce is negligible. In the initial stage of the marriage, if the groom and bride dislike each other, they get a divorce with the help of the elders. If, after two or three years of marriage there is no issue, the married couple may also divorce. The total expense of a marriage is to be paid by the groom to the bride. Moreover, a fine has to be paid as decided by both sides. Revenge also takes place in such cases. When a couple is old, there is no possibility of divorce at all.

Religion and beliefs:

The Rathva religion is related to the Hindu religion, and they are generally known as Hindu Rathvas, but when examined in detail, it is apparent that their religious manners and customs are quite different from those of ordinary Hinduism. They have different devts, rituals and vows. Hinduism has made a deep impact on them; however, none of their rituals follows Hinduism. Traditionally, they worship their own gods. Among their own devts and devis are Pithorodev or Babo Pithoro, Indraj, Indrani, Khatridev, Vaktodev or BaboVakto, Tundvodev or BaboTundvo, Ratmaldev, Zotingdev, Rani Kajal, Rani Mokher, Kali Koyal, Baliyarmata etc. After coming into contact with the mainstream community, they have also accepted Hindu devts and devis.



These days, teachings and practices of different religious schools are spreading, and many Rathvas are abandoning their own religious traditions and joining them. Of these newer traditions Swaminarayan's three sects, Akshar Purushottam, Bochasanvasi Akshar Purushottam, and Pragat Purushottam, are the most influential. These communities have built many temples in many villages. Some Rathvas also follow Sadgurusahab of Kabirpanth. Most of the Rathvas have faith in Ramdevpir and BhathijiMaharaj. Under the impact of Jainism, many of them have accepted Jain Diksha. Under the impact of 'Swadhyay'

activities; many Rathvas have accepted that, too. Some have adopted the 'Adesh' sect. Some have also adopted Christianity. When they join these religious communities, they give up wine and have non-vegetarian food and call themselves Bhagat. Those who still follow the adivasi traditions are called Jagat.

Each village has a place of Babodev and Khatridev, which is called dev. Every year during the different festivals, villagers offer chickens, goats and mahuda liquor as a sacrifice to the devts. They believe that if they do not offer sacrifice, harm will come to the village and the souls of the ancestors will get angry.

The Rathva community is divided into two main parts, known as Moti Naat and NaniNaat. The Rathvas who live in Rath, Hoya, and Pal areas are known as MotiNaat, and those who live in Moti Bhoy are known as NaniNaat. There are so many gotras among the Rathvas. Marriages do not take place between persons belonging to the same gotra. Rathva gotras include Satida, Ohariya, Kanasiya, Badodiya, Katoliya, Dharva, Mahaniya, Jamura, Chagodiya, Malilya, Talevla, Bhabhriya, Luhariya, Chuhaniya, Bamniya, Sampaliya, Bariya and Dodva, among others.

The Rathvas are very suspicious and superstitious. If they are victimized in the illness for longer time, if the crop does not grow in good amount, or if there is an increasing incidence of disease or death among the cattle, they attribute these events to the displeasure of the dev and observe the vow of Babo Pithoro. The celebration of this vow is called Pangu, Pithoro or Ind. In the case of a child's illness they observe the vow of Vinzata, Kunvariya or Samoniya. In order that evil elements do not enter the house, they perform the ritual of Zampo Poojvo (Door worshipping), and if they believe that there are evil elements in the house, they perform the ritual of Saro Kadhvo (Removing evil elements).

They believe in the black magic. They also believe in the existence of ghosts, witches and witchcraft. Any illness is considered to be the result of evil elements, and for healing they consult the badvo and undergo treatment by him. They only go to hospital if they are not cured by the badvo. The Rathvas are extremely afraid of even the name of a witch. As a result, they generally do not go out at night. They believe that ghosts and witches walk about in the night. They also believe that any woman from the village might be a witch. According to their beliefs, witches can take the form of any animal and can fly through the air. They also believe that the witch goes to the crematorium in order to perform her rituals. It is believed that the witch may give her craft to any woman of the village. It is generally believed that witches eat the livers of people. If in any village a particular woman is declared to be a witch, it is very difficult for her to survive. The members of the house where she has allegedly caused a death attack her and hurt or kill her. In olden times, if a woman was declared a witch, she was either driven away from the village by cutting off her nose and ears or she was stoned to death.

Festivals:

India is the land of fair and festivals. The Rathvas are fond of dancing and singing, and they celebrate festivals with full enthusiasm. They dance and sing a great deal at all festivals. Their main festivals are Holi, Dashera, Diwaso and Diwali.



The Holi fairs take place in different locations. The Rathvas participate in these fairs with passionate dancing and singing. They keep various vows in association with Holi. Some people become Raay

and Budhiya and observe the vow of Holi. These vows are observed only by men. For five days from the day on which the Holi fire is lit, people who observe these vows wear woman's clothing. Even while speaking, they imitate the voice of a woman. They do not go to their home and do not sleep on cots; instead, they sleep at the place where the Holi fire was lit. During these days, they go from village to village and collect money, which is called Ger. Men observing such vows are called Raay. Some people keep a vow to become Budhiya. They apply the Holi ash on their whole body once it is fired. They also wear torn clothes and collect ger (a type of alms) from village to village. Holi and Dashera are celebrated on fixed dates, but other festivals are celebrated as the villagers decide. In each village the festivals of Diwali and Diwaso are celebrated on different days; people may go from one village to another and celebrate these festivals multiple times. The Rathvas live as a unity. In case, the yield of the crop is not good, there is a higher incidence of illness or death, the larger numbers of cattle are dying or there is an epidemic in the village, they consider such elements as manifesting the anger of the dev and they do not celebrate festivals.

Folklore:

The spread of education has worked wonder. These days, the level of literacy among The Rathvas has increased a lot. Some of them have become teachers in schools and colleges, and some have even become high-ranking civil servants such as Deputy Collector and Divisional Superintendent of Police. By implementing government schemes, efforts are being made to improve the living standard of the Ruthva community. As a result of increasing literacy and contact with cities and the spread of different religious schools in this area, the traditional culture of the community is gradually diminishing. However, villages in the interior areas, where the impact of city life is not so strong, people can still be seen to live according to the old Rathva traditions. Typical culture can still be found in many parts of Vadodara district. One can grab the precise idea of their cultural heritage from their oral and written tradition in songs and tales in particular and literature in general.

William R. Bascom defines folklore as - "...all knowledge that is transmitted by word of mouth and all crafts and techniques that are learnt by imitation and examples as well as the products of such crafts. A whole range of material which includes folk art, folk craft, folk tools, folk customs, folk beliefs, folk medicines, folk recipes, folk music, folk dance, folk games, folk gestures, and folk speech as well as those verbal forms of expression.

Even with this preliminary knowledge of folklore, it is not difficult to see that folklore is almost as old as the human society. There has been no society, not excluding the most ancient or primitive in which knowledge, beliefs, customs etc. have not been shared and handed down.

Study of folklore is important to preserve the back values, remember the rich past and transmit the ancient culture down to generation through stories and songs. Folklore is prime evidence of culture indeed of humanity. It is a mirror of culture, a lens for society, a key to behaviour, a projection of mind.

Folk tradition is called the root of all literature. Many of our great writers including Chaucer, Shakespeare, Tagore and Girish Karnad are highly influenced by folk traditions.

American folklorist Alan Dundes says, "Folklore is an autobiographical ethnography. It is people's own description of themselves. Folklore is a crucial to knowledge of human experience."

Well known scholar of folk literature of Gujarat Hasu Yagnik says, "Lore is the primitive stage of all sciences, arts and knowledge found today."

Until about 4000 B. C., all literature was oral, but beginning in the years between 4000 and 3000 B. C., writing developed both in Egypt and in Civilization of Sumer...in which the habitual use of writing extended over Asia, North Africa and the Mediterranean lands and eventually composition of written literature occurred.

The word, lok has come from masses, originated from a Sanskrit verb 'Darshne' means to look. In Vedas lok is synonymous to country people. Lok is that human society which is undeveloped because of its popular customs and tradition, food, cloth, behaviour and primitive beliefs. In folk, those people are included who are not elite and their literature is called folk literature. Folk literature is beyond the limitation of civilization. The authorship of folk is not known. The tendency of folk literature is innate, easy and oral form so speaker and listener play a great role instead of the reader and the author.

Often folklore and folk literature used as synonyms but Chandrakant Topiwala explains that folk literature is only a branch of the huge tree of folklore. Its roots go back in to the past but its branches and leaves are ever flourishing. Folk literature is the common treasure and mother of all knowledge exist today.

Nevertheless, during all centuries in which the world has learnt to use writing, there has existed side by side with the growing written important activities carried on by those actually unlettered and those not much accustomed to reading and writing.

Till 18th century study of folklore had not found its due respect. It was inevitably defined as a dependent rather than an independent entity. Many misconceptions were attached to the term 'folk'. Folk was defined in contrast to some other population group. The folk were understood to be a group of people who constituted the lower stratum, the so called vulgus in populo in contrast with the elite of that society. Folk as an old fashioned segment living on the margins of civilization was, and for that matter still is, equated with the concept of peasant. On the barometer of civilization, the folk were more or less considered as barbarians. Father of American Folklore - Richard Dorson wrote that, "No subject of study in the United States today is more misunderstood than folklore."Folklore was considered as fallacy myth, irrational, old wives' tales and non-sense. In the strict sense of the term, folk in its initial meaning referred to European peasants and to them alone.

It was only in later part of 19th century, that the systematic study of folklore came to be known as Folkloristics and developed as an independent academic discipline. Scholars agree that interest in systematic collection and 'preservation' of folklore started in Europe - in Germany, to be precise towards the last parts of 18th century almost in synchronization with the two intellectual movements of Romanticism and Nationalism. Johann Gottfried von Herder - a German nationalist poet and thinker discovered what he called 'Volkseele - soul of the people' in traditionally preserved tales, songs and beliefs of the peasantry living in the German countryside. Inspired by Herder's appeal, two German brothers Jacob Grimm (1785 - 1863) and Wilhelm Grimm (1786 - 1859) assiduously took of the task collecting, examining and publishing German tales and myths in a systematic manner. Grimm brothers published a scholarly treatise on folktales, a methodology for collecting and recording folk stories that became the basics of folklore studies. The first volume of their celebrated

'Kinder und Hausmärchen' published in 1812 which was translated as Grimms' Fairy Tales. Although, the work in the field of study of folklore was being done by the interested and committed persons since much earlier, the term 'Folklore' was first coined by William John Thomas (1803 - 1885) a British antiquarian in 1846. He introduced this compound term replacing various other terms as 'Popular Literature', 'Popular Antiquities' or 'Relics of Ancient Poetry'. The quest for antiquities of all kinds had intrigued Englishmen throughout the 17th and 18th centuries.

In England, poets, clergies, school masters and interested people made the study of such literature their popular pastime. With the growing need to formalize this new field of cultural studies, British Folklore Society was established in 1878. When these Englishmen came to India they carried on their taste for ancient Indian folk literature, and tradition and they did pioneering work in this regard to re-popularize heritage of rich and varied culture of India.

Indian folklore tradition is fairly ancient. A number of tales have been derived from the Vedas and the Puranas. Our nation possesses the rich heritage of ancient literature which prevailed in oral tradition. We can quote number of works which have immense and immortal effects on Indian psyche like Panchtantra, Hitopadesh, Bruhat Katha, Jatak Katha etc.

Socio-cultural Ethos:

Socio-cultural ethos is very important in any community and society. There must be various norms which have to be observed for creating a healthy society. Since man is a social animal, he observes many norms and constraints also. As a result, they follow certain system which eventually turns into custom or tradition. Such customs take shape of ethos. The ethos is reflected in literature. So far as this project is concerned, it concentrates only on the songs and tales of the Rathwa community. Here are some definitions of ethos depicted in different dictionaries. The simple meaning of ethos can be derived as the characteristic spirit of a culture, era, or community as manifested in its attitudes and aspirations.

According to Merriam Webster the term ethos means, "...the distinguishing character, sentiment, moral nature, or guiding beliefs of a person, group, or institution".

<https://www.merriam-webster.com/dictionary/ethos>

The Cambridge English Dictionary describes ethos as, "...the set of beliefs, ideas, etc. about the social behaviour and relationships of a person or group".

According to English Oxford Dictionary, "The characteristic spirit of a culture, era, or community as manifested in its attitudes and aspirations".

<https://en.oxforddictionaries.com/definition/ethos>

As per *Oxford English Dictionary* the ethos means, "The moral ideas and attitudes that belong to a particular group of society".

Oxford English Dictionary, Oxford University Press, 2005.



CHAPTER - II

SONGS OF THE RATHVA COMMUNITY



Right from the time immemorial, because a man is a social and thinking animal, has always been trying hard to express himself. Therefore he is different from other animals also. Not only that, he also behaves differently from one another. In Gujarati literature, there are many genres to be cherished. The representation of this literature is quite interesting and exciting. Many notable works are beautifully delineated in various genres. As a result, we have poetry, drama, novels, novelette, short story etc. in both oral and written tradition. Both these literary traditions have played a substantial role in paving the path for such a rich literary heritage. The literature is a representation of the society. And as a result, a human being also expresses his feeling and emotions in his life style, festivals, celebrations, religious events, marriage functions, agriculture and nature. It also expresses the virtues and vices of the human being. The poets, writers and the critics play a substantial role in the development of the literature across the world. In Gujarati literature, time and again, we find the changes and modifications. Because literature is associated with the human life in particular and social life in general, one has to take a resort of literature for understanding the social life of the particular area or tribe. It should not only be understood properly, but also acknowledged in proper spirit. Many types of songs are available in Gujarati Tribal Literature. They can be summed up as under:

Folk Songs:

Along with Gujarati literature, the folk literature is also flourished. The folk poet and writer Zaverchand Meghani of Saurashtra region became instrumental in spreading Gujarati folk literature on the world scenario. Folk literature is a literature created, presented and sung by people. It is an oral tradition therefore it is transferred from one mouth to another from generation to generation. But so far as the Tribal literature of Vadodara district is concerned, there are plenty of varieties available such as folk songs, folk poetry, folk drama, folk tale, Aakhyan (Skit), Bhavai (A type of drama) etc. Folk literature presents the contemporary life of people and subject of the region. It is associated with the elite and distinguished people of the time. It has also been changing according to the changing situation of the societal code of conduct. Some Gujarati writers have given definitions of folk literature. They are as under:

- a) *“Lok Sahitya etle lok jibhe ramtu, lok kanthe jivtu sahitya”*.Umasahnkar Joshi (Rathva Introduction)

Folk literature is a literature which is on the tongue of people and living on the mouth of the people. – **Umashankar Joshi**

- b) *Lok Sahitya etle avu sahitya je aapna sudhi mukh paramparae uteri aavelu chhe. Ane je lok jivan paraj rahelu chhe. Je junu pan hoy ane eno ugam pan navo hoy. Aa sahitya koi ek Chokkas karta ke kartaoni kruti tarike aapvama aavyu hoy.* - **Ke Ka Shastri**

Folk literature is an oral tradition. It is on the tongue of the people. It could be old or new. It could be known as the work of any one or more than one writers. - **Ke Ka Shastri**

- c) *Sandhormi Lokorminu Sahitya Sangh Chetananu Dharatinu Dhavan.* - **Zaverchand Meghani**

It is a religious, emotional spirit of a literary discipline, the breast feeding of the Mother Earth.
- **Zaverchand Meghani**

In Folk songs, there are various kinds of songs which have been flourishing day by day. These songs are different from one another in different areas of Gujarat. In Saurashtra, Meghani in Saurashtrani Rasdhar presents the bardic colour. Likewise, the songs of Rath region which is located in the Eastern part of Gujarat, focuses on different occasions, festivals, rituals, traditions, cultures, customs, fairs, seasons, nature etc. They are very much attached to the land, nature and agriculture therefore their songs also reflect such events.

As we all know, Adivasi, the word itself suggests the people living from the inception of the planet Earth, are basically a kind of tribe residing completely on natural resources. They are very much independent and self resourceful in nature. They live natural life and therefore they are keener towards nature, jungle and land. They are in real sense, a pantheist. Their songs are based on the customs, rituals, agriculture, reaping, Holi, Dashera, Divaso and so many other occasions such as celebrations, fairs and festivals, marriages and death. Over a period of time, this type of songs is developed as the literary genre. Hence, folk songs have become an integral part of the Tribal literature in particular and world literature in general.

A great German dictator of the world Hitler once said that Life without music is a mistake. And the song has such resonance of sound that it seems quite appealing. For the folk song it is said that it has such a quality that it is oral in tradition, that is why, it can be easily transferred from one mouth to another from generation to generation. Because it is so, every class of the society possesses the cultural heritage in the form of the folk song.

The Tribal community, especially the Rathva community is such a community which is very much aware of the preservation of the cultural and literary heritage. The cultural and literary heritage means culture, tradition, life style, customs, beliefs, mannerism, social set up etc. They cherish the folk songs on different occasions such as fairs, festivals, sowing, reaping, marriages, death etc. They enjoy and utilize different songs even according to the cycle of the seasons. This tribal community is pantheist. As a result, the folk songs related to Nature and agriculture are very common for them. They are relishing the joy of each and every fair, festival, ritual and custom to the fullest.

Hence, in the lives of the Rathva community, the folk songs are an integral part. They became the part and parcel of the people. There are certain illustrations which show the real picture of the Rathva folk songs. They are as under:

Songs of Celebration

Transcription:

Sundari Chayali chhelli bazare ke man mula vechava re lol... (3)

Vechi karine pachha varyan ke zat chheda jaliyo re lol ... (2)

*Chhod chhod Kanuda maro chhedo ke gher Bapo zumse re lol
tara bapane ghodiye besadi dau, nahi chhodu chhedlo re lol,*

Chhod chhod Kanuda maro chhedo ke gher Madi zumse re lol

Tari Madine chudiyo peravi dam ke, nahi chhodu chhedlo re lol...

Chhod chhod Kanuda maro chhedo ke gher Bhayo zumse re lol
Tara bhayane ghodila lai aalu ke, zab chhedo chhodiyo re lol
Sundari Chayali chhelli bazare ke man mula vechava re lol.

(Rathva 4)

In this song of celebration, the dialogue between an aadivasi young boy and girl is shown. The boy is addressed as a Kanudo (Krushna) and a girl as a Sundari (beauty). A young and beautiful aadivasi girl goes to sell Mula (reddish) in the market. When she comes back after selling the reddish from the market, a young and flamboyant aadivasi boy becomes spell bound after seeing the beauty of the girl. The boy holds the border of her odhani (a kind of sari). Then, she requests the boy to leave the Odhani because she is getting late for the meal. If she will get late, her father, mother and brother will get angry. In response to this argument, he tells the girl that she will make her father sit on the horse, bring the silver ornaments to her mother and will gift the horse to the brother and convince them all. So, it is a love song, beautifully presented in the form of the folk song.

Transcription:

Sheri me margho boliyo re aena rajana Chor chhe.
Jo-jo Rani tara Kuliyan re pelo,
Rajano chor chhe ... (2)
Jo-jo Rani tara Kadula re pelo
Rajano chor chhe ... (2)
Sheri me margho boliyo re aena rajana Chor chhe.
Jo-jo Rani tara Morli re pelo
Rajano chor chhe ... (2)
Jo-jo Rani tara Kadulare pelo, Rajano chor chhe.
Sheri me margho boliyo re aena rajana Chor chhe.

(Rathva 6)

In the present song, a Queen has come to play Garba (Gujarati folk dance) in the last phase of the night. The King does not know that the Queen has come for Garba. The cock has also given a signal for wakeup call. It is the best time for the thief for the theft. So, the Queen is warned to be alert for the ornaments. Though, the soldiers are there for the protection of the subject, the thieves are more active.

Transcription:

Ame Garbana ramnara ke garbo ramta re lol... (2)
Ame Nainothi ramnara ke garbo ramta re lol... (2)
Ame pavana patriya ke garbo ramta re lol... (2)
Ame Garbana ramnara ke garbo ramta re lol... (2)
Ame Bapuna Ladveta ke garbo ramta re lol.

Ame Matana Ladveta ke garbo ramta re lol.
Ame Garbana ramnara ke garbo ramta re lol.
Ame pavana patriya ke garbo ramta re lol.
Ame Virana Ladveta ke garbo ramta re lol.
Ame Benana Ladveta ke garbo ramta re lol.
Ame Garbana ramnara ke garbo ramta re lol.

(Rathva 6)

In this song, an adivasi girl tells that we are fond of playing Garba because right from the childhood, Garba is associated with her. They play Garba as the women of Pavagarh (The mountain situated in Gujarat where there is a very popular temple fo Goddess Kalika is there) play. She says that our father and mother who love us a lot, compare us with the women playing Garba at Pavagarh. The feelings and emotions of brothers and sisters are also compared with the women playing Garba at Pavagarh.

Songs of Pithoro

Rathvas are very much fond of dancing and singing. Songs, music and dance are included in every occasion. Most of the songs are sung during the marriage. They celebrate marriage by celebration of Pithoro, so on this occasion, too, women sing songs of Pithoro and Indraj. The Rathvas' songs are short but they are lengthened the songs by repeating the same lines. The singing of songs starts from Tuesday when they go to bring pandu (a Pithoro painter). When the Pithoro is being painted in the house, songs are sung. When Indraj's branches are planted, men dance around them and young girls and women sing songs around the dancers. When Indraj's branches are brought to the river to make them cool, young girls and women dance and sing songs. During a marriage, people from both sides always mock and abuse each other through songs, in the same way, Indraj is considered from the opposite side and mocked and abused. During the marriage, the badvo (priest) is also mocked. The priest is considered a priest for Pithoro's marriage and is mocked and abused with the help of songs.

Transcription:

Aevo badvo do bilo
Adadhi rate dalo vadhava...2
Aevo badvo do bilo
Adadhi rate daalo vadhava...2

In this song, though it is very short but lengthen by the repetition of the same line again and again, the marriage of the Pithoro dev (Deity) is celebrated. In any marriage, the priest is an object of mockery. The badvo is the priest of Pithoro's marriage. Likewise, Badvo (the priest) is mocked and abused. It says that the badvo is so foolish that he consecrates the branches at midnight. The meaning of the song is that the branches should be consecrated earlier.

Transcription:

Ghani saseri ukale hoyli

Motano Indiraj.....2
Indni saseri ukale hoyli
Motano Indiraj.....2
Motile chadte melula marse
Motano Indiraj.....2

In this song, Indraj is also mocked and attacked verbally. It conveys that the house of some in-laws is on a Ukele (dung heap). Although Indraj is so great man, his in-laws's house is also on the dung heap. Therefore while going to such house of great Indraj's in-laws, people will feel ashamed and satirize because Indraj is very great person.

Transcription:

Nani doyli roopa sheri bhatiyo... (2)
Aevi aevi manta Juwansyo badvo lidhio... (2)
Nani doyli roopa sheri bhatiyo... (2)
Aevi aevi manta Juwansyo badvo lidhio... (2)

This song mocks atbadvo. He does the activity of taking out liquor or water from big pots. The badvo uses a type of ladle known as a doyli which is made up of a gourd. Here it is said that the doyli is so small that the badvo could not perform his work easily. However the bhati is said to be of silver. Because he cannot do his work efficiently, he is mocked at.

Songs of Festivals

Transcription:

Lakda leva jeli bharano helo laygo re,
Pani meno velo datede vadayo re lol,
Pani leva jeli bedano helo laygo re,
Pani menu vela datede vadayo re lol.
Holino halvo rame re o mari Jodi re,
Holino halvo rame re lol,
Rumal seti lidhine seta payada re oli javanadi,
O bhudi seti lidhi ne seta payada re lol,
Jata reshune shu khashu re oli javanadi,
O bhudi jata reshune shu khashu re lol
Jata revani vato kare re soli javanadi,
O bhudi jata revani vato kare lol.
Holino halvo rame re o mari Jodi re,
Holino halvo rame re lol.

(Rathva 46 - 47)

The song is the real presentation of the festival of Holi celebrated in the month of Fagun. In this month, the weather is very pleasant and the adivasi people who have gone for a labourious work in the far off places come back to their native places for the agricultural purposes. They celebrate these days and meet the friends and relatives very warmly. They enjoy these days by singing songs of Holi. This song expresses the affectionate relationship of strongly emotional people. These people invite one another for playing Garba of Holi popularly known as Halvo (a typical adivasi folk dance especially performed during the time of Holi festival in the Rath region of Vadodara district). In this song, the beloved provokes her lover to elope from this place because the people of the community does not accept their marriage. She says that they have fixed the knot of hand kerchief and now they should not be departed. But more practical lover says that if they elope, what will they eat? Hence, this song not only expresses the kind of excitement of the days during Holi festivals but also the predicament of the adivasi people so far as the financial stability is concerned.

Transcription:

*Aayavo Poonamiyo melo re oli juvanadi,
Oli sori aavyo poonamiyo melo re lol
Mele jashu ne shu ae khashu re osheli javanadi,
Mele jashu ne shu khashu re lol,
Joonali javar dari desh re shu re o shel javanadi
O sori junli javar dari leshu re lol
Taro tekone maro paiso re o sheli juvanadi
O sori taro tekone maro paiso re lol,
Taka paisani barfi leshu re soli juvanadil
Oli sori taka paisani barfi leshu re lol.*

(Rathva 47)

In this song, a couple in love is described. They discuss that there will be fair on the Full Moon Day, and from there only the lovers will elope. The song conveys that the month of Fagun is the month of lovers. The young boy, the lover proposes the young girl, the beloved to come in the fair for fun and enjoyment. But the young girl says that if they go to the fair, what they will they eat? The young boy says that they will grind Juwar. The young boy says that her moral support will be enough for him. All the more, they will purchase Barfi (Sweet) of one paisa and enjoy it.

Transcription:

*Aayvo amroliyo melo re oli javanadi,
Oli sori aayvo amaroliyo melo re lol.
Changdol me bethi bethi rade re oli javan di,
Oli sori changdol me bethi bethi rade re lol
Changdoliyu chui chui bole re oli javanadi,*

*Oli sori changdoliyu chui chui bole re lol,
Taro ne maro jodo laygo re soli javanadi,
Oli sori taro ne maro jodo laygo re lol,
Pana khadhyane maya laygi re oli javanadi
Oli sori pana khadhyane maya lagi re lol,
Mera me fari fari thayka re oli javanadi,
Oli sori mera me fari fari thayka re lol,
Nasi javani vato kare re oli javanadi,
Oli sori nani nasi javani vato kare re lol,
Aayvo samaroliyo mero re oli javan di,
Oli sori aayvo samaroliyo mero re lol.*

(Rathva 48)

In this song, there is a description of the fair of Holi in the month of Fagun. It is about the fair organized at Aamrol village of the Pavi Jetpur taluka of Vadodara district. This fair is organized on the third day of Holi. This folk song about Holi is sung in the eastern part of the Vadodara district known as Rath region. The Adivasis sing these songs during the celebration of Holi in the month of Fagun. In this song, the fair organized in the Aamrol village is popularly known as Gesiya.

Songs of Religion

Gayna (Bhajans):

Every community has its own religious heritage. This heritage is reflected in the Bhajans (Hymns). Each religion and sect has its own sets of bhajans and ways of singing them. The Rathvas have their own bhajans. Their bhajans are sung only on particular occasions. How the concept of bhajans developed among the Rathva adivasis is a matter of confusion, because being adivasis, Rathvas are related with the nature. Considering Nature as omnipresent, they would have created different devts. At that time, they might have added songs and music for devts from which they got maximum enjoyment. People try to give their best to make devts happy. In the same way, the Rathvas, within the context of their knowledge of devts, might have created bhajans. Common people indulge in bhajan-singing without realizing that such traditional method of invoking the divine can have a tremendous stress-removing impact. When a person participates in bhajan-singing, this participatory action elicits recreation and consequently a kind of mental relaxation. Every person cannot be included in the singing of Rathva bhajans, so there is nothing to measure its impact on him.

Rathva adivasis' bhajans are called gayna. Their bhajan tradition is different from that of Hindu bhajans. The Hindu bhajans are in written form, so no changes are seen in them so far as subjects are concerned, but the Rathvas' bhajans belong to oral traditions and they have many varieties in the presentation of the same subjects and singing styles. In their bhajans, they praise the divine, but all people cannot sing them. Bhajans are sung only by the badva, so each badvo has a different singing style. The badvo always sings with two or three companions who are called gayni. The badvo does not

sing bhajans in general circumstances but only during particular rituals: when offering pooja to dev in the devsthan and when celebrating Gamshahi Ind, Pithoro, Pithoro'saanu or sarokadhvo (Different rituals in Adivasis).

On auspicious occasions, such as all but the last of those just mentioned, the badvo sings bhajans accompanied by a dhak, while on inauspicious occasions such as saaro kadhvo, the badvo uses a karvas (A musical instrument made from bamboo). The badvo sings the first line of any bhajan and his companions repeat the same line with him. When the badvo sings a bhajan of any particular dev, in between, he recites the mantra of that dev too. All badva go into a trance while singing bhajans. This is called bhar chadhvo, and it is believed that the spirit of the dev enters his body. Under the trance, the badvo undergoes the ritual of dhunavu (shaking his head violently and his companions, and other people promise the spirit of the dev that they will fulfil his demands and ask it to leave the badvo's body). When water is poured on the badvo's head, he comes out of the trance and again starts singing bhajans. Some badva mix more than one story in a single bhajan; in other words, the badvo starts by singing the bhajan of a particular dev, and then adds the stories of other dev and so lengthens them in bhajan.

The subjects of Rathva bhajans are their dev. In any type of ritual, the badvo sings bhajans of different dev. Mainly, there are the bhajans of Dhartimadi, Meghraj, DoodhoRawal, Indraj, Kali Koyl, Pithoro etc. Common people never sing bhajans, but when the badvo sings them, they sit and listen to him and express their respect. Rathva bhajans belong to the oral tradition, so the two bhajans of Rathva are never exactly alike. Each badvo has his own bhajans, which include the story of dev as well as other materials. Due to contact with the main-stream, so much material from it is also included in their bhajans. Formerly, Chhotaudepur was an independent state and the way badva remembers the dynasty of kings and their deeds also is found in their bhajans.

In Rathva bhajans, the rhythm is set by singing the name of the dev or devi whose bhajan is being sung at the end of the line. Sometimes, in a single bhajan, more than one dev or devis are included, and when their stories come, their names are added at the end of the line. "Re malen melune bhaima len melu ho..." – this rhythm is used by almost all badva for any bhajan, but its meaning is not clearly known.

1. Kali Koyal's Gaynu:

Transcription:

Hey aaha kain horan gavun ae

Kain hore gavun ke...Kali ho Koyl

Kaidan na kaidan namo ae

Arrr rahni govale jeli...Kali ho Koyl

Doban ni govale jeli...Kali ho Koyl

Bhekharene gayu hey

Bhekharene gayu chare...Kandurano kunwr.....2

Arrr kaidan n kaidan namo ae
Arrr rah honano bahedo dhare...Kali ho Koyl
Honano bahedo dhare...Kali ho Koyl
Kaidan tara namo ae
Kaidan tara namo pade...Kali ho Koyl.....2
Ae sonano bahado dhari lidho
Honano bahado dhari lidho hoto
Rayna aangana valyan
Rolna pooje nankhava laji
Tina namo padava lajya
Chahan chando hooraj nimatva lajyo
Horan chahan nimatva lajyan
Kali Koyl hati
Chal tina namo padala lajya hota tini hante
Heerna ukalya nankhi lidha
Chahan valyo hiroono re kholo ne.....
Hey kholame lidha aambana gotan
Olen olen gotan thanva hone lagi ne...hey.....
Chanche chanche pani latya
Aambo vanhale vadharava lagyo
Vanhale vadharava lagyo hoto
Aambane javan jivadan lajyan
Aambo zazo morayva ho lago hey.....
Aambo Morava lajyo
Zina zina morva padyan
Jeli bali dobani govale ne.....
Tina namo padava lajya hota
Kandurano hoto tini hante
Hirno dhakodo ghadi lidho
Tina namo padava lajya
Hirno dhakodo hato
Gulali huti kamathi handhi lidhi
Hathalmen dhakodo lajyo

Padi Kali Koyl aambana thalumen ne.....
Tina tantiya ulalva mandya
Tina karamu gotava lajya
Aek be maino hova lajyo
Bena tin na charna maina aaya
Char panche chove aathe navase maina hova lajya
Aaje aayo bala rakhino re maino ne.....
Rakhine maine rakhino kunwr jalamava laajyo
Tina namo padava Vahi Lakhari bazi huti
Rakhino kunwr re
Rakhino kholo nimatyo
Bala Pithorana namo ne
Hey kain horan gavu re
Kali Koyl na pete padyo ...Pithurano kunwr.....2
Rakhine n maine ae
Rakhine n maine ae ...Pithurano kunwr.....2
Kaidan kaidan namo ae
Kali Koyl no chhoro nimatyo ...Pithurano kunwr.....2
Nandi re nevanae ae
Jamlyane hole nimatyo ...Pithurano kunwr.....2
Jamlyane hadare nimatyo ...Pithurano kunwr.....2
Taran toyen namo ae
Pithirole nimatyo tu...Pithurano kunwr.....2

This hymn is dedicated to the Devi Kali Koyal. She is the mother of Pithoro whom the Rathvas consider their supreme dev (Deity). And therefore, she is worshipped very religiously. The bhajan delineates how Kali Koyal planted mango trees and when she went to graze cattle, she was raped by Kandurano. It tells the story of Kali Koyal till she gave birth to Pithoro in the river. Through this bhajan, the birth of Pithoro is beautifully displayed.

2. Kali Koyal, Rani Mokhar and Pihtoro's Gaynu:

Transcription:

Aaha kain hore gavu ae
Kaink hore gavu ke...Kali ho Koyl.....2
Nandi re nevanae ae
Nandi re nevanae jeli...Kali ho Koyl.....2

Dhamasano hatro ae
Dhamasano hatrovale...Kali ho Koyl.....2
Tadhi hidyu veno ae
Tadhi hidyu veno chhoote...Kali ho Koyl.....2
Ae aaha aaha kano re ne balo ae
Kano ho n balo janmay...Kali ho Koyl.....2
Rakhi ne n maine ae
Rakhino kunwr jalamay...Kali ho Koyl.....2
Kharolome nalo ae
Kharolome nalo date...Kali ho Koyl.....2
Jamalini dale ae
Jamalini dale bathi...Kali ho Koyl.....2
Tina ragatu dadadya
Arr kalu n ratu jamlyu lajyu...Kali ho Koyl.....2
Ae aaha rrr kaidu n kaidu valu ae
Kaidu n kaidu valun vale...Pithurano kunwr.....2
Aankeline zade ae
Aankeline zade bathi...Kali ho Koyl.....2
Ae ragatu dadadya ae
Kalu ratu aankalyu lajyu...Kali ho Koyl.....2
Dokarvelana jalan ae
Dokarvelana jalam bethi...Kali ho Koyl.....2
Kalu ratu dokarvelu...Kali ho Koyl.....2
Kaidan kaidan namo ae
Arr aaha aaha haragune handore chali...Kali ho Koyl.....2
Kunhan kuhan rove ae
Kuhan n kuhan rovi railo...Pithurano kunwr.....2
Vanzyan rola raju ae
Vanzyan rola raju ke...Rani o Mokhar.....2
Arr tambanu ne bedu ae
Tambanu ne bedu lidhu...Rani o Mokhar.....2
Aaha Zinzali vavu ae
Zinzali vavu me jeli...Rani o Mokhar.....2

Aaha rrr goramati makatane ae
Goramati makatane jeli...Rani o Mokhar2
Balana laguna ae
Balana laguna karie...Rani o Mokhar2
Aaha rrr Zinzali vavume ae
Aaha aaha rrr kanin kanin here chali...Kali o Koyl.....2
Ae tari ma chodu Kari n bolva mandyo
Tina namo padala lajya
Kari kari Rani Kajal hoti
Chal tina Rani Mokher bolenan ne bole ne.....
Ae tina namo padala lajya hota
Tini hate vadalya petu vadarya
Chal tini nandi nevane
Jay balo Pithoro jalamaya
Aaj maro baalo Pithoro jalamayva ho lago ne.....
He poonamne dadame jalamaay Pithuranokunwr.....
Aathe rohe rame ae
Aathe rohe rame ke...Pithuranokunwr2
Rande randnu bedu ae
Rande randnu bedu fode...Pithuranokunwr2
Maryu shani vero ae
Gulali kamethi ghade...Pithuranokunwr2
Ae aaha aaha Devuni vahero ae
Devuni vahero lai...Pithuranokunwr2
Kaidan kaidan namo ae
Arrr aaha aaha rrr sindooriyo ghodo jode r...Pithuranokunwr2
Aaha haraguna handore ae
Haraguna handore chade...Pithuranokunwr2
Aaha Kaidan kaidan namo ae
Kaidan kaidan namo r pade...Pithuranokunwr2
Aaha aaha harune handore
Harune handore huve...Pithuran kunwr2
Harune handore jove...Pithuran kunwr

Aaha thathaliya kagalo ae

Induna namo lakhe...Pithuran kunwr.....2

Aaha mamani bhageli ae

Mamani bhageli pade...Pithuranokunwr.....2

There are many embedded stories. They are skillfully intermingled with one another. This gaynu (Hymn) is one of them. It relates the story of Kali Koyal, Rani Mokher and Pithoro. It tells in detail how Kali Koyal gave birth to Pithoro. Before giving birth to Pithoro, Kali Koyal sat on different trees. Her blood oozed out and fruits like jambu, aankela, and dokarvela came into existence on different trees. Then Pithoro was born. Because Pithoro was illegitimate child, Kali Koyal abandoned him in the river and rushed away.

As one finds this in many fictitious stories, Rani Mokhar had no children. She went to fill up water in a copper pot, and she heard the sound of a child crying. She brought that child home, and he was given the name Pithoro. Rani Mokhar brought him up.

Growing up, Pithoro set out to wander, and one day he broke a clay pot of a widow. She scolded him, saying that his Mama (maternal uncle) had taken all the wealth. Pithoro prepared arms. He took the horse Sindooriyo and went to heaven to search for his maternal uncle. Pithoro fought with his maternal uncle and received his portion of the wealth. The details of the story in this gaynu are found in 'Kali Koyal's Mantra'.

3. Kalo Goongon, Hedarani and Kanheri Valen's Gaynu

Transcription:

Kaio one gavu hey

Hedarani n lagan jode...Kalo ho Goongon.....2

Aaha aaha Kashina kagulo ae

Kashina kagulo lakhe...Kalo ho Goongon.....2

Kem kari lakhu ae

Aaha aaha dhuli dhuli royli raili...Hedarani kunwr.....2

Nahin nahin mato ae

Kagole laguna jode...Kalo ho Goongon.....2

Hey heerio bajare ae

Harila dukane jailo...Kalo ho Goongon.....2

Pithirola layo ae

Pithirola layo tu...Kalo ho Goongon.....2

Valya vanyana ghoru ae

Valya vanyana ghoun jelo...Kalo ho Goongon.....2

Loogedan khapela layo...Kalo ho Goongon.....2

Ae aaha aaha ghanchan na ghoroo ae
Gangali ghanchan na ghoroom jelo...Kalo ho Goongon.....2
Aaha tiluda ne layo ae
Kali tili n telu layo...Kalo ho Goongon.....2
Aaja Hedarani n telu ae
Hedarani n tilu chade...Kalo ho Goongon.....2
Ghoomlani jano ae
Ghoomlani jano lai ri...Kalo ho Goongon.....2
Aaha Kashini vadyu men ae
Kashini vadyu men chalyo...Kalo ho Goongon.....2
Ae aaha karamuna gotayan ae
Karamuna gotaya tu...Kalo ho Goongon.....2
Arr aek n bena re maina
Ae aaha Diwalina maino aayo...Kalo ho Goongon.....2
Ae aaha Hedarani teme aayo
Aaha ptlya vaderya taran...Kalo ho Goongon.....2
Aek n be n chareo ne maina
O hathere ne maina hoyo...Hedarani kunwr.....2
Padrmen hatayli ae
Padarmen hatayli tari...Kalo ho Goongon
Ae dungalunga peryu nankhe
He dungalunga peryu nankhe...Kalo ho Goongon
Houna hatera ae
Arr aaha anuna ukela vale...Kanheri Valen
Anuna ukaha vale...Kanheri Valen
Aaha anuna ukela ae
Anuna ukela dhare...Kanheri Valen
Anuna ukela vale...Kanheri Valen
Aateno pateno ae
Hatero jatero vale...Kanheri Valen
Anuna dungero ae
Anuna dungero vadhre...Kanheri Valen.....2
Meghuna dhehale ae

Meghuna dhehale vadhre...Kanheri Valen.....2

Dunyano valego ae

Valle valle vahun vale...Kanheri Valen.....2

Arr rajuna valuno ae

Kashina valuna vale...Kanheri Valen.....2

This gaynu (Hymn) describes the marriage of Kala Goongon with Hedarani. Kala Goongon sent marriage invitations to Kashi. Hedarani did not want this marriage and sobbed heavily, but Kala Goongon did not agree and sent marriage invitation to Kashi. Kala Goongon started shopping for the marriage. He bought marriage things from Hari's shop. From a vaniya's shop (Businessman's shop), he bought new clothes. From a ghanchan's shop (oilman's shop), he brought oil of black oil-seeds. With a jaan (Bridal procession from bridegroom's home to Bride's home), he reached Kashi's marriage hall and married Hedarani. Their married life started. Hedarani became pregnant. One, two, four and nine months passed. The month of Diwali came and Hedarani gave birth to Kanheri Valen. Kanheri Valen hid in the outskirts. She began to sweep the waste that was left after cleaning the grains. The heaps of grains began to grow. Rain started. Rain began to increase. All this was the world's Maya (Illusion). Kanheri Valen began to set everything in Kashi. Hence, one can surmise that Bhajan (Hymn) is also an integral part of the Adivasi culture.

The bhajan is a religious presentation of the feeling of a Bhakta (Disciple). But here, the Badva is at the centre. He sings the bajans and other common people perform the role of chorus. When the bhajan reaches this point of ecstasy, the Badvo goes into a trance. He jumps and starts shaking his head violently. His companions hold him, but his head does not stop shaking. Along with this, he starts chanting the mantra of Pithoro, which does not have any connection with the main thread of the bhajan. When in the bhajan, the address to Kaida Rajkunwar starts, the badvo's body language changes. He is gasping and his voice is trembling. After shaking his head violently for a long time, after requests from his companions to the dev that had entered his body that it leave, and after pouring water on his head, everything becomes calm. Then the Badvo does not say anything. The story of many devs and devis remain incomplete.

Mantra (Chanting) :

Mantra means a sacred utterance and it is believed that mantras have spiritual power. The *mantra* tradition started in ancient India. The earliest *mantras* are composed in Vedic times by Hindus in India, and they are at least 3000 years old. The *mantra* is defined as "Mananaat traayate iti *mantrah*"(That which uplifts by constant repetition is a *Mantra*). *Mantras* are originally composed in Sanskrit very systematically. In Adivasi communities, *mantras* were developed and may consider them to be as old as *Vedic mantras*. *Vedic mantras* are typically melodic and composed in mathematically structured meters and they possess deep mystical qualities. Adivasi *mantras* are

different. They are not melodic or composed in mathematically structured meters. Adivasis often believe that their *mantras*, too, have mystical qualities. Adivasi *mantras* belong to oral traditions, so *mantras* for different occasions and rituals vary from speaker to speaker.

In any ritual, their *mantras*, known as Bol, have exclusive importance. Their *mantra* tradition exclusively makes them totally different from other forms of social organization. As the *mantras* of this Rathvas belong to oral tradition, it is very difficult to recognize their deep meaning. The badvo always recites them while shaking his head violently as if he is under a trance, and he jumps and shouts a great deal. As a result, it is very difficult to say whether these *mantras* have the potential that Sanskrit *mantras* have or not.

Uses of *Mantras*:

1. *Mantras* are used and recited during the rituals and religious ceremonies
2. *Mantras* are used for removing personal and village difficulties, which are recited during the completion of different vows.
3. *Mantras* are used for removing the harm of evil elements like ghosts, spirits and witches.
4. *Mantras* are used for getting powers to fulfill desires like mesmerism, mooth (To kill someone with the power of *mantra*), bring the witch under control, making a ghost run away, and removing the poison of a snake or a scorpion.
5. *Mantras* are used for healing.

The above different *mantras* are recited during the different sadhnas (Efforts or activities necessary to realize one's goal), rituals, and vows.

The Rathvas believe that solutions of all problems are with the badvo. For any village, household or physical difficulties can only be resolved by the badvo. Because of the firm belief, the badvo's *mantras* have all kinds of powers. According to their belief, there are two kinds of badvas. One is Dev's Badvo who performs only religious rituals, such as making a person take and complete different vows and celebrating rituals like Gamshahi Ind or Gam Gondariyo (Festival of the entire village for the betterment of everything), the vow of Pithoro etc. Moreover, he is important in celebrating different festivals like Holi, Diwaso, Dashera, Diwali etc., and in performing the ritual, called saro kadhvo (To remove evil elements from the house). Rituals like doda poojva (Maize worship), zampo poojvo (Gate worship) etc. are also performed by the dev's badvo. Another kind of badvo is called Dakno (A male witch). He is considered to be an expert in Necromancy, and he is believed to be capable of doing any kind of difficult work with the help of his *mantra's* powers.

All kinds of difficulties in the life are interpreted differently by the Rathvas. They believe that they are suffering collectively or individually because of the displeasure of nature. The displeasure of the souls of dead peoples of the village or the ancestors of the house is also believed to be the reason for their difficulties. They believe that evil spirits constantly harass and wander around them and create difficulties. In order to face different kinds of difficulties like crop failure, an increasing number of deaths in the village or home, increasing incidents of disease or death of the cattle, etc. and to get rid of the difficulties caused by Nature, dead and evil elements, Rathvas offer sacrifices and perform

rituals to receive the mercy from both the Nature and ill spirits. For such purposes, they contact the badvo, who with the help of his exclusive worship and mantras suggests solutions in such circumstances.

Generally Rathvas live in accordance with the nature. It is very clear that in every field of their life there are deep impacts of nature. In living in natural conditions, they encounter various kinds of conflicts to sustain themselves; that is why first of all they inclined to believe that the nature is displeased with them. In order to pacify the displeasure of nature, they give special attention to nature's worship. To please nature, they worship different forms of it as the different devs of nature. They celebrate their exclusive festivals and sacrifice to nature. For this, during the different festivals different rituals are performed and efforts are made to pacify the nature. In all of these rituals the mantra tradition has an exclusive importance. Keeping in the centre calamities caused by nature, such as famine, excessive rainfall, epidemic, crop failure etc., they together celebrate the festival of the entire village called Gamshahi Ind or Gam Gondariyo in which the badva perform different rituals by chanting mantras related to nature and the devs and try to please Nature. In this kind of festivals, Nature is always at the center. Rathvas always believe that Nature is an integral part of life, so if they do not have any of the above difficulties, they celebrate such a festival of the entire village for getting the favour of the Nature. In addition to this, in group festivals like Holi, Dashera, Divaso and Diwali, mantras have their own special impact.

In order to discover the solution to specific difficulties, the householder contacts the badvo by tying up some grains of black gram in a leaf of khakhar tree and making a poodi. While the badvo recites mantras, he takes out three grains at a time and puts them in a pot of water or on the ground and in this way, he reads the poodi. The householder listens attentively the constant chanting of *mantras* and the remedies suggested by the badvo and takes a vow and decides the time of its completion. It is believed that the vow must be completed within the stipulated time, whether the difficulties are solved or not; otherwise the displeasure of the dev or nature increases. Among such vows, the Pithoro vow is the most important one. According which a very beautiful coloured painting of Pithoro is drawn on the wall. During the completion of the vow of Pithoro and its entire ritual, the badvo recites various *mantras* and offers pooja in which he recites mainly the mantras of Dhartimadi, Indraj, Pithoro, and Kali Koyl.

For any kind of physical or mental difficulties, Rathvas first of all contact the badvo. They bring a poodi to the badvo, and with him they try to find out the solution of their difficulties. The badvo reads the poodi and tries to find out the solution by reciting the *mantras*. It is believed that they have all kinds of *mantras* for every kind of disease. The badvo tries to cure by reciting these *mantras*. It is believed that the badvo has mastered the mantras of various diseases. During the treatment, the badvo shakes his head violently and shouts a lot and performs the task of removing the disease from the body. Sometimes, he declares the diseases to be refractory and makes the person consulting him take a vow which is to be completed only with that particular the badvo.

The Rathvas are very insecure, suspicious and superstitious. Just as they have faith in the positive *mantras*, they have faith in the powers of evil *mantras*. The Rathvas are not very rich, so to get the

work done which is out of their control, they take resort to the power of the dakno's mantras. To take revenge on the enemy, to control a woman, to get a ghost out of the body or to fulfill other negative desires, they consult the dakno. They have a conviction in the existence of ghosts and witches. They are very much afraid even of the name of a witch. Their beliefs about witches are also surprising. It is believed that any woman of the house, street or village can be a witch, and her identity always remains secret. A witch always has a mate known as dakno. They firmly believe that a witch can take the shape of any animal. It is a traditional belief that the witch and dakno eat the livers of small children. During the day time, the dakno chooses a small child as a prey for himself and the witch and ties up a black thread outside his house. Later in the midnight, the witch puts her family members into a fastasleep. Then she unclothes herself and sits on a broom and flies with the help of her *mantra's* power. She goes to the house where the black thread is tied, uses her *mantras* to put the family members of that house into a deep sleep, and takes out the liver of the child. Both the witch and dakno feast on that liver.

The Rathvas' *mantra* tradition has the power to become a witch. When a witch gets older, she transfers her knowledge to another woman. For that, she chooses a woman of her own house, of the street, of the village or of another village. On a No Moon Night, she summons her to the Smashan (crematorium) and teaches her *mantras*. Along with that, to make her a perfect witch, she compels her drink the 'Veerno Pyalo' (A drink) in which the witch mingles five things, namely haro (Mahuda liquor), Taadi (Toddy), and the blood of a chicken, a goat and a human being. Then the witch makes her eat a living chameleon. There is a firm belief that after undergoing this ritual, a woman becomes a perfect witch.

To sum up, it could be said that the Rathva adivasis use the mantra tradition as a means of coming safely through every kind of difficulty. They believe that mantras provide them with the power to combat all difficulties. They also have recourse to *mantras* to fulfill their negative desires. When due to the various difficulties the pace of life slows, rituals and vows provide their lives with a new vitality. Their belief about removing the difficulties of life and to make their life-spirit continue again to the fullest is worth noticing.

1. Dharatimadi's Mantra (Chanting of the Mother Earth):

Transcription:

The Mantra

Je mara pote bhagwan

Pote parbhu,

Malik dhanina namo padva lagya huta

Chahn maru namu gujar; motu gujar hutu

Tina namo padva lagya

E mara pote bhagwan pote parbhu malik dhani aaj nimatva lagya

Tina namo padva lagya huta

Tini e bhagwan bapa gharene ghorta huta tina

*Gharene ghorta huta tina namo padva lagya huta
Chal tini hate dariyani kanthe chore ni chore
Tina namo padva lagya
Daryani palme,
Dhedh bhanjiyano avtar hoto
Dhedh bhanjiyano avtar hoto la
Tina namo padva lagya huta
Tini hate chal mara kaida leta honanu panjru
Hargume padva mandyu
Hargume hate kalu kor padva mandyu
Dariyame tingva lagyu hatu
Aa haju tina namo padva lagya hota
Tini hate ae panjru hanu banavlu
Ha tini hate chal tine dhedh bhanjiyu hotu
Chal tini hate ae jova mandyu hatu
Tine dariyani palme tumdanu biyu jadyu
Biyu hatu champani maliye thanyu
Maliye thanyu tina namo padva lagya
Hal tino ugamo dharyo
Ugamo dharyo tina phoolu padva mandya
Tini hathe bar mani tumbdu lagyu
Tini hate chal tumbdane hatu dintu todyu
Dintu todyu notu chaal tine Savlo sutar bolayo
Salvo sutar bolayo tina namo padva lagya hota
Tini hate bar gangoliyu bolu padva mandyu hatu
Bar baryu hoylu
Salvo sutar hoto kone bar bariyo kholin aaj hona roopana kabat ghad lidha
Hona roopana bayna kar lidha
Chan dhedh bhanjiyu bathu
Aan dhedh bhanjiyu bathu tina namo padva lagya huta
Tini hate aa tine honana panjarame bathu
Dharti kaljug dubayva lagi
Tini leelu dariyu pilu dariyu hutu
Tina namo padva lagya
Kalu dariyu; samdari dariyu*

*Ae panjru tingva lagu laa
Tine pote bhagwan gharene ghorva lagyo
Gharene ghoryo hote tina namo padva lagya hota
Tini hate aaj gharene ghoryo hoto
Tini hate chaal mara ghalya lidha
Aaje tini hate bhagwanne ranine dhartine chhedajova jeli
Dahrtina chhedana hi jadya
Tina namo padva lagya
Potana molme aava laji hoti
Pote bhagwan gharene ghorva lajyo
Gharne ghorva lajyo daba pogni lat maari
Chal tini hate tine ae khijava lagyo
Pote bhawan hoto
Chal tine dariyana kanthe chalva mandyo
Chahan kel kelani vadi hoti
Vadime hoto pote bhagwan hatay jelo la
Tina namo padva lagya
Bhagwan ni rani hati
Chal tini hate hateni hatheli choli
Tini hate kakuni aago padi lidhi
Kakmtu pani melyu
He jane hav tini chal tine peduno patlo vali lidho n
Patla por nava dhova lagi
Heerna lugda tiladiya ghaghra perya
An bhagwan ni rani nai dhoi nathi tina namo padla
Je eni matho vali aankhome kaajalo ghali lidha
Tini hathe potano shangar hoto
Honano har nakhi lidho
Bhopala doliya huta chal zamkala vitla bharya,
Chaal tini aanglime velula perya n tini gharene ghorva lagi
Gharne ghorva lagi pote dhanina hota murkhan jova jeli
Himname zampe utri
Chal tina kala gungon
Kala gungon hoto tini kelni vadime jeli
Darwaje ubho hato tina namo padva lagya*

Tino anndhanno mabap hoto
Anndhanno mabap vintva lagyo
Tino anndhanno jalm karti hoti
Pelo khinkhliye hanhva lagyo hato
Mari kala tini hate bhagwan ni raani shani bhide aava lagi
Ae mane pote bhagwan hota tina namo padva lagya
Pote bhagwan hoto maro hoto
Chal tine tine otar jova lagyo
Tine nati jova aavi la
Tine darwajo kholo kala gungon
Darwajo kholi lidho
Tini hate chal bhagwan ni rani dhuli dhuli rova lagi
Honana aanhua padva lagi
Maro dhani khovai jelo
Kelni vadim thavo
Kelni vadime thavo
Tina namo; tina namo padva lagya hota tini haten
Aaje tini hate vadime utrva lagi huti
Chal bhagwan hoto chahn ilani veh huto
Ilani vehen kan chalva mandyo
Chal aaplu dhartini jova jiye
Dhartine jova jela tina namo padva lajya huta
Pavana molum jela
Pava ae matana garba huta
Chahan Hiro kadiyo huto
Chahan kotna kangra huta
Chahan tina namo padva lagya huta
Tini hate Abugadh Pava Junaghadh Pava jela
Chahan tini hate zen dharti ni hati,
Kal gayeli nokhume ghaali jela roli Ratmale
Roli Ratmale jela tina namo padva lagya hota
Tini hate an aaje tini roli Ratmale jela
Chahan tini hate chal dhedh bhanjiyano avtar hoylo
Tini hate aaje tini juni bhoyen juni dharti hoti
Chahan juni hate juni devlay

Meghni mata meghna poojara hoyla
Tina namo padva lagya huta tini haten
Ha tine bhagwan valya talshina datan
Pittoli loto dharyo,
Unde tini hati peduni hati ped patlo vali lidho
Pedu chitalno patlo valyo
Tina namo padva lagya
Ae jane hote nava dhova batho la
Tina namo padva laajya
A nava dhova batho hato tini hate
Char bar kugla karya bar megh nimatva lajya
Hari joti fukari mari tina namo padva lagya
Tino vay puvan nimatva lajyo
Ae hal tini hate datan chaidi nakhva lagyo
Tini haate tina namo padva lagya huta
Tini haate tino chando soorajno avtar banva lagyo
Tino Sooryanaran no avtar banva lagyo
Kal kadhya tino kano taro
Potano bapo nimatva laajyo
Ae jani hate tina namo padva lagya huta
Tini hate bhagwan ni rani bolva mandi
Chaal dhani tane ketlu hodhava lajyo
Nai dhoine hathuni zini vadhi
Tichi aangli vadhi ne nite lohini hedho chhutva mandyu
Tahan Nanu Gujr; Motu Gujr; Dhan Gujr; Kalo Gujr nimatva lagi chahan
Aaj Kalo Gujr man ne Mina Kadva Gujrni bali dharti nimatva lagi
Loino locho doodhuno aando hoto
Tini gol dhartina loya banva lagya
Tina namo padva lagya
Gol dharti nimatva lagi
A tina gajariya gala mandya
Khabr parmeyu hotu mate kese hona roopana kas
Kesriyo danto hoto
Bharodiya kan hota
Tini mate kese hona roopana bal bar mani leelu hota

*Dharti madi nimatva lagi hoti
Tina namu padva lagya hota
Tini hate aaj tini hate
Mandya jumtya hindva lagi
Uthal pathl hova mandi
Chal dharmina dagla perya hata
Dharmina dagla bhari lidha
Dhigliya bharva lagi hoti
Juvanina dada vahune vadhri
Chal mane jove dhani dhori jove
Maro chando sooraj jove
Maaro Sooryanaran jove
Chalo maru Harman deru kalme nimatva lagyu hatu
Tina namo padva lagya
Dhartimadi shani bhido padva lagi
Aaj mara hevali loogdan jova lagya
Tina namo padva lagya huta
Mara hevali shanga jova lagya
Leelure shanga jova lagya
Tini hate ae maro Harmandev huto dharmine dungor jelo
Chahan dharmini gayo dharmina khudu rolatya doodh
Rolayti kaml,
Rolayto dooto hoto
Tini hate kesriyo danto parmoyo huto
Vijuna kan khare ni khare
Paloyo kandlo hoto
Aaje tina namo padva lagya huta
Tini hate bare van hambe mundiyo hoho nimatva lajya
Chahan bar maani khndo maryo
Chahan aaje tini hate chal ter manino dheko kadyo
Kadyo dungarna dagla huta
Dhartimadina petu vadrva lagya
Dhartimadina mota dada
Nava dhovana dada hoyla
Ae dhartimadi huti tini hate vanhule petu vadrva lagya*

Petume nimtya huta tine honu; chandi; pittal; kanhu hutu
Chahan inana undoho lokan nimtva lajyu
Jan janawar nimtyu
Kidi makodi nimti hati
Tini maneyone nimtva lajyu
Kasi matinu manku nimtyu
Chal tina namo padva lagya
Te padi andhari kaljug padva lagi la
Tina namo padva lagya hota
Tini hate Harmandev dharmine dungar hoto
Chal chahan kan jelo hoto tine
Horanne dungor hol raniyu darwaje ubhiyu
Hol ranyu darwaje ubhiyi hotyu
Tina namo padva lagya hota
Tini hate aaje tini hate hol raniyu darwaje ubhi hotyu ela maae hata
Tina namo padva lagya hota
Tini hate hol ranyu hoti chal tine holson darwaja kholi lidha
Bar mani khurshio bhidi hoti
Ter manna tala tutya hota
Ae jane Harman deru hutu
Bholo bhagwan huto tini hate kalme utrva lagyo
Tini Harman deru kalme utrva lagyo
Tini hate tini poochhal bholo bhagwan ghanyo
Bhagwane ghor hoyli tini bhagwanni bhaktai hoyli
Tina namo mota
Kashina joda; moti pakhato vage; moti mameto jode
Moti taliyo thokva lagya
Tina namo padva lagya hota
Tini hate chandini khurshie Harmandev bahva lagyo
Vatuna tadka karva mandya
Shani shani bhido padva mandi
Mane chanda soorajni bhido
Aaj tini hate chal Soorynaran ne bhido padva mandi
Annkalu andhari kaljug padva mandi
Chalo aapna tiyari hovo hoto

*Chal poocho maro hota potana bhaine chando sooraj bolva mandyo
Potano bhai maro hoto Soorynaran
Soorynaran ghor hirne hindole Soorynaran hoto tini hate
Chal tina namo padva lagya hota
Soorynaran ne poosva laagyo
Pooso mara potana bapa n potano bapo Kano taro hoylo
Kamarno loolo
Chal tina namo padva lagya hota
Tini hate chaal tine parbhu maro ugamo dharva mandyo
Chando sooraj doorni hatava lagyo
Morne dungor morna paydan chanda soorajna chhapan
Haa tini poosal chalva mandyo
Maro chando sooraj chalva mandyo
Tina namo padva lagya
Tini poosl Kanotaro
Kaltaro
Poosltaro
Mediyotaro
Raahitaro
Goongitaro
Anheritaro
Dhaneritaro
Aaje tina namo padva lagya
Anntaro Dhantaro nimtva lagjyo huto
Tini hate hot Juhitaro nimtva lajyo
Joshitarana namo padva lagya
Tini poosal Harne Govalya chantha nimatva lajya hota
Kal mari zalkara marva lagi
Rati rayni cholva lidhil hatyu
Tina namo padva lagya
Tini poosal hoti chal aapni kal upji nipji
Dhartina chheda nimatva lajya
Chando sooraj nimatyo
Sooryanaran nimatva lajyo
Aaje mara Harne Govaliya nimatya hota*

Kaltaro hoto tini Poochhalotaro
Mediyotaro
Raahitaaro
Googitaro huto tini hate
Aaje Anheritaro
Dhaneritaro
Kotharitaro
Thathoritarao nimatva lajyo hoto
Tina namo padva lajya hota
Tini hate chidi chadba nimati
Man mankhano avtar nimatva lajyo
Sayo kaasi matinu mankhu ghadyu
Katyu aabhue naakhyu
Dhartie zilva mandyu
Tinu manve nimtyu
Ae manve nimtva lagyu la
Tina namo padva lagya hota
Tini hate manve hota
Manme vicharo valva mandya
Tini hate gandu gheli hotu
Aaj mare vaid lakhari hati,
Tambana chopda aalva lagi
Roopani kalm aalva lagi
Maru bal bachu hatu
Hunchari hova lagi
Tine tambana chopde chandini khurshien bahva lagi
Honani teble huti
Bhantrme bhanva lagyu
Bhantarme bhani lidhu hotu
Tina namo padva lagya
Anndhanne olkhva lagyu
Pani pansane olkhva lagyu
Zadu bidune olkhva lagyu hutu
Honu; chaandi; pittal; kanhu olkhva lagyu
Aaje tina namo padva lagya

Ae mane hunchari hova lagyu hutu
Haragna handora re olkhva lagyo hota
Chando; sooraj; Sooryanarn; Kaltaro olkhi ledho
Aaje mare potana manvino avtar hoto
Mahadevnu deru utrva lagyu
Tina namo padva lagya hota
Tini hate aaje mara kaidyan detan
Dev mara nimatva lagya kal upar hoto
Tina namo padva lagya
Kalme Kali rajo Bholo; Mandi Kashi baman; Sitarav; Ralyo raja Bhoj
Raja Bhoj
Raja Bhoj; Raja Ravan; Raja Bhoj nimatva lajyo hoto
Tina namo padva lagya hota
Tini hate ae kalme Rajpootno chhoro hoto
Leelabenno chhoro maro Bhaathuji ma'raaj nimatva lajyo
Chal maru Harman deru hutu nimatva lajyu
Tina namo padva lajya
Bhathuji ma'raaj nimatva lagyo
Chahan kalme Kalirajo nimatva lajyo
Kalkamata nimatva lagyo
Rudi Ratmal nimatyo hoto
Tundva Tundvi nimatyo hoto
Tine hoto Zeryodev
Kuvadyokunvar
Ghana Kaguno balo nimatyo hoto
Tina namo padva lagya
Kalni devlay nimatva lagi.

Analysis:

Because the Rathvas live in the scattered areas, jungles and small villages, they are very much akin to the Nature. They are not affected and even influenced by the city life style and its cultural moorings. Therefore, they are considered as primitives and uncultured. The rate of literacy among them is also very low. They have their own language, but it does not have any written form, so they do not have their literature in print. Generally people of the mainstream believe that since the Rathvas do not have a print literature, they must not have their own stories, but the closer study of their mantras, which are called bol, and bhajans, orgayna may surprise the people like us because the stories are embedded in such oral form of literature. The Rathvas have their own devs and devis and their wonderful stories too. The Rathva mantras and bhajans belong to the oral tradition and for centuries, everything has

been received from mouth to mouth over a period of time. So, it is possible that there may have been many changes in them over a period of time. Mantras and bhajans and the stories of devas and devis are known to their badva only. On specific occasions only, the badva recite mantras and sing bhajans. Every village has the badva, but because mantras and bhajans belong to the oral tradition, the mantras or bhajans of different badvas vary from one another. Each badvo presents his mantra or bhajan on his own. It means that the content of a mantra or a bhajan is the same but its presentation is different. It is a matter of great surprise that, on being asked about the plot of any mantra or bhajan, the badvo shows his ignorance about it. The reason is that whenever the badvo recites the mantra or sings the bhajan, he goes into a trance. He shakes his head violently and he later claims that he does not know anything about a particular mantra or bhajan which he recited or sung in that state and he says that whatever he speaks is not spoken by him but by the dev who enters into his body. The badva from different villages do not talk about their mantras or bhajans. They believe that if they do, the other badva will make them ill. In such circumstances, it is very difficult to acquire the stories that are included in their mantras or bhajans. In general circumstances, no badva are prepared to talk about their mantras or bhajans, and if they are ready, they speak in the state of shaking their head violently so that it is very difficult to understand that what they speak. The most difficult thing is that their mantras and bhajans belong to the oral tradition and they are recited or sung by heart, so there are many archaic words whose meanings are known today. The badvo himself is not able to explain their meanings, because he believes that the dev enters into his body and makes him speak everything. The Rathvas' mantras and bhajans belong to the oral tradition, so there must be many stories embedded in them. They are like a bouquet. Some of them may have become extinct, some of them may be incomplete, some of them may have experienced so much impact from the mainstream that the plot of the main story must have been changed, and that is why main-stream devas and devis, festivals and events are included in their mantras and bhajans. Because the mantras and bhajans are oral, those badva who are dead have taken their literature with them, which is a great loss that cannot be compensated.

During the Pithoro celebration, the badvo recites different mantras on different occasions such as setting up the Jater, in the akhado, in front of the Pithoro painting, in front of the thambhli and in front of the branches of Indraj. In these mantras, different stories are narrated from the creation of the universe and how rain came to earth along with the stories of different devas.

2. Megharaja's Mantra (The Chanting of Lord Varun, the God of Rain):

Transcription:

Je mara Raja Bhoj

Aabhakanabi

Zinzakanbi

Kashyakanabi

Leelakanabi

Doodhakanabi

Aaj tini hate Kanabiraja

Raja Bhojna namo padva lagya huta

*Chal Kanbirajana namo padya
Ae Kanbiraja Raja Bhoj bolva mandyo
Ae Raja Bhoj bolva mandyo huto tini hate chahan maro Gavro Ganeh
Ganehni valen
Aa tini hate Raja Bhojni hol ranyu
Hol ranyu bolva mandi
Tina namo padva lagya
Chal aapluna hota chalva mandya hota
RajaBhojna hota chal tine jova lagya
Aaj aapli dharti kaljugni devlay nimatva lagi
Ae devlay nimatva lagi aan aaje chalva mandya huta tine
Anndhan hatay jelu
Agnadevi hatay jeli
Vaypuvn hatay jelo
Ae Raja Bhoj,
Aabhakanbi
Zinzakanbi
Katyo Hadol
Hadrjo baaman
Kaidyakanbi chalva mandya
Chal tine meghne jova jela hota
Tini hate kan jela hota bar khandume
Bar khandume jela hota tene Khedubaine hangat lidhi
Chal tu khaledno veh lidho
Palahino pah dharyo
Pah dharyo aetre huto aetle chal tena namo bar khandume
Kalumbina zade bahva lagya
Aa tine kalumbina zadame bathin huti
Chahan unchi riri bhalva lagi
Chal haren huto
Chal tini hingo
Zarmar zarmar varahva lagyu
Dareshinu pani valyu
Mandya mandya haren ni hing zarva lagi n haren charva lagi
Palahdina pan galame gochva lagi*

*Hadarjo baman paho khenchva lagyo
Khencho khencho bolva lagi
Ae bolva lagi,
An bolva lagi aetle pachhi hotu tine haren ne hoto
Chahan pahume padi lidho
Bar gajni hingo hotyu haren ni
Navdharya khanda marya higome
Bare tere katka kari n nakhva lagya
Chal dharti kiyalme nakhva lagya
Dariyani korme nashya
Chal chahan megh nimatva lagyo
Chahn nimtyo maro Harimegh
Gujrimegh nimtyo
Chal tina namo padva lagya
Char khandni dharti ne char khandne bar megh huta
Tina namo padva lagya huta
Tini haten megh huto
Bava fakirno veh leva mandyo
Aa Raja Bhojni hate hol ranio hotyo
Honani huplyu dharva mandi
Bava fakirno veh lidho
Raja Bhojna ghorume jela
Meghrajha hota tina aankhume kajalu ghalya
Aan aaj tini hate mathe tila meshya
Rakhole ungli lidhu
Chalva mandya layma lay
Kankhume kothli bhikhari banya mara Meghrajha
Meghrajha bolva mandya tini hate
Aaj men hate maro Dhandhiyo dukal padva mandyo
Khetivaadi karmayvaa lagi
Anndhan karmava lagyu
Anndhan na kothar thala padya
Kaintho taro bhikh aalu kari n bolva mandyo
Chal mari vadyu valile aalih
Te dan hutu potani kunwrinu vachun jodva mandya*

*Chal tini hate potani kunwrinu vachan jodyu hutu
Tini hante Abuno koho lidho
Dariyanu pani valyu
Vadiyu lila lol vali lidhyu
Aa tini hate pasyo pise hoti
Tine tarme chadva mandyu
Tarbe chadva mandyu tini hate
Ae jane hute tarme chadyu n garbe chadyu n chal tini hate,
Chal hunchaa anjura lidha
Tina han ne khali lidhyu,
Khali lidhyu hutu tina namo padva lagya huta
Anndhan hutu chal tine mahli cholin hotyu andhanna kothar bharya
Meghrajo pachho bavano fakir line aava mandyo
Chalo mara aapla hana vachun jodla e vachuna aaple hota chanha poora kariye
Ae pooran karie hate me bare bare chove chove varho hoi jela
Main jantini main pichhantini
Raja Bhojni rani bolva mandyu
Rani bolva mandyu etre hote chal tini hate potani kunwri hoti
Bar ni hate aaj tini haten nandi nevane lugda chinthra dhova jeli
Chahanto zalupo nanchhyo
Raja Bhojni kunwrina hoti tini zalupo nanchhyo,
N huto tini hate hargumen doodhmalo chalva mandyo chaal tine Meghraajo
Aaje Meghraajo chandalo ne goomdalo hoto ae jane hoti
Aaj Meghraja banva lagi huti
Chal potani madi Dhaniyarmata Meghni Dhaniyarnata huti
Ae Dhaniyarmata panida mekva lagi
Kakuni aago halgai lidhi
Panila hanara valva mandya
Valva lagya etre
Ae Meghrajo huto
Chandalo n goomdalo
Keluno n chitalno patlo vali lidho
Ped chitalno patlo valyo
Ajgirno patlo valyo
Ajgirne hote chitalne patle*

*Nava dhova lagyo chal tini haten
Chal Meghrajai nai n dhoi hoto
Chalo tina namo padva lagya
Meghrajai nayo n dhoyi hoto
Chal tina namo padva lagya
Nava dhova batho etre chandalo goomdalo kohelo gandaylo hoto
Chal maro vanho chol
Maro vanho chol aetre
Pasi pasi oharva lagi
Cha tini hate monhe dachoori didha
Kanu me bhidli lidha
Chal Meghrajai navdharyu khandu
Kogu dabe poge dabi didhu,
Chal navdharyu khandu urava lagyu
Meghranini bar ter katka karya
Tini ter vijali banva lagyu
Ter vijli hotyu banva lagyu
Bar megh huta tini hate banva lagya
Bar nokhuni bar megh nimtya
Ae jane hotu bar meghne bar katka venchi lidha ne aek vijalino katko ugaryo
Kohame nankhyo
Syu Dhakaniya vijli banva laagi zabuka valva lagi
Chal tina namo bar gadi ne ter vijalio haju zabuka valva mandyu
Ae jaane aaj Meghrajai huta tini haten
Aaj tine Aabuni hata hatay jela tine tina namu padva lagya
Chal tini haten
Chal Kaidakunbi khande mekyo chal tane huta hankli li jam potana ghorum
Dariyani palume
Dariyani palume jova mandyo n dariyani palme nankhyo
Aabuni dungarme hatay jelo ne aabhna koh lidha n aabhna dhehal mekyo,
Chal maro Dhehalimegh,
Dhehalimegh hoto nimatva lagyo
Aaj tini lili kuli dalu vadal badlva lagi
Lila tadha sheval huta tina vay puvn chhotva mandyo
Chal tini hate kula kula dhehal mekela*

*Ker vijli mari zabuka valva mandi hati
Chal tine zarmar zarmar aabhi varva lagi
Aaj Meghrajo hoto tina namo padva lagya hoto
Orva lagyo chal maro Holpati; Ganpati Rajodev; Aabuna hoto chaal tini haten
Ae Savla sutare holfalu ghadva mandya
Chal tini hate mangorina halu
Maludina valo
Peluni halol
Gharvelini falo
Dolkini detkini hudki
Dorchhipini falvi kari
Chalo tini hate gorayni raha,
Dhamnahna nadan karva mandyo
Bootini himelo
Maludivalo huto
Ae jane huto valo kari lidho huto
Chal tine huto leelo huko chah valyo
Masi kidina ghourm jela
Anndhan na kothar thala thanakva lagya
Raja Bhoj
Aabhakanabi
Zinzakanbi
Kashyakanabi
Leelakanabi
Kaidakanbi
Hadrjobaman
Hadoldev agol hoy harguno dhartino kalno bhoyon masi Kidino bhoyon
Anndhan na kothar thala than ne bolava mandyu
Raha Dumbalina ghor jela
Raha Dumbalina ghor jela
Raaha Dumbali,
Raha Dumbali key aaje hamare adel aavo mara ladina bhanej
Ali masi amune ann nu biyaro
Baho patino khatlo vali lidho
Hirna godla nakhela*

*Hat bhai ni jodi batha jodi batha etle randhyu chindhyu
Randhyu chindhyu aetre chal hamu jaje mari masi
Aaje aaplu hatu chal ann no biyaaro aali do
Ann no biyaaro aalyo aetre pachhi hote tina namu padva lagya
Nokhu pokhu khai leta jo
Nokhu pokhu khava batha
Chal tina namo padva lagya
Potana hote kayanu mithu banayu
Jibhna sindhe bagaayo hoto tini haten kootrana dantnu marchu hiyu lahun banayu
Kootrana dantnu lahun banayu
Mootri tinu aadu banai lidhu
Chal tini hate ek bajli hati
Maro Kashino Kal Divo bamun
Kothaar niche har di n oothi padyo
Chal chho bhai oothva lagya
Hat bhai jodim huta
Chho bhai vitali jya
Vitali jya aetre aeli aeli masi tare sani jato
Mari samarni jat se
Ala tine ann no biyaro holsan biyaro navso biyaro aalya
Potana molme lin aava lagya
Chal chahan te kan chalva mandya
Potana molme aava lagya hota
Kanbiraja,
Aaj tine Holpati; Ganpati; Raja doyo hoto tini hante jodi lidho
Leelo hooko chah nansyo
Sahme hoto ann no biyaro nansyo
Ann no ugamo dharva mandyo
Aa jatno ugamo dhari lidho
Chal tini hante
Ann na khubva
Ann na tora
Vay puvan chhootva mandi
Kalani khava lagi tina ae tini hate
Anndhan garbe aava lagyu*

*Garbe thoyo to chal tini hate karme aayu
Karme thoyo to tina namo padva lagya
Aajo huto Jethuno maino huto
Akhadi maino hoto
Sawan maino shili satem hoti
Chahan anndhanno jalam Gokul aatheme hoyo
Gokul aathm thayo te sal mara dhedi hradhva aaya,
Dhedi haradh te nayme dasm aayo
Nayma dasm te maro Aanso hoto
Aasanme hoto te chal tini hate Lala luharna ghorum jela
Lala luhar
Aaje Lala luhar hoto chal teni otle chadva mandyo
Chhan khara patina datelu ghadyu
Ghadyu ghatinu hutu Kanbirajana hathu me aalyu
Kanbiraja potana ghorume aayo hoto
Tina namo ugamni hato padva mandya
Harani pavdi leva mandyo
Chal tini anndhan ni koonipooni chal tina hamorna balado karva mandya
Ae anndhan mahali choline hoto chal tina van na ukla valya
Ann na ukla valya hota tina namo padva lagya
Aaj tini hate aaj jama paro mapi utaryo
Tolaro toli utaryo.*

Analysis:

At the time of the birth of the earth, all were given names like Aabhakanbi, Zinzakanbi, Kashyakanbi, Leelakanbi, Doodhakanbi. Among them, the king of Kanbis was named Raja Bhoj. Along with Raja Bhoj, there were Gavro Ganesh and Ganesh's Valen. There were also Raja Bhoj's sixteen queens. All of them went to see where the birth of the earth was taking place. Grains and wealth were hidden. Agnadevi (The Goddess of Fire) was hidden. The wind was hidden. Aabhakanbi, Zinzakanbi, Katyo Hadol, Hadrjo Baman, Kaidyakanbi were walking with Raja Bhoj. All of them were going to see the Rain. They went to the twelve continents to see the rain. They took Khedubai with them. She was asked to take the guise of a kabar (The Common Mynah). She made a trap from creepers. She sat on a Haldrvo tree. She looked around in all directions. A deer was there and its horns were drizzling. A pit was full of the water from the drizzling horns. The deer with the drizzling horns was grazing. The trap was thrown over the deer. The trap wrapped around its neck. Hadrjo brahmin pulled on the trap. Khedubai shouted “pull! Pull!” The deer was caught in the trap. The deer's horns were twelve yard long. Struck with the sword, they were cut into twelve and thirteen pieces. They were thrown on the edge of the earth. They were thrown on the shore of the sea. From them, the rain was produced.

Harimegh, Gujrimegh and the other rains were produced. On the earth of four continents, twelve rains were produced. All rains were given different names.

Meghrajā took the guise of a bavo (Mendicant) or of a fakir (A Muslim mendicant). Raja Bhoj's sixteen queens held the winnowing fan. Having taken the the guise of a bavo, a fakir, Meghrajā went to the house of Raja Bhoj. He applied soot to the eyes. He put tilak on the head. He bathed with ashes. Meghrajā became a beggar, slung a bag on his shoulder and started to walk and beg for alms. A drought named Dhaniyo began. The crops started to wither. Grains and wealth started to diminish. The baskets for storing grain and wealth became empty. Meghrajā went to ask Raja Bhoj for alms. Raja Bhoj said that from where shall he get anything to give as alms, now that everything is over because of the famine? If he fills my fields with the water, Raja Bhoj will give him his daughter as alms. Meghrajā made a leather water-sack from the sky. He watered with the sea water. All of the farms were filled with water. Afterwards grain started growing. Sprouts sprang up. After the grain had grown, it was beaten well on the threshing floor, the kernels were separated and the storage baskets were filled. Meghrajā again assumed the guise of a bavo or fakir. He came and asked for the promise that he made. He then told to fulfil it, Many years have passed. The queens of Raja Bhoj told that they don't know Meghrajā. The king's daughter had gone to the river to wash clothes. Meghrajā swooped down on her from the cloth and caught her. He brought her to heaven. Abscess and boils appeared over Meghrajā's entire body. Meghrajā's mother was Dhaniyarmata; she heated water for bathing. She kindled fire, and the water began to boil. Meghrajā covered in abscesses, sat down to bathe. He made a patlo from a banana tree, a snake and a python. He said to the princess, "Rub my back," but Meghrajā was covered with boils stank. Then she turned away and stopped up the opening of her face. She put her fingers in her ears. Meghrajā took up a sword and cut the Meghrani that is the princess, into twelve or thirteen pieces. From them, he made thirteen lightning and along with them twelve rains. To the twelve rains, he allocated twelve lightning. One piece was left over. It was put in a big leather water-sack, and from it Dhakaniya lightning was made. It began to flash. Meghrajā hid on Mount Abu. Kaidyakanbi struck him with a sword. Then he placed him on the edge of the sea. Because he had hid on Mount Abu, he made a water-sack from the sky and made clouds as big as mountains. From that Dhehalimegh was produced. The clouds were bound together, and from out of them wind began to howl and the lightning to flash. The rain began to drizzle.

Now the rain started to fall. The sowing of grains began. There were Halpati and Ganpati. There was Rajodev, who lived in the sky. Savlo carpenter started to fashion a plough. He made the different parts of the plough and its cords from the various animals, such as the crocodile, lizard, frog, serpent and squirrels. They went into the house of aunt Kidi (Ant). The stores of grains and wealth were empty and began to rattle. Raja Bihoj, Aabhakanbi, Zinzakanbi, Kashyakanbi, Leelakanbi, Kaidyakanbi, Hadrjo Baman began to walk. Hadoldev walked in front of everyone because he was knowledgeable about heaven and aunt

Kidistores the grain and wealth began to rattle. They entered the house of Raha Dumbali. Raha Dumbali invited the nephew. They request the Aunt to give us the seeds for grain. Aunt offers to sit the mattress. There were seven brothers, and they sat in pairs. As they sat, the food was cooked. They all said the Aunt to give them the seeds for grain. They wanted to go. Aunt gave them the seeds and

advised them to eat a little first and then go. All of them sat to eat. The salt was made from the body, from the dog's teeth, hot chilly was made; from a female dog's teeth, garlic was made; and from urine, ginger was made. There was only one leaf plate. Kaldivo brahmin from Kashi was sitting under a storage basket. He immediately stood up. Six brothers also stood up. There were seven brothers in a pair. Six brothers became impure and asked, the Aunt about her caste. The aunt said that she is of the chamar (an untouchable) caste. The Aunt gave them seeds of grain. Taking them, they went to their own palace. Kanbiraja brought with him the Halpati and Ganpati that were old. In the field, a furrow was ploughed. The seeds of the grain put in the furrow, and the grain started to grow. Sprouts sprang up. The Plants got big, and the wind was released. Insects started to eat the grain. The grain started to get big and to wither. It was the month of Jeth; it was a month of Ashadh. It was a month of Shravan and Shitla Satam (the seventh day of the dark fortnight in the month of Shravana, on which is observed a festival to Sitala, the goddess of smallpox). Then on Gokul Atham (the birthday of Lord Krishna) grain and wealth were born. After that came the Dhedhi Shraddh. Then came the ninth and the tenth, and then it was the month of Asho. Everyone went to the house of Lalauhar. Lalaluhar fashioned a sickle from pure iron and put it into the hands of Kanbirani. Kanbiraja came home. He began to cut the grain from the east. He gathered the grain with a hoe of pure iron. Joining the together antelopes instead of bullocks, he pressed the grain and separated out the kernels. He made heaps of grains. The weigher weighs all of the grains.

3. Doodho Rawal's *Mantra*

Transcription:

Je maro Lakho vanzar
Bhooro bharvad
Lakho vanzar Booro bharvad
Gayni govali huti
Tina namo padva lagya
Lakhe male jelo gavlina gamna chhodya chal tini hate
Menda gavli hati
Chal tini hate gamne gohe padva mandi
Rinza malume hari charine huti gamne gohe padi
An aaj tine pakhal pani pidhu gamne gondre aavi
Aaj vehe vetre aavi
Aabhe gabe fule galva mandi Ratlya Zotinge
Ratliyo han chootva madyo hoto
Aanglina lekha lidha
Chal Menda gavli hoti
Aek maino
Be maina

Tin maina
Char maina
Panch maina
Chho maina
Hat maina
Aath maina
Nav maina
Ae maro Jethuno maino aava lagyo
Jethune maine vava dhova lagi hati
Revlo vachhdyo padva mandyo
Chal mare Hedarani hido valyo
Panarani pano valyo
An doodhni hedo valve mandi
Chal mari Lakhi vanzar hoti tini hate
Hona roopana tamba pittalno loto dharyo
Aaj tine loto ho dharyo
Tina namo padva lagya
Te lotame hotu aaj doodhni dedo valve lagi
Doodhni bhachrie honana hinka
Doodhna hinka valva mandya
Aaj tini hate chal aaple hate doodhu chore chapin dholm oogi
Tina namo padva lagya
Doodhu aapla hori jelan
Je dharti kiyalme hota
Chal tine mainame hota chal dhoolva lagya
Chahan zenu zenu jivdu vatkva lagyu hotu
Tina namo padva lagya
An aa jivdu vatki jelu hotu
Tina namo padva lagya
Chal tini hante
Ae doodhna bharvada footva lagya hota
Chan Sonbai nimatva lagi
Sonbaini sori ae mari Karma Kagu nimatva lagi
Lakho vazar Boolo bharvad
Aaj tina namo padva lagya

Lakha vanzar hoto
Chal tini hate
Karmakagu jalame krrr krrr bolva lagi
Bolva lagi hati Lakho vanzar
An gulali kamthi
Hirno dhakodo lidho
Aaj tini hate krrr krrr bolva lagi aetre hirno dhakodo maryo
Jala heth Karmakagu padva lagi n Kanmakaguna karmun gotaya
Ae tina namo padva lagya
Kanmakagu hoto chal tina karma gotava lagya
Aaj tine kano maino hoyo
Aaje maro hoto tini hante Chaitra maino ne Akhatri maino
Akhatri maino Jethno maino
Jethne maine jalam hoyo Kanmakaguno
Chal tini hate koi Kanmakagu hoto
Chal tine Gana chinalno chodlo
Ahin karine te Lakho vanzarno chodlo hoto
Kan jalmaylo hoto
Tina namo padva lagya
Lakho vanzar hoto
Aaj tine barso tandan lin aava lagya n
Kanmakagu Gana chinalnu Karin
Haglana pandano poto hivin dhamoloni dale tangi didho
Lakho vanzar kunha kunha radva mandyo
Tine hirno dhakodo maryo
Tini hante aaj tini hirni gofene
Revaliyo kankro nankhi lidho n ae jaane poto todi padyo
Koharme padyo
Ae balo kuan kuan rova lagyo
Inu nam koi Vai lakhariyen lakhva lagi
Koharme rove balo
Balo rove aetre
Koharme padelo aetre tinu nam Kuvajokunwar
Kuvajo
Kuvajokunwar

Zeriyo Kuvajonu nam lasyu
Nam lasyu aetre
Tina namo padva lagya
Chal tu hoto rajgadino dhani banva lagyan
Naletme nalo datavli
Mamo taro Tanso banlo
Chalo tini hate aaj
Tina namo padva lagya
Ae jane hoto Lakha vanzar hota
Chal tine bharvadame doodhu dodyan tina Boolo bharvad
Lakho vanzar
Boolo bharvad
Doodho bharvad nimtva lagyo
Vai lakhrie kan nimtyo tu
Doodhuna bharvadame nimtyo
Doodhuna bharvadame nimtyo
Aetle hoto chal tini hante bharvad deh
Bharvadi Malve jelo
Chahanti kali kadvi
Hona roopan damna chhodin lava mandi Rinja malue
Rinja malume lavi
Rinja malume lavi aa tine hari chari pakhale pani paay
Aa tini hante
Gamne gondre laya
Rika rolavva lagi
Ratadyie Zoting chhootyo
Chahan ulala marva lagya hota tina karmu gotava lagya
Ae taro dashmno maino aava lagyo
Akhadi maine doodhni madeno bharva lagi
Te maine hoto chal taro jalm hoyo
Chal tine makdiyu balu jalm hova lagyu
Hedarani hedo valyo
Panarani pano valyo
Doodhuni helo valve mandyu
Chal tini hante tamba pittlno loto lavi

*Chal tini hante tamba pittlna lotam doodhu dohyan
Kanka kumbharno bar mani golo laya
Aaj tini hante ter maine hotu
Chal tini hante golo laya
Chal tini bhachri lavi hoti
Tini hante aaj doodhu hingalva lagyo
Chal akhrava lagya
Tini haten aaj mara Bhoola bharvad Bhooli bharvaden
Chahan te chalva mandi hati
Tina namo padva lagya
Savla sutarna ghorum jelo
Salvo sutar hoto
Bhootayvina doodhkudina foolu padya
Chal tine Nira vahenni dando ghadyo
Chal tini hante honidana damna ghadya
Doodhkudini dukhdi ghadi lidhyu
Aaj tini hate ae doodho hata
Bar mani golame redya
Daba jamni ravi ferva lajyan
Chahan utryo kal no kunwr
Kalno kunwr hargume injaha valve lagyo
Kalme injaha dharva mandyo
Aaje tini hante bolva mandyo
Tina namo padva lagya
Aaj tin hate pasan doodhu hinglva lagyo
Doodhni bhachriome padva lagya
Leela pila dhol
Dhol padya aetre vadume doodhu dholva lagya
Vadume doodhu dholya zenu zenu jivdu vatkava lajyu
Vahi lakhari aava lagi
Tambana chopda roopani kalmen
Koine koina namo te doodhume jivdu hoylu
Doodha Rawalna namo lasya
Doodho Rawal vahone vadhrva lagyo hoto
Juvani jivdo hova lagyo*

Chal tine doodhune talave nayo dhoyo
Hirna potya vali lidha
Bhaguti paghdi bandhi lidhi
Bhaguti paghdi bandhin Savla sutarna ghorum jelo
Maro ma ni soto
Maro bap ni soto
Ben ni seti
Foi ni seti
Manmo ni soto
Aaj maro bhaibandh koi ni male hav kan jam
Savla sutarna ghor jalan
Salvo sutar huvo ke jago
Ardho jagu ardho suvu sani bhido padi
Tu kantho aayo
Men doodhuno nimtelo Doodho Rawal se
Chal mane ranethino chalo ghadi aalo
Ranethino chalo ghadvajajyo
Aaj tine doodh mundo purado
Vanko vanhlo
Faransi vinjnu
Kharani nakhli
Aaj lidhi hati
Kajaliyana Bhoopiya vanume jelo chan halali hagen hargume thamli
Bare tere zatka mesya
Ugamni dhuli lohini hedo chhootva mandyu
Tini halo ghadi lidhyu
Tumlano hoto tambulo khodyo
Tumbdano tamburo ghadyo
Gulalai kamthi
Ae gulali kamthi kari
Ghodana paygame jelo
Ghodan poochho
Ghodana poochhona bal layo
Tini dori vini lidhi
Kamthe tani lidhi

Kahara dukane jelo
Tambani taro layo
Babudiyu ghughriyu layo
Tambani taro tambure tani lidhyu
Babudiyu ghughriyu
Kamthe bandhi lidhyu
Chal tine ranethino chalo valyo
Ranethino chalo vali lidho
Salvo sutar
Aalyo Doodha Rawalna hathume
Aabha kanbi
Zunza kanbi
Kashya kanbina ghorum jelo
Kashya kanbina ghorum jelo
Kanbini vadyu hotyu chahan
Hirna gitu gai lidha
Ranethino chalo vali lidho
Chal tini hate
Kanbirajani vadi
Ann na uchara valva mandyo
Valina uchara valva mandya
Chal vadiyu valva lagi
Chal gamne gohe aava lagyo
Gamne gondre
Ae tini ranethina gitu gaya
Ranethino chalo valyo
Chale chale gamna goha valva lagyo
Gay gavlina khola valya
An aaje tini hate Kali kadvina khola valya
Gorina ukla valya
Chahan mari Jahurani
Honano bahlo dharti huti
Ae teni hate honane bahle gamna gondra valti huti
Chal tini giten giten
Aaj pele hante avaj hanbalva lagyo

Potana molumen nahedo bharyo
Potana molumen nahedo bharyo
Ae jane huti
Aaje amas poonamna dada hota
Nava dhovana dada hota
Ali ali hol londyo hatyu Jahuranni jat hotyo
Chal Zinzali vave
Pani moklyu
Pani hetyu
Hol londyu bharva aavyu
Chahan tine vavdina toche ranethina gitu gaya
Ranethino chalo valyo
Aaj tini hante vavdi zalkara valva mandyu
Hol londyu pani bharva lagyu
Ranethino chalo valyo
Ranethina gitu gaya
Chale chale gite gite hambalva rai jyu
Ghano roopalo tu
Aaje tini hate pani bharin potana molum jela
Peli Jahurani londyune aaj tini hate aaj garmava lagi
Londyu mari thani hutyu
Chal nava dhovana dada hota
Ketli der lagi
Lagi der
Te ghano roopalo
Ghano varlan gitu gave
Ghana hara gane chalo vale hambalva rai jeli
Chalo aaple hav te chal pelo hati
Kakamtu pani mekyu
Hatni hateli choli lidyu
Kakuni aago pali ledyu
Ae Jahurani nava dhova lagi
Jahurani nava dhova lagi
Pachhi an nai dhoin hirna lugda odi lidha
Tiladiya ghaghra peri lidha

Aaj tini hante aankhome kajlu ghalya
Vehyo matha vali lidha
Mathe mora meki lidha
Kane huta zamkala vitla ghubalya lolyan
Chal tini hante
Hatume ghughriyala vank per lidha
Aaj chal tini hante hona roopano kanto peri lidho
Chalva mandi vavne toche
Pelo ranethino chalo vale
Pelo ranethino chalo vali lidho
Ranethina gitu gavi lidha
Naynano chalo nansyo
Ghano roopalo doodhuno ghadayelo
Ae jane malkhe malkhe havan lagyo
Chahan kheti pachhi vali
Pachhi vali chalva mandi potane mol
Potane molme jeli
Bar gadina pera mesya
Bar polisna pera mesya
Chal tini hante
Doodho Rawal tini poosal chalva mandyo
Jahuranina zampe batho
Jahuranina zampa valya
Gay gavlina zampa valya
Kali kadvina zampa valya
Nanu valyu
Roopu valyu
Aaj tini hate ved valyo
Vetar valyo
Salo tini hate gharenina gitu gaya
Bar garti gharene ghorva lagya
Bar polis gharne ghorya
Aaj tini bar polis gharene ghorya
Hol londa gharene ghorva lagya
Aaj tini hate jogino jivdo chahan

Bhigto bhigto chalva mandyo
Kankhume kothli
Hathume lakdi n gharaghur ghorva lagyo
Chal tini hate koi janaytu ni
Gharoghur ghore jelo Katya Hadolna ghorume
Hinkari jelo chahan tine vatu karva mandyo
Chalo kanuda mandya pelo Katyo Hadol
Chalva mandyo
Jahurani motani ben chhe
Pun kem gharaghori ghore
Zampo tode palahinu pane chuntyu
Nanedi thanina biya vali lidha
Vali li ne te ravpoodyut aalin hargume Dhoodha badvane yan jelo
Dhoodhoo badvo key la tu Doodho Rawal
Gharene gadin hargume chadi jelo se
Hargume chadi jelo se aetre mama Kolyana mole jelo
Mama Kolya hargume taro tani lidhi
Aek tar Jahuranina molme bhidi lidhi
Tare tare Doodho Rawal utrva lagyo
Jahuranina hodme huto
Ina karmu gotava lagya
Teni pachhi an karmu gotava lagya
Aetle pelo Doodho Rawal hati jelo bar jelo
Bari nikli bhalobhal kabat ughdya
Bhalobhal bayna ughdya chalo tini hate
Hargume hoto chal tine bayne niklva lagyo
Chalo tina karmu gota
Aanglina lekha
Mainana lekha
Aanglina bana chalo vali lidha tine chalo
Aek maino
Be maina
Tin maina
Char maina
Panch maina

*Chho maina
Hat maina
Aath maina
Aath maina Bharolino maino aayo
Bharoline maine chalva mandya
Indorni Dharni dhartim jela
Indorne rajme chahan tadhi hili veno chhootva mandyu
Hargume Harjani hoyani hoti
Harjani hoyani huti
Chal chahan Doodhe Rawal telva jelo
Tina namo padva lagya
Chahan tini Harjan Harjan jagi ri hui ji
Ardhi jagu ardhi suvu sani bhido padva lagi
Chal aapda ghorume dhaniyarina petu dukhe
Chalo peli tuteli ghaghri peru
Fatelu lugdu odhi lidhu
Rangito dingo lidho
Chalva mandya kali roodi rato padva mandya
Rinzamalu vali vate
Ae hoyanini kanto lagyo
Kanto lagyo aetle
Maro kanto kadi de
Te hoyanino kanto kadva gyo
Hoyanine bhugvi lidhi chahanti
Pachhi hati chalva mandya potana molum
Ae tambanu kolyu behdanu paydu chuntyu
Tilina telu lidha
Javrana payntame bathi
Bathi huti dunti par rela mesya
Aadan avla petu cholya
Aaj bala nanle padva mandya
Bala nanle padva mandya
Koi nimtva lagya
Chal tini hante Bharoline maine
Leelo bholo Indraj*

Hamlyo Hatolyo Indraj nimtva lajyo
Chal chahan Karoliyo nimtyo
Katoliyo Indraj nimtyo
Chal chahan nimtva lajyo
Aaj mare hoto
Hamoliyo
Hatoliyo
Vinzatyo
Dhigaliyo
Loontyo
Vinzati
Vinzatyo hoto tine Dairajo
Dahrokunwar
Kankadiyo n Chibhdyo
Dangriyo n Kodriyo ae nimtva lajyo
Ini poosl Hedarani
Heda Jater
Ful Jater
Ann Jater
Dhan Jater
Fuluvala
Hedubai
Jahubai
Melubai
Katenvale nimtva lagi
Tini poosal Kanherivalen
Dhanerivalen
Kotharivalen nimti la
Tini poosal aaj tini hate
Tini poosal hati
Aaj mari Kanerivalen poosal
Aaj nimtva lagyo
Khetrpalo
Indirajno bhai nimtyo
Indirajna bhai poosal Kali Koyl nimti
Kali Koyl nimtva lagi

Analysis:

The mantra of Doodho Rawal is divided into two parts. The story of Kuwajo Zeriyokunwr is included in the first part and the story of Doodho Rawal is included in the second. No information is available about who Kuwajokunwr is and what his importance is in the Rathvastories of the devs. Their other mantras or bhajans also do not suggest anything about him. This story has been preserved only in the oral tradition and no other references to it are available.

Lakho Vanzar is a real character of the Middle Ages. He was a very big businessman and his business was run on a very large scale. During those days, there were insufficient means of transportation, so he used to run his business by means of caravans (A group of people migrating from one place to another). In order to remove water scarcity along the way, he built many step-wells, which are known as 'Vanzari Vav' even today. The Rathvas considered him to be a dev and included him in their stories. One of the reasons may be that due to less frequent contact with the outside world, the Rathvas might have heard only his name and fame and due to his great works given him the status of a dev. Alternatively, Lakho Vanzaro may be their independent creation.

The Rathvas talk about the character of any story from the birth itself. The story of Kuwajo Zeriyokunwr starts from Lakho Vanzaro, who went to Malwa and saw a cow there. This cow became pregnant by Ratadiyo Zoting and gave a birth to a calf named Revlo. Hedarani, who is a sister of Indraj, and Panarani caught the streams of the milk. They filled up pots with the milk. When the milk spoiled, they poured it in the valley. Within a month, a small insect began to move in the milk that was poured out. Cracks started to form in the milk. Sonbai came into existence there, and then Sonbai's daughter Karma Kagu came to be.

Rathvas call a male or a female crow 'kagu'; Karma Kagu is in fact a female crow. This female crow began to speak from the bush. As Karma Kagu was speaking from the bush, Lakho Vanzaro shot a silken dhakodo at her. Karma Kagu fell under the bush. Lakho Vanzaro raped her. During the month of Jeth, Karma Kagu was born, who is also in fact a crow. He was the son of Gana Chinal, that is, of Lakho Vanzaro. Lakho Vanzaro came with a herd of twelve hundred cattle. Thinking Karma Kagu to be the son of Gana Chinal, he sewed him into a globe of teak leaves and hung him on the branch of a dhamolo (A kind of tree). The child began to weep, and he was shot by the silken dhakodo. With the silken sling, a Revaliyo pebble was shot and it broke the globe. The child fell into the kohar and began to cry. Vahi Lakhari wrote his name. Because the child had fallen into the kohar, his name was written as Kuvajokunvr. He became the master of the royal throne. His umbilical cord was buried in the gorge. Tanso became his maternal uncle.

Kuwajo Zeriyokunvr is in fact the son of Lakho Vanzaro, who raped Karma Kagu and as a result Kuwajo was conceived. Vahi Lakhari wrote his name, so he became the master of the royal throne, but this story does not identify the royal throne of which he became the master or where he ruled. It is possible that the story of how Kandurano raped Kali Koyal and as a result was conceived is actually this story, but that this story was transformed in the oral tradition and has now died out or also that this story is a different version of the story of Pithoro. In the story of Pithoro, his maternal uncle Indraj finally gives him his share of the wealth, whereas in this story, Kuwajo Zeriyokunvar becomes the

master of the throne. In the story of Pithoro, Indraj is his maternal uncle likewise in this story, Tanso is represented as the maternal uncle of Kuwajo Zeriyokunvr.

Another story contained in this mantra is the story of Doodho Rawal. It starts with Lakho Vanzaro. Kali Kadvi and Ratadiyo Zoting engaged in sexual intercourse and produced a Mankadiyo child. Hedarani and Panarani filled up the milk and made curd of it. Bhoolo Bharvad and Bhooli Bharvadan went into the house of Savlo suthar. Savlo suthar made a churning stick. As the milk was being churned, Kal's kunwr descended. Light began to spread all over the Kal. The milk began to fall into the earthen pots. Green and yellow insects emerged from it. As there were insects in it, the milk was poured on the fence and a small insect began to move there. Vahi Lakhari came. She had copper books and a silver pen. She asked whose names were to be written. The insect was in the milk, so its name was written as Doodho Raval. Doodho Raval began to grow and became a young man. He bathed and washed in the milky pond. Doodho Raval began to think that he had no parents and even no relatives. He went to the house of Savlo suthar. Salvo suthar made a sarangi (A musical instrument) for him. He went to the house of Aabhakanbi, Zinzakanbi and Kashyakanbi. He sang beautiful songs in the fields of the kanbis. He spread the melodious sound of music. Grain began to grow in the field of Kanbiraja. He came to the outskirts of the village. He began to sing beautiful songs. He began to play the sarangi. With the melodious music in the outskirts of the village, Kali Kadvi and Haribakri began to rock in happiness. The dunghills of the cowherd filled up.

Jahurani was sweeping the outskirts of the village with a golden broom. There Doodho Raval was singing songs. Jahurani ran away to her palace. Jahurani sent sixteen maid servants to the Zinzali stepwell to fetch water. Sixteen maids went to fetch water. Doodho Raval played the sarangi. He sang songs. Doodho Raval was playing the sarangi and singing songs. The maids began to hear the songs. The maids returned to the palace after filling up their pots with water. Jahurani got angry at the maids and asked why they were so late. The maids said that he was very handsome, sang beautiful songs, and played beautiful music, so they were listening to him and got late. Jahurani put water in a pot to be heated. She rubbed her palms and produced fire. After bathing and washing she put on silken clothes. She began to walk on the top of the fence. Doodho Raval began to play the sarangi. He sang songs. He signaled with his eye. Because he was born of milk, he was very handsome and began to smile. Jahurani went back. She returned to her palace. She deployed twelve watchmen. She deployed twelve policemen. Doodho Raval began to follow her. He sat at the gate of Jahurani's palace. Mamo Kolyo spun threads in heaven. One thread he tied to the palace of Jahurani. Doodho Raval started to come down with the help of the thread into the palace of Jahurani. He slept with Jahurani. He had intercourse with Jahurani, and she became pregnant. In the month of Bharoli, they began to walk. They were walking on the land of Indore and Dhar. In the state of Indore, Jahurani started to experience labour pains. Doodho Raval went to bring Harja the midwife from heaven. Both of them began to walk along a path through the Rinza forest. Dark night began to fall. The midwife was stuck with a thorn. She asked Doodho Raval to remove the thorn. Doodho Raval did so, and after removing the thorn, he had intercourse with the midwife. After reaching the palace Harja, the midwife helped with the delivery and children began to be born. Leelo Bholo Indran and Hamlyo Hatolyo Indraj were born in the month of Bharodi. After that Kareliyo and Katoliyo Indraj were born. After that Hamoliyo,

Hatoliyo, Vinzatyo, Dhingaliyo, Lootnyo, Vinzativinzatyo, Dairajo, Dahrokunvr, Kankdiyo and Chibhdiyo, Dangriyo and Kodriyo were born. And then Hedarani, Hedajater, Phooljater, Annjater, Dhanjater, Phooluvale, Hedubai, Jahubai, Melubai, Katenvale were born. Kanherivalen, Dhanerivalen, Kotharivalen were born after them, and then Kanerivalen, followed by Khetrpalo, the brother of Indraj and after the brother of Indran Kali Koyal was born.

The lineage of the Rathvas' devs is included in the story of Doodho Rawal. With the help of different devs and anthropomorphic characters, real and imaginary, different devs were created. The story introduces Indraj, whom the Rathvas consider the dev of farming and vegetation, and how he came to be. Along with Indraj, different devs and devis also came into existence. The creation of most of the different devs of the Rathvas is presented in this story in the form of mantras.

4. Kali Koyal's Mantra

Transcription:

Je Doodha Rawalni
Doodah Rawal
Kali Koynimti
Kali Koynimti huti chal tyan Kali Koynimti
Raja Bhojna ghorum jeli
Raja Bhoj honana bahda aalva mandi
Hol ranyu
Honana bahda aalva mandi
Gay gavlina hota
Gay gavline kulo valyo
An gay gavline kulo valyo
Kali kadvine kudo vali
Hari bokdina kuda valya
Tina namo padva lagya
Kali Koyle te chal tina bar mani dala valya
Gorina ukle uklo nasyo
Tini hate aaj tini hate nadi nevane nai dhoin
Nai dhoin aava lagi
Chal tine jameno krva bathi
Jameno karine manme vicharo karva mandi
Honani pavdi dharva mandi
Honani pavdi dharin
Aaj gorino uklo kholavva lagi
Gorino uklo khetivadime nakhva lagyo

Hirna lugdano kholo ghalyo
Kholo ghalin
Kholo ghalin aaj golaina gota lidha
Ole ole gota nanchhya n ole ole amba thanya
Chanche chanche pinchhe pinchhe pani latyu
Aambo ugamo dharva mandyo
Vahole vadryo
Aambo dalava lagyo
Aambo dalava lagyo huto tine aambo morava lagyo
Aaj tara chara panche oravva lagya hota
Kali Koyl Raja Bhojna ghoru baru
Aabhakanbi
Zinzakanbi
Kashyakanbina ghorume jeli
Aambano vanzyo mor nimtva lajyo
Kanbiraja aaj tine kanbi devni hoti
Tine man kabul jodva mandi
Zina zina morva padya
Chal tine hindole morva chadva mandya
An tini hate Raja Bhojni hati tine zoko kholva mandi
Tine dobani goval jeli
Dobani goval jeli hati aaj dobana hata
Chal tine dobana damna chhodva mandi
Dobani govale jeli hoti
Chal lahariye vagde Rinza malume
Aaj tine Kandurano
Raja Bhoj Kanbirajani gayo charva lagyo
Tekre gayo hotyu
Zolame doban charva mandya
An aaaje Kali Koyl hoti
Aaj tini hante zolame doba charti hoti
Revliye kankre Kandurano nankhva lagyo
Pogni poothini hoto amelva lagi
Tini panini madeno padva mandi
Madenme doba bahva lagya

Ae ambana zalumbe bahva lagi
Khalu khalu bolva lagi
Khol bhindano dhakodo karyo
Aaj tini gulali kamthi Karin
Chal tine Kandurano payre padva mandyo hoto
Chahanthi chalva mandyo
An tini hate ambana zalume jelo
Ae jane khalu khalu bolva mandi
Aaj tini hirno dhakodo chhodyo
Tini potani hatene lagya lagyo
Tini Kali Koyl aambana thadume padva lagi
Aambana thadume padi e Kali Koyl hoti
Tina tantiya ulalya
Tina karmu gotava lagya
Karmu gotava lagya aetle hoti chal tine mainana lekha lidhan
Aanglina bana padya
Aaj tini hante
Kali Koyl hati chal tini hante
Chalva mandi hoti
Raja Bhoj hato Raja Bhojni hate
Tina namo padva lagya
Potan molum dhanhiji
Ae tini hate potana molu bhaina ghorum jeli
Bhaina ghorum potani bhabhi hati
Tina ghorum jeli huti
Chal tine vahule pet vadhrva lagya
Hoyo taro
Aek maino
Be maina
Tin maina
Char maina
Panch maina hova lagya
Chal tini gormti makta nakhelyu
Goramti matodi layo tini haten
Aaj tini hate chal ke bhabhi aaple pani bhar laje

*Pani tambanu bedu hirnu chumbel lidhyu
Potani bhabhi chal bhabhini hangat jeli Kali Koyl
Kali Koyl jeli chahan te hoti tini hate tambana beda bharya
Hirni chumbelo hati tine hirni chumbelo mathe mekyu
Ali mara judan ghanan padya
Judan kadhva honamthin vavni toche bathyu
Vavdini pagtye bathyu
Judan kadhva aek hath pete pupadyo
Aek hath hoto mathamen nakhva lagyo hoto
Chal tini hante ala tara pete mari Kalibai Koyl petu ghana vadrya
Ae shana petu vadrya
Mane chadyu mulahinu pani chhe
Chalo bedu chadavi lidhu
Potana molme chalva mandi hati
Chal tine potana dhanine bhabhi vat karva mandi
Bhaine vat kari
Bhailo hoto tini hate mulahinu pani palahdi payny chuntyu
Nanehdina biya chuntya
Chal tini hate dhanina biya valya
Ravpoodyo valin Dhoodha badvana ghorum jelo
Dhoodho badvo hoto chal tine rayne aangne ubho hato
Talshina datuno valto hoto
Pitoli loto dharyo
Chal tini modha khangal jal panina kugla karya
Kaugla karin hote ravpoodio halali hagen ni patlie vanchva lagyo n
Chal te Gana chinalnu chodlu chhe bolva mandyo
Leelo bholo Indraj hoto hapen ni moochhoni hoto
Tahan tini hate moochhone talan marva lagyo
Heldina dinga dharva mandyo hato
Tine patthrna gola ramto ramto hato
Tini potani ben na payru jova lagyo
Peli potani bhabhi kidhu ali Kalibay Koyl tu nahedo bharva mand
Chal taro dado aava lagyo
Taro bhai motobhai aava lagyo
Tini hate dhamune dodi chalva mandi*

Heda ghorune jeli hoti
Potana ben na ghorum jeli
Hedaranina ghorum jeli
Hedarani hoti charye dhukali
Charye uchhalin nahva lagi
Bhaini dhudki aava lagi
Chahan tini hoti chal tine hamba aaya
Kajliya vanun Bhopiya van
Hatava lagi chahan te dhudki aava lagi
Chahan te hamba nadi newane aava lagya
Ae tini janbliyano chhanyo hoto
Dhamasano chhanyo hoto
Taji hili veno chhootva madnyu hotyu
Aa dhamasano hatrano jamlyano hatro vali lidho
Tadhi hidi veno ae balo jalmayo
Kharodume nalo datayu
Kharodime nalo datin chal tini jamlini dale bathi
Jamlini dale potana ragatu dadadva lagya
Tinu ratu kalu jamlu lagya lagyu
Aa tini hante aankelini zade bahva lagi
Tina rangetu dadadva lagyu
Tinu ratu kalu aankliyu lagya lagyu
Umiyana zadome lagi
Umiyana zade ragato dadadva lagya
Tinu ratu kalu umbiyu lagyu
Chal tini dokarvelana jalame bathi
Tina ragato dadadva mandya
Tinu kalu ratu hotu dokarvelu an tine lagya lagyu
Tinu fal kalu ratu banva lagyu
Chahantha nahedo bharva lagi hoti
Tina nahte tini Dharni dhartime chali
Dharni dhartime chalva mandi
Tina namo padva lagya
Aaj Kali Koyl hoti Dharni dhartime hoti
Kalo bal ni bhalyo

*Chal tini potani ben nu nam dharva ni
Potano leelo bholo Indraj dehvato lin Kali Koyl nahva mandi
Aaj bare bare chove chove maina hova lagya hota
Rani Mokher jalmni vanziyan hoti
Vanziyan hoti jalmni
Vanzyana te vanzya rola raju hota rani Mokherna
Tambanu bedu lidhu
Hirni chumbel mathe meki honano olko lidho
Nandi nevane chalva mandi
Chal tini hate dabe poge n jamne poge
Hathni hathilie hathne nokhe veri gholi
Veri gholi n pani bharva olke olke pani bharyu
Pani bharyu kohen kohen balo rova lagyo
Kanuda mandva lagyo
Tari mani vekha maru mara vanzya rola raju
Bhai ni band ni
Ba ni bap ni
Koi maro beti beto ni hato
Chal tini hate hirna lugdano kholo ghalin balane jova padi
Chahan tini hante panina vanhame satapat kuhen kuhen rovtoto hoto
Ghano ghano roopalo hoto
Rakhino kunwr rakhine maine jalmaylo
Chal balo Pithoro Dev
Chal tine kholame nakhi lidho
Kholame nakhin
An aaj tine kholame nakhi lidho n kholame ghali lidho
Potana molme bedu chadavi lin chalva mandi
Aaj tini hate honano olko dandi por mesyo
Khunti ae chumbelo tangi lidyo hotyu
Aaj tini hate bedu utari lidhu
Champani mali ae chanh tu chalva mandi
Chal tine hirna doyda jova lagi n hirno hindolo bandhi lidho
Hindole balo nasyo
Aa tine balane aanklana doodhu toyan
Vadvana doodhu toyan*

Kharnanina doodhu toyan
Thoriyana doodhu toyan
Piperina doodhu toyan
Doodhkulina doodhu toyan
Hookara valya
Vahelen vadhryo
Vahlen vadryo aaj tini hante
Tina namo padva lagya
Juvani jivdo bhantrme honano chopdo
Tambana chopda
Honani hati kalm dharva mandyo
Bhantare chadva mandyo
Chal tini rjayo padyu
Chal tina aadanrva gulali kamthi dhari
Hirno dhakodo ae lidho hoto
Tine hargume dhakodo chodva mandyo
Tine hato tina namo padva lagya
Tine Haribaine hota chal tina beda chhodva lagya
Ae pitya tu mara beda kem fode mari kani ver lidhi
Taro mammo bhag khay bolva mandi
Mamane hotu chal manme vicharo valva lagyo
Chal tini hoto balo Pithoro Dev
Kano mammo maro men janto ni pichhanto ni
Chal sinduriyo ghodo lidho
Chal ghodo shangarn lidho hato
Vaypakho ghodo chhodva madyo
Chal mamano payo dharva madyo
Hargume mama Kolyani tante chadva mandyo
Hargum thi hoto chal tini vaypakhu ghodo hargu me bhamva lagyo
Chanhat nahedo bharyo
Mama Kolyani tante tante utrva utrva lagyo
Gamne gondre leelo bholo Indraj
An bala Pithorano mammo
Te tine gorina uklame hatayo
Hatini hatheli choli lidyu balo Pithoro

*Chal tara ukla halgavu
Tari gori halgavu
Ae mara laduna bhanej
Tu mane mare ni dhare ni
Chal tini hate mane bale ni chole ni
Tane barna baroda aapu
Tane rangi rolo honpu
Tane pithi rolo honpu
Tane panda rolo honpu
Chal tine chal tamaro hoto
Ralyo bhog hun honpu
Pun mara chovthame melo
Bar choryo melo
Mara tuti vajan
Mara dholi vajan
Saliya saniya
Dholgi taran
Chal tine mama bhanejno vanto padyo
Fanto padva lagyo
Aa tini hante chal tinu vasun jodayu
Ae mara leela bhola Indrajnu bala Pithora devnu
Chal tini hate chahan nimtyo to Raja Bhojna
Raja Bhoj honanu vadhanu dharyu
Honani kaleh dhari
Bhari kalesh
Sonyo tako hatum dharyo
Mara sutan chal vanzya rolya raju padyan
Chal tini hante khetivadi karmay ji
Chal nanu roopu khovay jyu
Gay gavlina vanzya khola
Kali kadvina vanzya khola
An Hari bakrina vanzya khola
Pair kukdina hanya punya khanda
Vanzya padya chal tine hathme vadhanu
Bhari kaleh lidhi*

Sonyo tako man Kabul
Pithorani lidhi
Indrajni lidhi
Chal Hedapaleni
Khetrpaleni
Chal tine bharya purya valuno valve lagya
Chal mari Hatubai
Medubai
Rani Mokhr
Rani Kajl
Rahi Roopen ae jane valun valve lagi
Raja Bhojni hol valyu valve lagi
Gay gavlina khola valya
Tini hate Hari bokdino kholo valya
Kali kadvino kholo valya
Kheti vali
Vaali vali
Aanten vali
Paten vali
Hater vali
Jater vali
Nanu valyu
Roopu valyu
Ann valyu
Dhan valyu
Rolo valyo
Dhandho valyo
Bal valyu
Bachu valyu
Aedvel veltaro valo aavi jyo
Ae tinu valun chhe
Chal Raja Bhojnu aakha deh duniyanu valun chhe bhai

Analysis:

Different mantras about different devs and devis are narrated by the badva in various mantras. Rathva stories about devs start with the story of Dharatimadi, which tells how the universe was created and

different devas came into being. The story of Meghraj tells how rain came to the earth. The stories culminate with stories about how Doodho Rawal and Jahurani produced Indraj along with other children, the last of whom was Kali Koyal, and how Kali Koyal gave birth to Pithoro. There are no further stories about the devas after this. The story of Pithoro ends with his marriage, and after that, no information is available. There are some stories of Pithoro's sporadic adventures, but they are incomplete. Rathva stories about the devas belong to the oral tradition and it seems that over a period of time, these stories have changed. Today no badvo recites any story about any dev after Pithoro. Thus, with the birth of Pithoro and his marriage, Rathva stories about the devas come to an end.

The mantras regarding Kali Koyal are very interesting. She is the last child of Doodho Rawal and Jahurani. Kali Koyal is shown as a maid servant who is taking care of Raja Bhoj's manger. Once Kali Koyal swept the manger, threw away the waste on the dung heap, and went to the river to bathe. After bathing, with the help of the golden hoe, she threw the waste in the field and brought golai's gota and planted mango trees at the fence of the field. After sowing the mango trees, she watered them with her beak and feathers. The mango tree began to grow. The mango tree became tall and spread. As the mango tree spread, it got tender flowers. Then Kali Koyal untied Raja Bhoj's buffalos. She went to graze the buffalos. She went to the Zinza forest to graze the buffalo. There was Kandurano. He was grazing Raja Bhoj's cows. The cows were on the hill. The buffalos began to graze around the foot of the hill. Kali Koyal was grazing the buffalos around the foot of the hill. Kandurano threw a Revaliyo pebble. Kali Koyal whirled on her heels. Water puddles came about from that. The buffalos began to sit in those puddles. Kali Koyal sat on the mango branch. She began to speak sweetly. Kandurano made a dhakodo of kholbhido. He made a pink bow and started to track Kali Koyal. He walked forward from there. He went towards the mango grove. Kali Koyal began to speak sweetly. Kandurano shot the silken dhakodo. That dhakodo struck Kali Koyal on her thigh. She began to fall onto the trunk. Kali Koyal fell onto the trunk and Kandurano raped her. She became pregnant.

Kali Koyal's bhabhi came to know about her pregnancy. She told Indraj about it. Indraj showed a poodi to Dhodo badvo, and he said that Kali Koyal would become a mother of an illegitimate child. Indraj became very angry. He went to look for Kali Koyal. From fear of Indraj, she ran away to the forest, and there she gave birth to Pithoro in a river. Since he was an illegitimate child, she did not even see him. She herself went into exile to avoid her brother Lilo Bholo Indraj. Wherever Indraj is referred to, he is always called Leelo Bholo Indraj. Perhaps this is because Kali Koyal hid the truth about her pregnancy from him and so he is thought to be bholo.

Kali Koyal went into exile and the child Pithoro remained all alone in the river. For reasons of both plot development and characterization – after all, Pithoro is the child of a dev– Pithoro cannot be reared by a common person so; as a result, the character of Rani Mokhar is created. Rani Mokhar was barren from birth. She took a copper pot and put a silken indhoni on her head. She took a golden ladle and walked towards the river. With the help of her right and left legs, with the palms and nails of her hands, she dug out a hole and ladled water into her pot. At that time, the baby began to cry. He was very beautiful. Rakhi's kunvr was born in the month of Rakhi. He was Bal Pithorodev. She took him in her lap. She put the pot on her head and began to walk towards her own palace. She hung the golden ladle on a wooden peg. She hung the indhoni on the peg and set the pot down on Champa's water-place. She found silken ropes, made a swing, and put Bal Pithoro in it. She gave him the milk of the the aakdo to

drink. She gave him the milk of the vad to drink. She gave him the milk of the kharhani to drink. She gave him the milk of the thoriya to drink. She gave him the milk of the piperi to drink. She gave him the milk of the doodhkuli to drink. Bal Pithoro began to make sounds. He began to grow. He became a youth. There were golden books for his study. There were copper books. He began to study with the golden pen. He began to make progress in the study. Here the impact of the mainstream is clearly seen. Most Rathvas are non-literate. All the more, when this story would have been composed, no Rathvas would have been literate. Perhaps it is possible that in earlier times, the story of Pithora made no reference to his education. The Rathvas do not say anything about any dev receiving an education. Only Pithoro is said to have been educated, which may be seen as the impact of the mainstream.

During the vacation, Pithoro came home and received permission from his mother Rani Mokhar who brought him up, to travel away from home. Now he had a vacation. He took a pink bow and silken dhakodo. He began to shoot the dhakodo into heaven. He broke the pots of Haribai. In response, Haribai asked why he had broken her pots and was taking revenge against her. His maternal uncle was enjoying all of the wealth. Pithoro began to think about his maternal uncle. He took a saffron horse and decorated it. The horse had the speed of the wind, and he released it. He began to track his maternal uncle. He began to climb up into the heaven with the help of a thread which Mamo Kolyo had spun. The horse began to roam about in heaven with the speed of the wind. Leelo Bholo Indraj began to flee. With the help of Mamo Kolyo's thread, he came down to the village outskirts. Balo Pithoro's maternal uncle hid in the dung heap. Babo Pithoro rubbed his palms and produced fire. He challenged his maternal uncle. He threatened to burn him, so as part of the agreement the maternal uncle agreed to give Pithoro the barno barodo, the rangirolo, the pithirolo, the pandarolo, the ralyobhog the drummers etc. Indraj kept for himself the Bar Choryo fair, the musicians, farming and the forest. In this way, the portions belonging to the maternal uncle and the nephew were fixed.

Pithoro and Indraj are devs, and when the agreement was reached in this way, happiness spread all around. In order to become free from their troubles, people on the earth began to take the vow of Pithoro. The first to do so was Raja Bhoj, who took the vow because there was widespread famine. Crops failed. Money and silver were lost. Gaay Gavli became barren, as were Kali Kadvi, Haribakri, and Perikukdi etc. Raja Bhoj took the aarti, golden pot, and gold coin in his hand and took the vow of Pithoro, because all happiness and wealth belonged to Pithoro's portion. He took the vow of Pithoro. He took the vow of Indraj. He took the vow of Hedapale, and Khetarpale. He fulfilled the vows, and as a result happiness spread everywhere. Hatubai, Medubai, Rani Mokher, Rani Kajal, Rahi Rupen all began to be happy. Raja Bhoj's sixteen fields began to be verdant. Gay Gavli became fertile, with her Haribakri also became fertile. Kali Kadvi became fertile. Farming improved. Fields improved. Aaten improved. Paten improved. Hater improved. Jater improved. Money improved. Silver improved. Grain improved. Wealth improved. Business improved. Children were cured. With Raja Bhoj, happiness spread all over the world.

The vow of Pithoro is celebrated in the way that the portions were divided between Pithoro and Indraj. The white washed wall and colourful painting belong to Pithoro's portion, so during the fulfillment of the Pithoro vow, a colourful painting is drawn on a white washed wall depicting Pithoro and other devs. Farming and the forest belong to Indraj's portion, so during the Pithoro celebration Indraj's branches are planted.

Marasiya

Transcription:

(1)

Lili lili limbadiyani say re.

Margho bolyo madhratma,

Hay! Ladada Hay! Hay!

Aena datan aadi jamadani soki.

Aena aan – dan sukavo.

Aajna dataniya aayakarta jav,

Aajna dataniya aaya nai kariye,

Aajana dataniya karshu saraghni vaat re,

Hay! Ladada Hay! Hay!

Lili lili limbadiyani say re,

Margho bolyo madhratma,

Hay! Ladada Hay! Hay!

Tamba – pittad lota jade bhara re,

Aahre maran kada kerna!

Marane aena dikra jagadya,

Dikra mara chhelluki vvarna juwar,

Hay! Ladada Hay! Hay!

Aajna sukya bhava bheda thasu,

Tamba – pittad lota jade bhara re.

Hay! Ladada Hay! Hay!

Aajna bhojaniya aaya karta jav ladada,

Aajna bhojaniya saraghani vaate karshu .

Hay! Ladada Hay! Hay!

Tamba – pittad lota jade bhara re,

Aahre maran kada kerna.

(2)

Ranma ugyo jakho Suraj,

Hay! Ladadi Hay!

Dware pade bole padsanda.

Hay! Ladadi Hay! Hay!

Nyare vanide hay modya,

Hay! Hay!

Chundadi vorai mongha molni,

Hay! Ladadi Hay! Hay!

Chundadi ladaline kaj re,
Hay! Hay!
Ranma ugyo jakho Suraj,
Hay! Ladadi Hay!
Pade bole padsanda ho,
Hay! Hay!
Nyare vanide Hat mandya,
Hay! Hay!
Naliyer Horay remogha mukna,
Hay! Ladali Hay! Hay!
Naliyer ladaline kajre,
Hay! Hay!
Ranma ugyo jakho Suraj,
Hay! Ladadi Hay!
Pade bole padsanda,
Hay! Hay!
Galal Horay re mongha mulna,
Hay! Ladadi Hay! Hay!
Galal ladadine kaj re,
Hay! Hay!
Ranma ugyo jankho Suraj,
Hay! Ladali Hay! Hay!
Pade bole padsanda,
Hay! Hay!

(3)

Hay re Rangla rang lagyo rang bharyo
Hay! Ladala Hay! Hay!
Pithina bhariya rang lagyo.
Hay! Ladala Hay! Hay!
Rangala tari soriyu bandhay re, sandan sokma,
Hay! Ladala Hay! Hay!
Hay re Rangla rang lagyo rang bharyo
Hay! Ladala Hay! Hay!
Rangala datan karta jav re,
Hay! Ladala Hay! Hay!
Datan nai kariye re datan karashyu saragni vate.
Hay! Ladala Hay! Hay!

Analysis:

The Rathvas consider death to be very sad. If a person is and on death bed, or is bed ridden, he or she is immediately put on the floor. It is believed that If the deceased dies on the bed, he or she must be cremated along with the bed. Since their economic condition is poor, the deceased is put on the floor before he or she is dead. The Rathvas, like the other Hindus, cremate the dead body. A child under five or five years is burned. If a person dies of small-pox, he or she is also buried. Harijan or a Naykai called for providing mourning music.

The people of Village are informed about it. A person is also sent to inform relatives and the rest of the villagers. The dead body is cleaned with bathing. A white shroud is offered to the male and a colored one to the female. Turmeric paste is rubbed on the dead body. The head of deceased is kept facing north. A funeral bier is made of bamboo, on which grass is spread over it, and only then the dead body is placed on it. So far as a male dies, the nearest relatives like father, son or uncle cover the dead body with a white cloth. In case of female, the nearest relatives like mother, sister, daughter and aunts cover body with colored cloth. The paternal of the deceased places ten paise near dead body. Few coins are tied to the edge of the shroud covering the deceased and the rest of the money is distributed among the Harijan and Nayka.

If the deceased is a male, three to five arrows and a plate is kept near it. Liquor and cooked rice and pulse are also kept near the funeral pyre. The nearest relatives of the deceased first hold the pyre and preference is given to the first cousins, one of whom comes with the fire in an earthen pot. The Harijan or Nayaka plays the mourning music on the drum. At the back, the funeral bier is lifted by the relatives, and the procession goes to cremation ground. The cremation ground is generally near the river bank. Pieces of wood are collected and arranged near the river bank and the funeral bier is placed on it. Here too, the head of deceased is kept facing north. Ghee is rubbed on hands, legs and chest of the deceased. A silver coin is placed in the mouth. The cloth is removed before lighting the pyre and it is given to the Harijan. One of the relatives of the deceased takes four rounds of the dead body. With the torch in his hand, he lights the pyre on the fifth round. When the body is half burnt, they all go to the river for a bath. After bath, once again they assemble near the burning pyre, liquor and gram are served by the nearest relatives to all those who had joined the funeral procession.

The Rathvas do not wait till the dead body is completely burnt. One of the ornaments of the deceased in case of a male is allowed to burn with him. However, in case of a female, If relatives do not wish to burn her ornaments, they remove these after her death. No food is cooked in the house of the deceased and relatives bring food for the family.

Next day fish, Bannjal, five pieces of wheat bread, and fresh cow milk is kept in bamboo vessel, along with a small new pitcher full of water and these are carried to cremation ground. Bones of the deceased are collected and buried in the ground. A heap of ash is made, and pitcher is placed on top of the heap along with milk and pieces of bread. This ceremony is known as 'Bahukyu'. Once it is over, the male members take bath and female ones go home, clean the floor of the house with cow dung and then go to take a bath. They come home and cook rice and dal.

Rice, dal and liquor are kept in the backyard of the house. It is known as Bahyaprryua. Three boys and two girls are invited for food. The Rathvas do not cut their moustache and hair after some one's death in the family. Also they do not celebrate any festivals or even take sweet, Dhebra etc. till the death ceremony is over. The relatives keep visiting the house of the deceased for 10 to 15 days. In this way, they try to bring about a change in the mourning atmosphere.

Docheri (Death Ceremony):

There is no proper time of Docheri to perform. However, it should be completed within a year after a person's death. The scale of the ceremony is dependent upon the economic conditions of the family. It is almost on annual ritual. The ritual is almost common among many tribes, such as the Bhills and the Garas Zas of Banaskantha whereas the Dublas of Surat gather together and perform this ceremony for their fore fathers. The Rathvas perform this ceremony individually though Monday night is selected preferably for Docheri. A kilogram and a half of Dal is soaked. Hotchpotch and Mung Dal are prepared as the offering. One dozen pitchers, half of these with colored design red and half plain are purchased from the weekly market or from village potters. The plain ones are meant for the Rathva family. These are given to people who help them in cultivation, labour, etc. They are generally from Dhanka and Nayka tribes. They consider these people as half relatives and, therefore, half the material is kept for them. In the Docheri ceremony, white thread is wrapped round the neck of the pitchers and these are kept in a row. The children in the family and a few people are invited from their nearest relatives for food. Dhebra and hotchpotch are served to the children. After food, they drink water from the dozen pitchers and then empty them. This ceremony is performed in the backyard of the house. The water from the pitchers is first sprinkled on the food prepared for offerings. The offerings which are place in the backyard of the house are meant for the Harijan and for the Nayaka. Food is served to Harijan. This ceremony is usually performed by the nearest cousin.

In Docheri ceremony, the person from each of the relatives is generally invited. They are offered Rice, Dal, Kodrl, Udad Dal, Maize etc. The menu depends on their economic condition. The nearest relatives and son-in-law's bring a goat as offering but this depends upon their ability to spend. They do not mind if somebody does not bring anything, but one must be present in the ceremony. The brother-in-law and son-in-law present Dhoti to the head among the male members. The son-in-law brings sugar. He serves sugar when they take food. He also presents a turban to the eldest of the male members. The pitchers which are used in this ceremony are given either to the daughters or the sisters in that family. In case of remaining extra pitchers, they are used for their own on festival days. Some food is offered to the crows in the name of the dead parents.

The ceremony for the dead ancestors among the Rathvas involves a carved wooden or stone slab. Such belief has inspired some people to use the opportunity to demonstrate their artistic talent and craftsmanship. For carving, the simplest tools are used. They believe that the offering of a clay horse would make it easy for the dead person to continue with further journey to reach the destination. They believe in the existence of supernatural power, and have established the relationship between themselves and the supernatural powers. Magic is an Integral part of their life. Their religion is considered to be mysterious. The fear of animals caused them to worship these gods and goddesses. Gap is the greatest obstacle in the rapid progress of their culture.



Chapter - III

TALES OF THE RATHVA COMMUNITY



The tale is also a powerful form to express the social and cultural exchanges of different civilization. As a result, many tales became instrumental for explaining and enhancing different cultures across the world. The tales of Rathva communities also express various socio-cultural ethos of that particular community from the time immemorial. Life reflected in the tales is so beautiful and utopian that one feels out of the world indeed. It inspires anybody to love to live life in that particular spirit. At the same time, the life shown in the tales are full of hardships and tough to live with that it is highly impossible to live for common people. The people of the Rathva community become happy in small things and they can resist the biggest temptation. They prefer to live life according to their wish and will. They are extraordinarily different. Their ethos is just out of the world. The Civilization in particular and the Society in general are completely different so far as the Rathva community is concerned. The ethos are beautifully reflected in the tales in both oral and written traditions.

India has twenty-four officially recognized languages and an estimated 1200 languages in all, including many that do not have written scripts. Each of these has its own subculture, local customs and oral traditions. One such tribal community is of 'Rathva' community. People of this community inhabit in the different regions of Gujarat. In Gujarat, their maximum population is in Vadodara, Panchmahals and Dahod district. Their roots go back to ancient astrologic communities residing in India before the arrival of Aryans. This primitive society has been specified as the Scheduled Tribe (article 366 (25)) according to the constitution of India. These tribals have been preserving rich cultural heritage in their folk songs and tales.

Many European scholars believe that India is the home of the fairy tales, and that all European fairy tales have been brought from thence by crusaders, Mongol missionaries, Gypsies, Jews, traders and travelers. In India systematic efforts for collection of rich culture began by the foreigners - missionaries, British officers, their wives and by their daughters.

These tales have strong story element. Nature, animals and insects form an integral part of such stories. These stories were meant to pass on from word of mouth. Some stories are amalgamation of story and song. We shall study three such stories in translation which have been collected during the fieldwork.

(I)

'The Story of Pithoro'

Doodho Rawal and Jahurani had eight children, among them, one son and seven daughters. The son was named Indraj and the daughters were named Hedarani, Rani Mokher, Fulrani, Kanherirani, Danerirani, Kothrirani, and Kali Koyal. The youngest daughter, Kali Koyal, was the maid-servant in the cattle stall of Raja Bhoj. One day, she cleaned the stall with a golden broom and went to the river to bathe. After bathing, she ate at Raja Bhoj's place. Then, she took a golden hoe in her beak and filled the dung in the cart and threw it in the fields and on the dungheap. She got some dung balls from the dung heap which she placed in her lap and planted them at the fence of the field. She brought water from the river in her beak and feathers and watered them. After sometimes mango trees began to blossom; they got tender flowers and then small mangoes appeared. Once, Kali Koyal went to the Rinza forest for grazing Raja Bhoj's buffaloes. There Kandurano was grazing Raja Bhoj's cows. The cows were grazing on the hill and the buffaloes began to graze around the foot of the hill. From the hill Kandurano began to throw a Revaliyo pebble. Kali Koyal whirled on her heels, and puddles of water were produced. The buffaloes began to sit in those puddles. Kali Koyal sat on a mango branch. She began to speak sweetly. Kandurano made a kholbhido's (A plant) dhakodo (An arrow without blade). He made a pink bow and started to track Kali Koyal. He walked on from there. He went towards the mango grove. Kali Koyal began to speak sweetly. Kandurano shot the silken dhakodo, and it struck Kali Koyal on the thigh. Kali Koyal began to fall in the trunk. Kali Koyal fell on the trunk and Kandurano raped her. It was the full moon day and Kali Koyal became pregnant.

Now Kali Koyal's stomach was swelling. Her bhabhi (Brother's wife) came to know that something was wrong, but she did not say anything about this to anyone. One day, she went to bring the clay to daub the palace and then asked Kali Koyal to bring water from the step-well. They took copper pots, silken indhoni (A stand made up of cloth to bring water on the head in the pot), and silken rope and went to the Zinzali step well. They filled up copper pots. Bhabhi said to Kali Koyal, "There are so many lice in your hair, let me take them out."

Both of them sat on the steps of the step well. Bhabhibegan to take lice out. Bhabhi put one hand on Kali Koyal's head and another on her stomach and said, "Kali Koyal, why has your stomach swelled?" Kali Koyal answered, "Bhabhi,mulahi's (A plant) water has entered into it."

Both put the copper pots on their heads and began to walk towards the palace. They put them on the Champa'smali (A water place). They hanged the silken indhoni on the peg. They put the silken rope on the fence. Kali Koyal said, "Make the gar (A mixture of dung and clay), and let's daub." Butbhabhi refused.

Going into the palace, bhabhi told Kali Koyal's brother (Indraj) "Kali Koyal's stomach has swelled; let's make a poodi and show it to the badvo."

Indraj plucked a khakhar leaf from the hill, took seeds of dhandheni(A kind of plant) and made a poodi. He waved the poodi around Kali Koyal's head and then went to the home of Dhoondhobadvo. The badvo was sleeping soundly. Indraj asked his wife, "Badvi bhabhi, where is the badvo?"

Badvi bhabhi answered, "He went to perform a pangu and after returning he sleeps soundly."

The badvo was dreaming in his sleep and after seeing the dream, he awoke. He asked the badvi, that is, his wife, "Who has come?"

The badvi said, "I do not know. I do not recognize him. He is standing at the gate."

The badvo coughed loudly and asked, "What is the matter? Why have you come?"

Indraj said, "I want to show you a poodi."

The badvo awoke fully. He brushed his teeth with a basil twig. He took water in the brass pot and gargled. He cleaned his face properly. The sun was up; he saluted it. He took a patli (A small wooden seat) of Halali teak. He put a brass bowl on it. He filled it with water. He took the poodi from Indraj in his hand and opened it. He put the seeds of dhandheni in the water and took the khakharleaf and began to read it. He began to recite mantras (Chanting). He remembered Sujhanamata (The goddess of advice), Parakhumata (A goddess of recognition), and Joshawamata (A goddess of forecasting). The badvo came to know everything and he told Indraj, "Your sister has committed adultery and is pregnant."

Indraj became very angry. With heavy steps, he went towards the palace. He did not have any weapon. On the way, he came to Kanbiraja's sugarcane field. He made a stick of the sugarcane. A snake was crawling in the field; he caught it and hung it in place of a moustache and began to twist it. He went to Kali Koyal and said, "Why did you dishonor me?"

Hearing this Kali Koyal began to run away. She entered the house of her sister Hedarani. Hedarani hid her under a bamboo basket. Indraj was coming with heavy steps. The earth was trembling with his steps. Hedarani said, "Kali Koyal, dado (Big brother) is coming, run away from here."

Kali Koyal tossed the bamboo basket aside and ran towards the forest. Ahead of her were Kajaliya and Bhopiya forest. She began to hide in the forest. There also came the sharp sound of her brother's steps. In front of her was a river. There was the shadow of a jambu (Rose apple) tree. There was the shadow of a dhamasa tree. She started to have cold. She spread the leaves of the dhamasa and jambu. From the cold, labor pains, a baby was born. She said, "I won't bring up a baby born out of adultery."

She buried the umbilical cord in the gorge. After burying the umbilical cord in the gorge, she sat on a jambu tree. From that the red, black jambu (A fruit of rose apple) was produced. She sat on an aankeli tree. Drops of her blood flowed out steadily. From that the red, black aankliyu (A fruit) was produced. She sat on an umarda (A fig tree) tree. Drops of her blood flowed out steadily. From that the red, black umardu (A fruit) was produced. She sat on a dokarvela bush. Drops of her blood flowed out steadily. From that the red, black dokarvelu (A fruit) produced. She ran away from there. After running, she walked in the land of Dhar. She did not even see her baby. She went into exile away from her brother Leelo Bhola Indraj.

Another sister of Indraj, Rani Mokhar, had no children. She took a copper pot and a golden ladle and went to the river to fetch water. She dug a hole and began to scoop out water with the ladle. At that time, the baby began to cry. Rani Mokhar thought, "I have no child. Who will enjoy my wealth?"

Rani Mokhar made a silken bag and put the child in it. She put the copper pot on her head and began to walk towards her palace. She hung the silken indhoni on the peg. She hung the golden ladle in the attic. She made a silken swing and put the child in it. She named him Pithoro (It was the month of Shraavan so Pithoro is also known as 'Rakhi's kunwar' because the festival of Rakhi comes in the

month of Shravan). Rani Mokhar did not have milk in her breast. She gave him milk of the aakdo (A plant) to drink. She gave him milk of the vad (Banyan tree) to drink. She gave him milk of the kharhani (A plant) to drink. She gave him milk of the thoriya (A cactus) to drink. She gave him milk of the piperi (A plant) to drink. She gave him milk of the doodhkuli (A plant) to drink. Pithoro began to make sounds. He began to grow. He began to turn upside down. He began to change sides. He began to walk on his knees. He began to take steps. As he grew, he was sent to school for study. There were golden books for his study. There were copper books. He began to study with the golden pen. He began to make progress in his studies. Now he had a vacation. He asked his mother, "Mother, may I go outside to play?"

The mother said, "Go, my son." Pithoro took a pink bow and silken dhakodo. He began to wander here and there, and everywhere. In his wandering, he reached Kachmer (Kashmir). The queen of Kachmer was drawing water from the well in an unfired clay pot. Pithoro shot the dhakodo into the sky. When it came down, it struck the queen's pot, and the pot broke. The queen said, "Why have you broken my pot? What do you have against me? Your maternal uncle has eaten up the entire portion."

Pithoro began to think about his maternal uncle. "Who is my maternal uncle? I do not know him. I cannot recognize him." He took a saffron horse. He decorated the horse. He untied the horse with the speed of the wind. He began to seek his maternal uncle. He wandered through Dhar, Indore, everywhere. He climbed up into heaven with the help of Mamo Kolyo's (Spider's) thread. The horse with the speed of the wind began to wander about in heaven. Leelo Bholo Indraj began to run away. With the help of Mamo Kolyo's thread Pithoro came down at the outskirts of the village. His maternal uncle hid in the dung heap. Pithoro rubbed his palms and produced fire. He challenged his maternal uncle, "Come on, I shall set your dung heap on fire. I shall burn your cowherd."

The maternal uncle answered, "O my dear nephew, don't kill me, don't catch me, don't burn me. I give you the barno barodo (The wall on which the painting of Pithoro is made). I give you the rangirolo (Coloured horses which are painted in the Pithoro painting). I give you the pithirolo (Coloured horses which are painted in the Pithoro painting), I give you the pandarolo (The wall of the Pithoro painting which is washed by white clay). I hand over to you the ralyobhog (The sacrifice of goats and chickens).

But the melo Fair, Celebration) in the field will be mine. The Bar Choryo fair will be mine. The musicians will be mine. The drummers will be yours.

In this way, the portions of the maternal uncle and the nephew were settled. With that the maternal uncle and the nephew made an agreement. Indraj kept the forest, vegetation and farming. In Pithoro's share were wealth, the Pithoro painting, drummers etc.

When Pithoro grew up the time for his wedding came, but no one knew who his father was. Indraj summoned an assembly of all the devs and asked Pithoro, "Who is your father among these? Point him out."

In the assembly of all the devs, Pithoro pointed his finger directly at and said, "He is my father."

According to a different story, Pithoro held Kandurano's nose. In this way, Pithoro's identity was established. Then his marriage was performed with pomp and gaiety with Kali Ashar's daughter Pithori. All devs and devis participated in his marriage.

(II)

'A Crab and Three Sisters'

Once there was an old man. He had three daughters. One day, he went to forest to collect the firewood. He was not able to raise the firewood bundle. Therefore, he called out for help. However, no one responded to him. At last, a crab appeared and 'he' agreed to help the old man on one condition. If the old man would allow one of his daughters to be married off with him. The old man agreed. He came home and talked to his daughters about his meeting the crab and his condition. Listening about this, the eldest daughter said, "I will not marry this insect because,

Chula ma take te chudum,

Ne muama take te kudum.

(If you put the crab in the oven, the sound heard is 'chudum';
and when you put it in your mouth, the sound comes 'kudum'.)

Both the daughters turned down the crab's proposal but the youngest one agreed. She got married with the crab and came to stay with him.

After some days, the old man visited his daughter to know about her wellbeing. The crab was not at home. So the wife asked the husband,

Maa aa bobayenora, ma raja ratu;

Aami kaira an dikhavadu, ma raja ratu?

(O king of my heart! My father has become our guest, what shall I cook for him?)

The husband replies:

Kukkad ne bokkad raandi khavad je

Ma rani vat tu!

(O queen of my heart! Cook chicken and mutton for your father)

After some days, the two elder sisters visited their married sister. The crab husband was not at home this time too. And his wife again asked him:

Ma baahin hagiye nira, ma raja ratu;

Aami kairaandi khavadu, ma raja ratu?

The husband replied:

Kukkad ne pinchhad raandi khavad je,

Ma rani vatu

(O queen of my heart! Cook chicken along with feathers for your sisters!)

It was obvious that the crab was not happy with the two elder sisters who had turned down his marriage proposal and he conveyed his message through the food that the sisters were unwelcomed guests and better they should not come again.

There are some indigenous elements in this story, which must be highlighted.

1. A reptile - the crab is brought at the superior level than the human being.

New world dictionary of advanced English defines crab as one of the species of decapod, which has four pair of legs and a pair of pincers. Another meaning is that it is a heavy machine to heist the weight. Crab has a good balance and it can walk sideways. It can survive under the water and on land. Some of the species of the crabs inhabit on the trees too.

The crab in the story possesses magical powers. The old man is convinced about it and so is his youngest daughter and she becomes the bride of a crab husband.

As per Arene Thompson Tale type classification, this tale can be placed under:

B–94.1. Mythical crab

B–495.1. Helpful crab

B–620.1. Daughter promised to animal suitor

(III)

'Emergence of Liquor'

Once upon a time, there was a carpenter named Savlo Suthar. He used to prepare table, chair, cupboard, stand, bench, cultivator etc. out of the wood. At the same time, he was well acquainted with the scriptures and the Puranas. While worshipping God, Savla Suthar (Carpenter) passed almost hundred years, yet he did not have any child. He did not have any son or daughter. Once he prayed to God incessantly and demanded a son or daughter who could play in the verandha of the house.

After listening to the prayer of Savla Suthar, the throne of Lord Yamraj (the God of Death) started shaking. He suddenly stood up from the throne and saw with the supernatural power that in Marityulok (Earth), there took a birth of a carpenter who remembers us even while working. After believing so, he ordered his two Yamdoot (Angels of Death). "Go, and verify that the carpenter named Savlo is there who is a great devotee and bring his soul in your fist and come back." Such order was given.

Then after, both Angels of Death went to the Earth. They reached to the village by doing inquiry. Somebody told that Savlo Suthar lived in the outskirts of the village. The Angels of Death reached to the house of the Savlo Suthar.

The wife of Savla Suthar was at home. The Angels of Death asked loudly. "Is there Savlo Suthar in the house?" Immediately, the voice came out of the house, "He had gone to the forest. Sit for a while and have water."

After some time, Savlo Suthar came back at home after cutting the wood. The Angels of Death came in the guise of Brahmins. By seeing the Yamdoots (Angels of Death), he suddenly stopped. The Angels of Death asked the carpenter. "Who are you?"

"My name is Savlo Suthar."

After listening the name, they disclosed the fact that there was an invitation from Yamraj (God of Death).

"Savla Suthar, we came to take your life today" So, ready, Get ready to come with us."

"Although you are not having any child, you did a great worship".

Savla Suthar replied, "Alright, I accept your matter. I am ready to come with you. But, I have a work to do."

The Angels of Death replied: "What sort of a work you have?"

Savla Suthar replied: "I want to carve the tree of silk cotton. I want to build a bungalow. I want to change my house in that house. It will take five years. Then only my work will be completed. After that, I will come with you.

Listening to this, the Angels of Death were surprised, They thought, "What to do?" They pondered over a bit and said to Savla, "we also want to see your bungalow."

Savlo told, "Lets go then."

Savlo started walking followed by the two Angels of Death. All the three chose the road to the forest. There was a large tree of silk cotton. After reaching that he told that these were his tools and he said

that he would bore a hole in the tree. Look at it.

Savlo Suthar started boring the tree of silk cotton. He bored it half way through. Then Savla Suthar told to the Angels of Death, "Let's go into my bungalow". He went on inside the tree of silk cotton thee by boring a hole in it they reached at the top of the tree. It took almost five years. He told to the Angels of Death, "You sit at the top. I go down and bring water for you."

By saying this, he climbed down the tree by shutting the doors of the silk cotton tree. The Angels of Death remained there on the top of the tree. Savlo Suthar directly reached to his house.

Approximately a hundred years passed. On the other hand, the gods thought that on the earth people pray in such a way that if the entire earth was searched, even though the Angels of Death were not found. The turmoil was created in the other land of Yam (Yamlok). They gathered together and prayed Lord Vishnu. They requested the Lord Vishnu to find out the Angels of Death. Lord Vishnu said. "We all have to go on the Earth to search them. Savlo Suthar was asked as to where did he conceal the two angels of death. Speak truth; otherwise, you will be thrown into the hell. Lord Vishnu told like that.

After listening to such thing, Savlo Suthar said, "I don't know anything. I am ignorant."

In spite of a lot of efforts, he did not get convinced. The angels of Death were worried as to what would happen next? Savlo Suthar told them, "An old man will meet you on the road. Ask him."

After some times, they saw a tribal man from the forest. He was asked that approximately before hundred years, the Angels of Death came to the carpenter Savla Suthar, where were they?

The man showed the Mahuda tree and asked them to bring the flower of Mahuda tree. Put them into big clay pot, pour some water and put the fire beneath it, boil it. Whatever juice comes out of it, offer this to him and Savlo Suthar.

All did this collectively. As a result, both become crazy after having this liquor made out of the Mahuda tree. In the intoxication, Savlo Suthar uttered. "O God! Myself locked both the Angels of Death in the big tree of silk cotton."

In the feat of intoxication, Savlo Suthar spoke truth. All angels of Death along with Lord Vishnu reached to the forest under the silk cotton tree.

Lord Vishnu told, "Savla, lets us know how you concealed the angels of Death in the tree."

Then, he took the tools in the hands and started boring a hole in the silk cotton tree. By boring a hole, he reached at the top. And he told to the Angels of Death, "Enough rest has been done and lets go down from the top of the tree. Our big boss has come on the ground. We are going to see him. Both the Angels of Death and Savlo Suthar came out of the bored tree of silk cotton. All the angels along with Lord Vishnu were thinking and started praising Savlo Suthar.

"Wow! Your carpentry reached to the court of Lord Vishnu. With our blessings, you will have twins of two daughters and two sons." Lord Vishnu told.

In the end of the story, Lord Vishnu blessed Savlo and his wife and went to the heaven. The Angels of Death went to Yamlok (the abode of Yam) and there remained the Mahuda (Morwa) liquor in the tribal civilization. It is made from the time of Savla Suthar. From this incident, the person who drinks the Mahuda (Morwa) liquor does not tell a lie.

(IV)

'Myna and Cowherd'

Long ago, there lived a cowherd. He used to take cattle of the village for grazing on the side of riverbank. When the cattle would gather under the shadowy trees after grazing, he would play on his flute beautifully. One Goddess was residing in the nearby forest. She liked this cowherd's flute playing very much.

One day, when the cowherd went for bathing in the river, the Goddess took the form of a mynah and took the flute and the clothes of the cowherd and perched on the highest branch of the tree.

Cowherd went home and said that a bird had flown away with his flute and the clothes and he wanted them back. He sent his father to take his belongings. The father went under the tree and said:

"Mynah O Mynah,
Give my son's flute back
Give my son's clothes back."

The bird replied:

"Mama O mama*
Send your son only. (2)
* (Mother's brother or Father-in-law)

She did not give him his son's things. Then the cowherd sent his mother. She came under the tree and requested the mynah to give back her son's flute and clothes. Mynah said to her:

"Fuchi O Fuchi*
Send your son only
I will give him his flute
I will give him his clothes."
* (Father's sister or Mother-in-law)

Then the elder brother of the cowherd went to the mynah and demanded to give his brother's belongings. Mynah replied to him:

"Bavlaha O Bavlaha*
Send your brother (2)
* (Husband's elder brother)

Then sister followed, whom mynah said:

"Nandihi O Nandihi*
Send your brother (2)
* (Husband's sister)

One by one all the family members of the cowherd went to Mynah but they returned empty handed, because mynah insisted to give the flute and clothes to the owner himself and to nobody else.

Finally, the cowherd went himself and said:

"Mynah O Mynah
Give me my flute back
Give me my clothes back."

Mynah was sitting on the highest branch of the tree and said to the boy:

"O cowherd,
Climb the tree
and come closer."

Mynah went on calling the cowherd closer and closer and he climbed on and on. When the cowherd reached at the top where mynah was waiting, she took the boy into her wings and flew far ... far away.

* * * As Arne Thompson motif index this tale can be placed under ...

- A - 188 Gods in love with Human
- 552 Animals and in-laws
- 5-2-7 Other stories of Supernatural 700 - 749.

It is interesting to note that Mynah addresses cowherd's father as 'Mama' and mother as 'Fuchi'. In Rathva community, father-in-law is addressed as Mama and Mother-in-law as Fuchi by the daughter-in-law or Son-in-law. This suggests the ritual of marriage takes place between maternal cousins. Addressing the relatives of husband or wife one by one is an important feature of tale or folk song. This might be to introduce in-laws. This also serves as aid to memory as these tales and songs were meant for oral transmission.

Cowherd is worshipped by the Rathva community as 'Gowal Dev' - local deity, as the guard of chief deity. His place is at the footstep of hillock or at some distance from the chief deity. Interesting fact about myna or mynah is that this term is derived from māina, from Sanskrit Madanā which stands for passion and God of Love.

Honouring the tribal art of story telling, Carol Boyce Davies (Professor of African Studies) says, "... what mends and gathers the tribes back together, this cultural heritage links past, present and future. The ancestral figures are cultural bearers with whom the ancient wisdom resides. They are sort of umbrella figures." Important values are primarily sustained through the culture bearer of the community. The ritual of story-telling enables them to perform their roles as cultural transmitters.

To surmise, one can say that the tales of the Rathva communities are the real picture of their world. They are simply projecting themselves as they actually are. They do not believe in hypocrisy. They are true to nature. They enjoy life to the fullest. They love Nature. They are adventurous. They have different life style. The real socio-cultural ethos are found in the tales of the Rathva Community.

(V)

'Flute - Sister'

In a remote village, there lived seven brothers. They had only one sister. Seven brothers were tilling the land. One day, while tilling, their plough got stuck at one place and even their bullocks did not move. Now, brothers were very much scared and they went to their deity to worship with an appeal to save them from the trouble. Brothers promised to sacrifice a rooster but their plough didn't move. They promised to sacrifice the goat and the-buffalo but their plough did not move nor did their bullocks. As the last remedy, they gave their word to give the sacrifice of their only sister and their plough and bullocks were released. The youngest of the seven brothers did not approve his brothers' decision but he could not go against them. Brothers started preparing for the sister's sacrifice secretly and they told their sister for necessary preparation. When sister was pounding the food grains, her brother warned her,

“O my innocent sister,
You are pounding the grain
but it is your turn.”

While the sister set for winnowing and grinding, the youngest brother again and again warned her saying,

“O my innocent sister
you are grinding the food grain
but it is your turn”

The sister did not realize her brother's warning nor did she understand her brothers'plan. According to their promise, brothers sacrificed their only sister. All the brothers set to have sacrificial meat but the youngest of them did not eat his sister's meat. He secretly dumped the meat into the crack of the soil. After sometime, a bamboo plant grew out of the crack. A Jogi happened to pass from there who saw this bamboo plant and he made a flute out of this bamboo plant. The Jogi was begging while playing beautifully on his flute. One day, he came to the door of the eldest brother and the flute sang,

“this is the house of sinful, cruel, brother,
O Jogi, take basket full of grains.”

Flute played the same tune at the houses of all six brothers. When the jogi came to the youngest brother's house, the flute sang,

“This is my kind brother
O Jogi, take only fistful grains”

The youngest brother liked the playing of the flute very much and he bartered it giving more grain to the Jogi and put it in the attic. When the brother would go for tilling, the sister would come out of the flute and did all the work at her brother's house and would again change into the a flute. The youngest

brother was surprised about someone doing his all the house-hold works in his absence. One day he kept himself hidden into a large vessel for storing grains. When there was none in the house, sister changed from the flute and did all the work at her brother's house. Then, she had had food and she was about to change into the flute, the brother caught hold of her and asked, "Who are you?, Tell me, whether you are a goddess or a witch?" The sister said that she was his dear sister. He had not relished his sister's meat and had slipped the meat into the crack of the soil. So, she took the form of the bamboo and then a flute and thus she has reached to her brother's place. Then, the brother did not allow his sister to change into a flute again and let her stay with him for the rest of life.

(VI)

'Anklet'

One day, a sister and a brother went to the river for bathing. The sister put off her anklet and gave it to protect her brother while she was having bath. Then, a frog came over there and took the anklet and disappeared into the water. The brother started crying. When sister came out of the water, the brother told her that her anklet was stolen by a frog and it had disappeared into the water. The sister entered into the water and said,

“Give me my anklet, o frog,
give me my anklet”

The frog replied,

“Come into the knee-deep water,

O young girl

come into the knee-deep water”.

The girl went into the knee-deep water and asked for the anklet, then the frog replied,

“Come into the waist-deep water

O young girl,

Come into the waist-deep water.”

When the girl went into waist deep water, the frog called her into the chest-deep water and finally submerged her into the deep water. The frog had the supernatural power and he took control over the young girl. The brother started crying as there was none to look after him. Then, God appeared before him and gave him one pumpkin vessel and a flute, brother was begging while playing on his flute saying:

“Give spoonful of stew, pour into my vessel

Give bite of bread, put it into my bag.”

One day, the brother came to beg at his sister's house and he played the tune on his flute.

“Give spoonful of stew, pour into my vessel

Give bite of bread, put it into my bag.”

The sister recognized her brother. She shed his begging clothes and vessel. Then, she made him bath, served him food and they always stayed together.

Work Cited:

Arne, Antti and Stith Thomson. The types of the Folktale. Helsinki : Academia Scientiarum Fennica, 1961.

Bascom, William R. Folklore and Anthropology. The Journal of American Folklore, Vol. 66, No. 262 (Oct. - Dec. 1953), pp. 283-290.

Dundes, Alan. *The Meaning of Folklore* : The analytical essays of Alan Dundes. Ed. Simon J. Bronner. Utah State University Press, 2007.

4. -----Interpreting Folklore. Bloomington, Indiana University Press, 1980.

Jacobs, Joseph. Indian Fairy Tales. London : David Nutt, 1912.

Kumar, Manoj. Exploring Folk literature. Jaipur : Yking Books, 2016.

New World Dictionary of American English. Third College Edition. Cleveland, New York, 1988.

Ramanujan, A. K. Folktales from India. Gurgaon : Penguin Books, 1991.

Vyas, Daksha and Navin Modi. Gamit Jati : Samajik ane Sanskrutik Adhyayan. (Guj.). Vyara : Institute of Tribal and Rural Development and Research & Prafull Bhakti Centre for Post-graduate Studies, 1993.

Yadav, M. L., Rock Pebbles. International Literary Magazine. July-Dec. 2008, Vol. XI, pp. 34-41.

Gazetteer of Surat District. Gujarat Government

Encyclopedia Britannica. Vol. XXVI, Cambridge, England.

<http://hdl.handle.net/10689/6473>

Tale - I: As heard from the Mother and Grand Mother of the contributor

Tale - II: Ratanibai Gamit - Kelkutch, Tal. Vansda, Dist : Navsari



Chapter – IV

CONCLUSION



The project undertaken by the researcher named 'Socio – Cultural Ethos in the Songs and Tales of Rathva Community with Special Reference to Vadodara District in Gujarat' is unique in itself. It bears greater importance because the Rathva community is all pervaded and it has spread its culture across the world. Many learned scholars have played a major role in unfurling their own cultures in the most possible manners. As a result, people of many parts of the world have started identifying and recognizing this culture. The Rathvas of Vadodara are not so backward. Many of them are highly qualified. They are institutions in themselves. They are culturally stronger than many other communities of thye state. Their ethos are very much culturally bound. It has been noticed that such ethos are conveyed in the most popular genre of literature like songs and tales.

In the first chapter of introduction, the researcher has given the information of the real locale of the people of the Rathva community in Gujarat especially in Vadodara district. The map is also given by the researcher. The historical background is given. Then, he discussed about the village structure of the Rathva community. The social structure is also discussed in detailed. Their daily routine and sources of income are also beautifully discussed. Food and dressings have also been empirically delineated in the project. The institution of marriage is minutely observed and analysed by depicting different types the system. The term “Socio-cultural ethos” is also discuedd in detail by providing different definitions by different writers. The term possesses a very special significance for the literary world. The term is quite relevant in terms of the analysis of different cultures.

Since the project deals with the two genres of the literary world such as song and tale, it is quite impactful. It displays the real milieu of the community described in the project. The Rathva community which is a part and parcel of main stream, has remained successful in preserving the real roots of its own cultural heritage. At the same time, the community is also putting a lot of efforts to compete with other world scenario. Therefore, one can derive the conclusion that though the Rathva community culture seems to be orthodox and age old one but it possesses many modern qualities of this kind which unfurls the modern time gateways for flourishing areas where a very few people have made a mark. But at the same time, it is explicitly clear that they could retain their cultural heritage in the most possible way. They celebrate their festivals. They stick to their rituals. They enjoy fairs. They meet people. They exchange their customary rituals.

In this chapter, the terms folklore and cultural ethos are also discussed. The opinions of different scholars are given. They elaborately discussed about the the terms. The explanations provided by the research scholar are very explicit in nature.

In the second chapter, the research scholar has given the a detailed description about the different songs related to the Rathva Community. They celebrate different customs, rituals and celebrations etc. He has provided samples of various types of songs such as songs of celebrations, songs of Pithora, songs of Religion, songs of Kali Koyal, Rani Mokar, Pithora's Gaynu, Kalo Goongo, Hedarani and Kanheri Velen's Gaynu. Mantra, Meghraja's Mantra, Doodho Rawal's Mantra, Marasia (Mourning Songs), Docheri (Death Ceremony) etc. All these songs delineate a wondweful presentation of the cultural construct of the Rathva Community.

In the third chapter, the research scholar has presented the description of the socio-cultural ethos with

the help of tales. He has chosen different tales in order to explain the actual presentation of the rituals, traditions and customs which will show the real picture of the Rathva Community. This community has altogether separate identity which does not mingle with any other communities in the district. The stories are heard and translated from the local people. They are in the recorded form. Many old people are contacted and convinced for conveying such a rich cultural heritage.

Hence, it could be concluded that the socio - cultural ethos as reflected in the songs and tales of the Rathva community are unique in themselves. They can majority be found in oral tradition. The socio – cultural ethos are strongly depicted in this project. Many songs and tales are not in the written form. At the same time, they could be seen in the print form in some of the books and magazines. Therefore, it could be said that the allusions in the project are taken from both oral and written sources. Many songs and tales are recorded in the original tribal languages and they are deciphered by bilingual and multilingual experts and then translated into English. The field work worked wonder. It has made the research scholar confident about its writing in the most authentic way. Many marriages are attended and marriage songs are collected. They are of different rituals and having different rhythm. These songs possess many connotations. The substantial amount of abuses are used extensively in these songs.

The tales also possess various kinds of themes and moorings. They are of different tastes. They are also from both oral and written forms. Two of the stories are recorded and two of them are translated. All the stories beautifully express Indian ethos in the most efficient way. These stories describe various socio-cultural ethos. Many stories are like fable. The characters are from animal world and all the stories convey the message. Many stories are having supernatural power. They seem to be illogical. And they are at times hilarious in nature. Any body, whether a child, an adult or an aged person, can enjoy them thoroughly. It is the best part of this literature.

The fourth chapter is allotted to the Conclusion. The findings are drawn out of the project. The findings are based on the empirical study. The research scholar has personally visited the various places and people to collect the material. Many undesirable incidents are also faced by the research scholar. Many libraries and the Bhasha Sanshodhan Kendra were quite often visited. The socio-cultural ethos are traced from the songs and tales collected.

The last section is the section of Select Bibliography. Many books from various libraries are referred. They are studied in detail. Many books have a vivid presentation of the Rathva community. They are highly beneficial to the emerging research scholars who would like to work in these areas. Hence, it could be said that the project is satisfactorily completed. It will be proved a great help to the forthcoming research scholars of the time. It will be an excellent platform to the entire research community to follow.



SELECT BIBLIOGRAPHY



-
- Banks Marcus and Morphy Howard. *Visual Anthropology*., New Haven and London: Yale University Press, 1997.
- Bates Crispin and Shah Alpa. *Savage Attack, Tribal Insurgency in India*. New Delhi: Esha Beteille, Social Science Press, 2014.
- Bhattacharya R. N. *Tribal people of India: Society culture and development*. Kolkata: OUP, 2008.
- Catherine Bell, *Rituals: Perspectives and Dimensions* Oxford University Press. New York, 1997
- Clifford James and George E. Marcus edited by, *Writing Culture, The Poetics and Politics of Ethnography*, University of California Press, Ltd., London, England, 1986
- Davis Richard, *Lives of Indian Images*, Princeton University Press, Princeton, New York, 1997
- Day, Upendra Nath, *Medieval Malwa: a political and cultural history 1401–1562*, New Delhi, Munshiram Manoharlal, 1965
- Devy G. N., *After Amnesia: Tradition and Change in Indian Literary Criticism*, Orient Longman Press, Bombay, 1995
- Dumezil Georges, *Tribal India, Ancestors, Gods and Spirits*, ISBN-81-85026-18-1, Marg Publications, Bombay, 1992
- Finnegan Ruth, *Oral Traditions and The Verbal Arts*, Routledge, Abingdon, Oxon, New York, 1992
- Fischer E. and Pathy D., *Oral Traditions and the Verbal Arts*, London, Routledge, 1991
- Gazetteer of the Bombay Presidency, Vol.-1, Part-1, History of Gujarat, 1896
- Grierson G. A., *Linguistic Survey of India*, Vol. 9, Part 3, Government of India Central Publication Branch, Calcutta, 1907
- Guha Ramchandra, *Savaging the Civilized: Vearrier Elvin, His Tribals, and India*, IL, University of Chicago Press, Chicago, 1999
- Gupta Charu Smita, *Indian Folk and Tribal Paintings*, ISBN-978-81-7436-465-4, Roli Books, New Delhi, 2008
- Hardiman David, *History for the Subordinated*, ISBN-81-7824-341-5, Permanent Black, Ranikhet, 2011
- Jain Jyotindra, *Painted Myths of Creation: Art and Ritual of an Indian Tribe*, Lalit Kala Akademi, New Delhi, 1984
- Malcolm John Sir, *A memoir of Central India*, Vol.-1, London: Printed for Kingsbury, Parbury & Allen, 1823
- Misra Kamal K. and Jayaprakasan edited by, *Tribal Movements in India*, ISBN-978-81-7304-972-9, Manohar Publishers and Distributors, New Delhi, 2012
- Mohanty P. K. Dr., *Development of Primitive Tribal Groups in India*, ISBN-81-7835-024-6, Kalpaz Publications, Delhi, 2011
-

-
- Nulkar Vinayak Kumar and M. K. Muthumani, Tribal Religion, Commonwealth Publishers Private Limited, New Delhi, 2014
- Palit Chittabrata and Jha Surendra, Situating Tribals in Indian History, ISBN 10: 81-7646-691-3, ISBN 13: 978-81-7646-691-2, B. R. Publishing Corporation, Delhi, 2009
- Pasayat Chitrasen, Glimpses of Tribal and Folk Culture, ISBN-81-261-1568-8, Anmol Publications Private Limited, New Delhi, 2003
- Pathan Qayumuddin Dr., History of Alirajpur State, Ph. D. thesis(unpublished), 1992
- Prasad Rani Shanker Dr. and Sinha Pramod Kumar Prof. Dr., Genesis of Indian Tribes, ISBN-978-81-261-4749-6, Anmol Publications Private Limited, New Delhi, 2012
- Prasad Rani Shanker Dr. and Sinha Pramod Kumar Prof. Dr., Modernization of Tribal Traditions in India, ISBN-978-81-261-4753-3, Anmol Publications Private Limited, New Delhi, 2012
- Rajyagor S. B. Dr. and Tripathy S., Chief Editors, Gazetteer of India, Gujarat state, Vadodara District: 1979
- Shah Dhirajlal Tokarshi, Mantra Vignyan (in Gujarati), Navbharat Sahitya Mandir, Ahmedabad, 1998
- Shah Haku, The Ritula Painting of the God Baba Pithora, Journal title: Ethnologische Zeitschrift, Zurich, ILL no. 141761113, Volume 11, 1980
- Sharma B. D., Tribal affairs in India : The Crucial Transition, Sahyog Pustak Kuteer Trust, New Delhi, 1992, (NHRC)
- Russell R. V. and Hiralal. The Tribes and Castes of the Central Provinces of India, in four volumes, Asian Educational Services, New Delhi, 1993
- Sen Padmaja. Ed. Changing Tribal, A Socio-Philosophical Perspective, ISBN-81-8069-023-7, Concept Publishing Company, New Delhi, 2003.
- Sareen T. R. and Bakshi S. R., Castes and Tribes of India, ISBN-81-7041-640-X, Anmol Publications, New Delhi, 1993
- Sharma, B. D., Tribal affairs in India : The crucial transition, Sahyog Pustak Kuteer Trust, New Delhi, 1992), (NHRC)
- Shashi S. S. Padmashri, Tribal Culture Customs and Affinities, A Cross Regional Anthology, ISBN-81-7488-019-4, Anmol Publications Private Limited, New Delhi, 1995
- Tiwari S. K., Tribal Roots of Hinduism, Sarup and Sons, New Delhi, 2002
- Tripathy S. N., Primitive Tribes of India, ISBN-81-261-2834-8, Anmol Publications Private Limited, New Delhi, 2006.
-



The Tribal Academy in Gujarat



DR. KEYUR K. PAREKH

Associate Professor
Department of English

Shri J. L. K. Kotecha Arts and Smt. S. H. Gardi Commerce College,
Kakanpur - 388713, Ta. Godhra, Dist. Panchmahals, Gujarat