

**A**

**Summary**

**on**

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

**for**

**Minor Research Project**

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

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**By:**

**Dr. Keyur K. Parekh,  
Associated Professor  
Department of English  
Arts and Commerce College  
Kakanpur**

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Minor Research Project

**SOCIO – CULTURAL ETHOS AS REFLECTED IN THE TRIBAL SONGS AND TALES OF RATHVA  
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**

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# **COMPLETION OF MINOR RESEARCH PROJECT REPORT**

**Principal Investigator,  
Dr. Keyurkumar K. Parekh,  
Departmentr of English,  
Shri J. L. K. Kotecha Arts and  
Smt. S. H. Gardi Commerce  
College, Kakanpur.**

**The Accounts Officer,  
University Grants Commission,  
Ganeshkhind, Pune – 411007.**

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

**Subject: Socio – Cultural Ethos as Reflected in the Tribal Songs  
and Tales of Rathva Community of Vadodara  
Dist. in Gujarat**

The research scholar has undertaken the minor research project on ‘Socio – cultural Ethos as Reflected in the Tribal Songs and Tales of Rathva Community of Vadodara Dist. in Gujarat’. In the introduction, the research scholar has given the catchment areas of the Rathva Community of Vadodara district. 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 *devs* (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) 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.

**The research scholar has also given the details regarding the historical perspective.** 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 India*<sup>15</sup>. 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 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.

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 outskirt. 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*.'

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 Dasher(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 *doyali* 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.

**The research scholar has given the detailed picture of the daily routine of the Rathva Community.** 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 is another important factor which is discussed in details by the research scholar. 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.

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 animals, 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.

The dressing is , of course, an important factor discussed by the research scholar 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 *chakhl*. 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*, *keriyan* 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.

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:

- **Arranged Marriage:**

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.

- **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*.'

- **Widow Re-marriage:**

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.

- **Marriage by Abduction::**

It is a kind of love marriage in which 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.

- ***Rit Kari: (Marriage for Formality)***

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.

The researcher has also dealt with the religions and beliefs of the Rathva Community. 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 *devs*, 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 *devs* 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 *devs* 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 Bhathiji Maharaj. 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 *devs*. 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 Bhoj 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.

The research scholar also sheds light on the festivals of the Rathva Community. 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.

The researcher has also discussed terms related to the project such as folklore, socio-cultural ethos etc. He has also given different definitions given by different scholars.

### **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 Rathva 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 18<sup>th</sup> 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 19<sup>th</sup> 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 'Volksseele - 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 18<sup>th</sup> 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".

In the second chapter, the researcher deals with the socio-cultural ethos in the songs of the Rathva Community in Vadodara district. 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”*. Umashankar 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 paramparaee 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:

The researcher has incorporated various songs such as songs of celebration, Songs of religion, gaynu, songs of Kali Koyal, Rani Mokhar and Pithora, songs of Kalo Goongon, and Kanheri Valen, *Mantra* (Chanting), Doodho Rawal's *Mantra*, Kali Koyal's *Mantra* etc.

In the third chapter, the researcher sheds light on socio-cultural ethos in the 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. The researcher shall study six such stories in translation which have been collected during the fieldwork. He has incorporated stories like 'The Story of Pithora', 'A Crab and Three Sisters', 'Emergence of Liquor', '*Myna* and Cowherd', 'Flute – Sister' and 'Anklet'

In the fourth chapter of conclusion, the researcher has provided the findings regarding the project. The project undertaken by the researcher 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 the 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 analyzed by depicting different types the system. The term "Socio-cultural ethos" is also discussed 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 mainstream, 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 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*, Meghreja's *Mantra*, Doodho Rawal's *Mantra*, *Marasia* (Mourning Songs), *Docheri* (Death Ceremony) etc. All these songs depict a wondrous 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 community 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 mostly be found in oral tradition. The socio – cultural ethos are beautifully described 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 is 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 present 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. Anybody, whether a child or an adult or an aged person, can enjoy them equally and thoroughly. It is the best part of this literature.

Hence, it could be said that the project will prove to be a great guide to the research scholars would like to work on the tribal literature especially the Rathva community. This community and its culture is reliven by the research like this. Such research can enhance and expand the horizons of the research.

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