

A Brief History of North Gujarat

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CHAPTER-2: A Brief History of North Gujarat

2: Introduction:

Gujarat on the western coast of India has its own personality, character and glory. The history of Gujarat is ancient with exhaustive cultural features. The character is dynamic and lively. The history may date back 10 pre-historic ages and has a specific contribution to the Indian history.

What ever we mean by 'history' is not chronologically and systematically available as far as Gujarat is concerned. The history books written during the contemporary times have been dependent on the conclusions from old manuscripts, stone inscriptions, metal-plates, coins and ancient literature. The style of narration in ancient books and puranas has been that of story telling. The element of imagination is bound to be there. Hence, the material of history is finding in those books, instead of pure history.

The history of Gujarat, that can be measure by time, date back to the last stages of the 4th century B.C. The history of human culture prior to that period begins with Stone Age.¹

2.2: Gujarat in Epics:

There are enough materials in puranas for the Gujarat and most important and useful was its geographical information. The author of 'Puranas' were the journalists, folk poeter, folklorist. They never write what they read or heard but what they experienced with; they spent their most of life wondering the various place which they never seen before in the map. They surveying the whole places by walking and note-down and explain everything dispassionately, which would be dispassionate. Here

¹ Page: 106: Glory of Gujarat – By. Rajnee Vyas - 1988

we discussed briefly on geographical- and the relative aspect of Gujarat's history.²

'Sakand Puran' is the most important 'Puran' on 'Gujarat. The epic place or old name of the places which could not be found as recent place as for example the place on the bank of Sabarmati river named 'Patal Vandav,' and 'Moulistan.' we could not identified the both city that where they had been situated and what is their today's new name.

'Gujarat' word where established in 'Sabhaparva' of 'Mahabharat' epic.³

What is the meaning of Gujarat in epics? Because border of Gujarat has been frequently changing, by the war, change of dynasty, attacks. For the study of certain region, we must have to study of their neighbor regions first. Here we studied it know as Gujarat and its surrounding regions.⁴

In the ancient period, the name of king or cast or people of regions who lived there had recognized region. After words the importance of race had been reducing, due to establishments of imperialism...region known by their certain name but not based on chastises some of them popular little time in their progressive period as example 'ABHIR'

We should not ignore the other factors, which have been also besides the Puranas (Epics) as geographical materials. Vedic literature, poetry and "Sutra of Parani' 'Bruhat Samhinta' Kavyamimansha,' we have been found the reports of Hu-en-sung and Al-baruni in these classic books. With the literature we have been founds on a stone inscription-

² Page: 2: Puranoma Gujarat (Guj) – By. Umashankar Joshi

³ Page: 10 Puranoma Gujarat (Guj) – By. Umashankar Joshi

⁴ Page: 11 Puranoma Gujarat (Guj) – By. Umashankar Joshi

Tmmra Patra, coins, these all are known as geographical source of materials.⁵

‘Aparant’ means rigion of west end. In the ‘Adiparva’ (Mahabharat) Arjun had been journey through the Anoop, lxeral, gokan, and passed away, by the several ‘Tirth’ of ‘Aparant.’ He had been reach to ‘Prabhash.’ ‘Adiparva’ indicate that Gova-Konkan and the west bank of ocean were known as ‘Aparant’ this name indicate for the groups of region-west bay of ocean is up to ‘Konkan and ‘Kutch’ and ‘Sindhu, may be the whole west bay or some of them. ‘Matsya Puran’ ‘Brahma Puran’, ‘Markanday Purana’ ‘Vayu Purana’ ‘Vishnu Puran’, Brahmand Purana, Vaman Puran, whole Purana’s are including other rigion in ‘Aparant’ as ‘Aanart’ ‘Arbad’ ‘Sourastra’ Kutch, Sarsurat, Bharukutch, Mahey, ‘Antarnarmad’, Shurpark Nasikya, etc.⁶

On the stone-inscription of ‘Rudraman’, we easily found the regions of ‘Aparant’ by the index of stone-inscription- first A Karnavati beside the Vindhya Mountain. Second, today is Khambhat Ahmedabad-Vadnagar and Patan all are the rigions of ‘Anart.’ Then Sourastra, north rigion of Anart, the rigion of upper part of Sabarmati then the north side of Abu. Maru (Marwad) then South-west rigion of ‘Maru’ is Kutch, Sindhu the north rigion of Kutch and north rigion of Sindhu is ‘Soubir at the west ‘Kyhur’ and the side of South-west of ‘Aparant’ and then north side of ‘Maru.’ Thus, we can study the stone-inscription of ‘Rudraman’ at ‘Girnar’ that indicate the rigion of ‘Aparant’ and their vicinity or neighbor regions.⁷

⁵ Page: 12: Puranoma Gujarat (Guj) – By Umashankar Joshi

⁶ Page: 11: Puranoma Gujarat (Guj) – By Umashankar Joshi

⁷ Page: 11: Puranoma Gujarat (Guj) – By Umashankar Joshi

'Anart' means the whole regions of North Gujarat and 'Sourastra'. 'Dwarika' was the capital city of 'Anarta' Dwarika had been known as 'Kushastli' in epics.

'Anart' have been spread up to Dwarika this has been mentioned in 'Mahabharat' 'Bhagavat' 'Vayu Puran' and 'Matsyapurana'. In 'Mahabharat' Lord Krishna said that when Pandava were playing gambling, I had been at 'Anart' and thus I could not stop them.

When 'Salva' attacked on Dwarika, He asked that "He! 'Anarta' where were the 'Krishna'. At the event of Subhadra's kidnapping, the warriors were calling as 'Anart'.

When 'Arjun' went for the Hastinapur he passed through the regions between the 'Girnar' and Arbud, (Abu) and that whole region known as 'Anart' lake are full of lotus and many 'Vav' (step-well) and green farms had been seen during journey.

In 'Bhagavat' it was mentioned that where Krishna lived, that region was known as 'Anart', 'Kushasthali' established in the ocean and from there Krishna was handling the whole 'Anartadi'. 'Vayu Purana' also indicate that region as 'Anart' and capital was 'Kushasthali', and Kushasthali were also known as 'Anartpuri'⁸

'Matsyapurana' also indicate it. Time by time 'Anart' was contraction, and later on 'Anarta' just known as the region for only 'North Gujarat' and its capital was 'Vadnagar' or old 'Anartpuri'.

We found the independent reference in the description of 'Bhuvankosh' that the 'Anart' was the different regions from Sourashtra. The epic of 'Matsya' 'Brahmand' and 'Vagu' also indicate that Kutch, 'Sourastra', 'Arbuda' and 'Anart' was known as 'Aparant'. In the

⁸ Page: 37 Puranoma Gujarat (Guj) – By Umashankar Joshi

‘Karnaparva’ of ‘Mahabharat’ the driver of horse cart named ‘Vishok’ told ‘Bhim’ that we have the warriors from ‘Anart’ and ‘Sourastra’.

We also found the different region like ‘Anart’ and ‘Sourastra’ in the stone-inscription of ‘Konatrap Rudradaman’ at Girnar (E.D.150), which was similar as ‘Buvan Kosha’⁹

Dr. Anandshankar Druva wrote in Bombay gazetteer that the region of ‘Sourastra’ ‘Anart’ and ‘Laat’, this three regions were known as ‘Gujarat’ and he also defend the borders of ‘Anart’ and up to Mahi river at South, ‘Khambhat’ and up to Narmada river bank and ‘Anart’s famous cities were ‘Vadnagar’ - ‘Khambhat’ ‘Anahilwad Patan’ ‘Karnavati’ and port of ‘Khambhat’.

In the epic we found that Anart was establishes on the name of ‘Manu’s son and saryat’s son ‘Anart’ and his region known as ‘Anart’¹⁰

Dr. Anandshankar Druva believed that ‘Anart’ was defined by the word ‘Anurut’ ‘Anart’ was the land where the ‘Dasyus’ and Anaryas were lived and never believed in the ‘Karma’ (rite) of ‘Yagna’(a ceremonial performance of a sacrifice) and Brahmin’s religious deeds (Karma) that regions known as ‘Anart’.

We also found the subtitle for ‘Anart’ as ‘Anart-Nairuta’ Nairuta - means between the regions of south-west. Anandshankar Druva defined that Nairuta mean who are not Rushi. Then who are they may be ‘Rakasasha’ or Dasyus (persons cast from demons-or a thief or a robber) in the epic Mahabharat we found ‘Anrut’ means reference with dance and music.

⁹ Page: 11 Puranoma Gujarat (Guj) – By Umashankar Joshi
¹⁰ Page: 37 Puranoma Gujarat (Guj) – By Umashankar Joshi

It is very risky to suggest that religion known as by the profession of people lived in that religion but this is simple logic of word 'Nritt' (Nrut) which consider for dance in Sanskrit literature.¹¹

On Anushrut of Raivat, we found the name 'Anart' in 'Panini's Janpath'¹² and the capital of Anart was Kushasthali. Therefore, we can easily image that 'Sourastra' were also the part of 'Anart'. Their person who lived in and who had been knows as 'Anart' community defined territory of 'Anart'. Marwadi the people of Marwad and Gujarati is people of Gujarat. On the opinion of Dr. Anandshankar Druva that, these people 'Nairutta' (without religion) are the different race then 'Aryans' people.¹³ 'Anart' were the experts in Music-Dance and Drama, 'Anart' have been spread all over the part of Gujarat, but later it was shrank and lately limited only in North Gujarat regions as South Gujarat known as 'Laat' thus 'Sourastra' and 'Kutch'¹⁴

Numerous references on the history of Gujarat reveal the facets of life and governed during the ancient period. A reference to Gujarat puranic (Epics) literature mentions that the daughter of Sharyati, the son of 'Manu' 'Visvata', who was married to 'Chyavan' of Brigu Dynasty. Sharyati had a son named 'Anart' after whom the regions in North Gujarat have come to known. His son Revata, ruled at Kushasthali, the present Dwarika (Dwaraka) which was the capital of 'Anart'. Another name of Narmada, Reva, is believed to have been derives from Reva, a descendant of 'Revata' Ravitak; another name of mount 'Girnar' is also after 'Revat'. Lord Krishna had been leaves Mathura with Ugrasen, his maternal grandfather and other 'Yadavas.' They have been settle down on the west coast of Sourastra and fortified the ancient capital

¹¹ Page: 38, 39: Puranoma Gujarat (Guj) – By Umashankar Joshi

¹² Page: 39 Puranoma Gujarat (Guj) – By Umashankar Joshi

¹³ Page: 39 Puranoma Gujarat (Guj) – By Umashankar Joshi

¹⁴ Page: 47 Gujarat No Prachin Itihas (Guj) – By Hariprasad Shastri

Kushasthali, of Revat dynasty. Ugrasen's daughter, Rajmati has been married with 'Aristhanemi' the son of Samudravijay the elder brother of Vasudeo. However, before marriage ceremony could commence, Aristhanemi has gone up to Revataka, attend the 'kevalya' state, and become the 22nd Jain Tirthankar Neminath. Vijra the son of Aniruddha and the grandson of Krishna was the only survivor of the internecine strife among the Yadavas. Arjun crowned him at Mathura.¹⁵

In the concern of previous discussion about the name of an 'Anart,' we have found more references from invitee expert to think over the meaning of 'Anart. In the territory of 'Vadnagar' and 'Visnagar' known as (old an 'Anartpur') and Idar, we have been founds the caste that was famous for their dance. They are experts in singing music, and dance known as 'Nayak.' Still they are the expert of Dance-Music and Drama. In addition, famous Gujarati Folk drama 'Bhavai' 'Nayak' has been performing Bhavai in groups.

The Bhavai form invented by 'Asait Thakar' who lived in Siddhapur the famous city of North Gujarat by cast he was Brahmin due to some incident his society throughout him from their Brahmin Society and he married to Patel's daughter and their generation known as 'Nayak' cast, which were expert in dance-music and Drama.

In the 'Vanparva' of 'Mahabharat' Krishna telling: 'Vrushni Andhak' and others to leaves wine and concentrate them for the attack of 'Salava.' For that reason, they have been sends out all the dancers and actors of 'Anart' out of the city. That is define that the 'Anartas are the different caste or race from Yadavas and they are original people of 'Anart' who were known as actors and dancers and musicians of singers.

¹⁵ Page:36 Encyclopedia of India – Volume-1 – Gujarat (Eng)

In the 'Adiparva' of 'Mahabharat' indicate that during the journey of 'Arjun' came to 'Prabhash' and 'Krishna' came to him and both were went for Dwarika. Arjun had been seen dancers-singers and musicians with Krishna.

In the 'Harivansham' we found on the chapter of 'Vrajanabha Vadha' actor 'Bhadra' of vrajpur arranged drama for Rishis and they blessed him for "wondering where he wish to." In the "Bruhat Sambhinta", we found that the regions of 'Sindhu' 'Swaraswati' and Sourashtra have the importance of their actors and dancers.

'Medani Kosha' also indicates that 'Anart' means dance school or the place for the dance.

आनर्तो देशमेदेऽपि नृत्य स्थाने जने रणे ।
आनर्तो नृत्यशालायम् जले जलयदान्तरे ॥

Monica Williams also indicate A-Nrut = Anarta¹⁶

The regions of Narmada's mouth knew as 'Aberia' in Greek people.¹⁷

From Devagadha to Tapi as known as 'Abhir' (as Iuyar) and as 'Taratantra' south Tapi known as 'Abhir' now 'Abhir' is not recognize as a name of region but cast Abhir (Ahir) is still popular.¹⁸

'Kapadvanj' were knows as karpavaniya in epics and it had groups of 84 paraganas or villages in the deed of gift E.D.867. 800 hundred long year's history of Kapadvanj. Still there are 800 years old houses. It was the big tread center of old time Kapadvanj established on the main root of economic of or business aria or way. Karpavaniya people were

¹⁶ Page: 40 Puranoma Gujarat- By Umashankar Joshi
¹⁷ Page: 45 Puranoma Gujarat - By Umashankar Joshi
¹⁸ Page: 46 Puranoma Gujarat- By Umashankar Joshi

lived in region of Kapadvanj (Karpāt-vanaj-or karpāt vanijya as found in epic 'Mahabharat'.¹⁹

2. 2.1: Khetaka:

Kheda established on river of Vatrak, Hu-en-shun had wrote as ki-ta (or cha) the deed of gift of Dharsen 4th. (V.S.330) indicate clearly as 'Khetak'

Cunningham had wrote down that Khetak Mandal was touched the west bank of Sabarmati and at the 'Ishan' of Mahi river and at the south of, Baroda. In the 'Daskumarcharit' we found that Khetak not far from Vallabhipur. One person went Vallabhipur from khetakpur by walking.²⁰

On the deed of gift about Khetak pur we found the other regions or villages as Ashapallika (Aslali) vattsomalika (vatvalli) viswa palli (vansol)karpāt-vanijya (kapadvanj) the whole villages or city were found sorrounding Khetak of 'Kheda' Monica William defined that Khetak means the regions of farmers.²¹

'Banbhatt' the famous drama writer of Sanskrit and well-known poeter indicate that the father of 'Harshavardhana, Prabhakar-varadhana known as 'Gurjar Prajagar' in 'Harsha Charit's 4th ullash. Nevertheless, it might be the region of Rajasthan's 'Gurjar-Bhunnamal' it was the capital.

'Sabha Parva' of Mahabharat indicates the region of Punjab at the site of 'North Vayavya'²² Scand Purana indicates a region of 70 thousand villages. The state of Gurjar people 'Binnamal' or 'Bhinnamalo' were the capital near sorrounding regions of Mount Abu. Yu-hen-sung wrote that the limits of 'Gurjar region were 400 miles and pi-10-ma-10 (Bhinnamal)

¹⁹ Page: 60 Puranoma Gujarat – By. Umashankar Joshi

²⁰ Page: 70 Puranoma Gujarat - By. Umashankar Joshi

²¹ Page: 71 Puranoma Gujarat - By. Umashankar Joshi

²² Page: 73 Puranoma Gujarat - By. Umashankar Joshi

were the capital city of Gurjar State of Rajasthan not far from Gujarat. We also found similar name for Gurjar as 'Gujarat'- 'Gujarat' or as Prakruta 'Gujaratta'.²³

Thus, we found the different name for 'Gujarat' in the epics of Sanskrit and Prakruta literature. However, most identifiably name of 'Gujaratta' is founds in 'Scand Puran' it was the most culturised name. Nevertheless, Narshimharao Diwetia indicates that 'Gurjaratta' is the close name for 'Gujarat,' 'Aat' word is founds in 'Arabi' for the 'Prayaya' (an atlix) Jaher+Aat=Jaherat, Thakur+Aat=Thkurat Amir+Aat=Amirat it was definite possibility for 'Gujarat' or May Gurjar people drown back to that name after them.²⁴

2. 2.2: Gurjar Pratihar:

The reference of Gurjars was first makes in 'Harsh Charitt' the ancient colonies of Gurjars situated in Punjab and northeastern parts, from Sinddhu to Mathura. It seems that they might have come to Gujarat during the period of fourth and 6th century A.D. Shreemal did exist before their entry, but they might have established their command over Bhillmal, only during the 7th century the historic ruling dynasty of shreemal was Gurjar Prathihar. Kaautstha Devraj followed the first king Nagbhatt and vastraj respectively the last king was renowned for his bravery.

The influence of Gurjar-Pratiharas continued to increase in 'Sourastra' and 'Laat' province, during the 8th and 9th century A.D, under the rule of Gurjar-Pratihara dynasty. The whole area might have assumed the name 'Gurjar Desh' during this period only. Some of the copper plates of 840 A.D. of the king Bhoj refer to the word 'Gujaratta'.

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Page: 73 Puranoma Gujarat – By Umashankar Joshi

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Page: 74 Puranoma Gujarat - By Umashankar Joshi

It is difficult to locate where exactly Bhillmal-Shreemal was situated. According to 'Shreemal Puran', the town was north to 'Mount Abu' near the lake 'Sambhar'. Initially it might have been known as 'Bhillmal' and its new name 'Shreemal' the people of 'Shreemal' were known as 'Shreemali' some of the branches of Brahmins and Banias in Gujarat are 'Shreemali' and some use it as surname even today.

Now of 'Shreemal' is in a deserted state there is a village named 'Bunamal', at the very place. A temple of 'Chamunda' and a few stone-inscriptions besides, some remains of a lake and a fort are found near the village. It is difficult to imagine that there could be a big town at this place at the same time in the past.

The archaeological excavations and extensive research at 'Bhinamal' could very provide sizeable amount of historic materials to this state and the country.

2.3: Brief History of North Gujarat:

2.3.1: Chavada Period

Within a very short span, the rule of Pratihar dynasty ended in 'North Gujarat' and the rule of 'Chavada' dynasty up surged. They founded their capital at Pattak (Pattan or Patan) and named it, Anahill Pattak (Anahilwad). The Chaap dynasty ruled over 'Gurjar Desh' during 'Maitrak' period in the previous years. The same dynasty ruled over 'Vadhavan' too. There was 'Chavada' state in 'Sourastra' and 'Kutch' also. The family of chaap, there was known as 'Chaapatak' or 'Chavada', thus Chavada also played an active role in political history of 'Gujarat' during the Maitrak and Post-Maitrak period like Gurjar-Pratihara. The Solanki regime that brought glory to the political and cultural life of 'Gujarat' during the long period of 942 A.D to 1300 A.D. was established based on 'Chavada' rule in 'Anahilwad'.

The reference of Vanaj Chavad's rule is founds in different works of literature of 'Solanki' period. But still, no authentic information is available about the ancestors of 'Vanraj'. The reference of 'Jaishikhari' the father of 'Vanraj' is found in 'Ratnamala' written in 'Hindi' by 'Krishanakavi' in 17th and 18th A.D.²⁵

The last king of Chavada dynasty 'Samansingh' was drinker, Malraj was his sister's son. Raj was the father of Mulraj and 'leeladevi' was his mother. Raj was in a fast of foreigner prince. He had visited Patan while returning from the pilgrimage of 'Somanath Patan' along with his two brothers. The king 'Samansingh' was very much impressed with the expertise Raj possessed about the horse. He offered his sister 'leeladevi' in wedding to Raj. Some years later Raj was kills at the hands of 'Lakhaji' the king of 'Kutch' and leeladevi died during delivery. Samansingh brought-up Mulraj and gave him all love that he deprived of from his parents.

Samansingh used to tease Mulraj very often especially when he was under the influence of drink. He used to ask Mulraj to sit on the throne. After getting rid of intoxication, he would ask Mulraj to get lost from there. The grown up Mulraj began disliking this kind of teasing. The people were also fed-up with the drinking habits of 'Samansingh'.²⁶

Mulraj by the time had passed his teens. He impressed some of the courtiers and took them to his side. One day Samansingh as usual teased Mulraj. He asked him to sit on the throne, Mulraj ascended the throne and next moment he drew his sward and cut the head of Samansingh. Mulraj become the king, the Solanki period commenced in Gujarat from that day. Mulraj brought glory and honors to the throne of 'Patan'.

²⁵ Page: 115 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988
²⁶ Page: 117 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

2.3.2: Solanki Period:

Mulraj had to face many enemies as he had ascended the throne by assassinating his own mentor. Some time he repented also. He invited the Brahmins from Kanoj and Kashi just to wash out the bolt on him, which brought great fame for him. He defeated grahripu, a king from Sourashtra and 'Barap' the ruler of 'Laat' province. He also started the construction work of a splendid temple of lord Shiva named 'Rudra Mahalaya' on the bank of river Swaraswati. The architecture and sculpture of Rudra Mahalaya was parallel to the ace architectural a monument of 'India' the planning of Rudra Mahalaya was so many folds that it could not be completes during his lifetime. Mulraj also built many other building and temples.

2:3: 2:1: Bhimdeo: (Bhim Banavli)

Chamanddeo, Vallabharaj, and Durlabraj were three kings who followed Mulraj on the throne of Gujarat respectively. There are no specific or ²⁷ note worthy incident recorded during there rule. Then king Bhimdeo was takes the charge. He was famous 'Bhim Banavli' (The expert archer) in the history. A big misfortune had descended in Gujarat after he taken the reigns of power in his hand. The root of this calamity was in the prosperity and glory of Prabhash-Patan on the coast of Sourashtra.

It is says that the Shiva Temple of Somanath was very prosperous. The 56 wooden pillars were covers by gold. They were also states with gems. The Shivaling was seven feet and its two feet were underground. The circumference was more the three feet. The pilgrims used to flock to Somanath all year around. They used to add to the prosperity of the temple with their gifts. The chain of the huge bell had weighting about

3400 kg near the Shivaling were made of gold. The lamp studded with gems and jewels burnt forever. The holy water of 'Ganga' was droughts every day for Shivaling from about 2000 km. The king, Umraos and sheriffs contributed valuable gifts to the temple almost regularly.

The tales of prosperity reached Mohammad, the sultan of Gazani. The Arabian and few traders used to carry away precious and valuable articles of artistic nature. They normally passed through Gazani Mohammad, even when he was merely a child, asked inquisitively about those things. The traders replied to him that 'India' was a valley of gold and there was plenty of money and prosperity. The child Mohammad had decided that he would visit 'India' and loot the abundant prosperity from there.

Mohammad became sultan and his eyes were set on India. He was invaded 'India' for several times with a view of looting the wealth. It was not any easy task for sultan to enter in to India. There was a huge desert to be crossed. His army invaded Somānath on 30th Jan.1025, Bhimdeo-1 of Solanki dynasty ruled over Patan at that time. Bhimdeo was puzzled by this unforeseen calamity. He sought shelter in the fort of 'Kanthkot' according to the advice of his ministers and counselors. Thousands of Rajputas²⁸ comes forward and protect the temple. However, the huge and strong army of Mohammad Gazani nullified them. He looted the temple with all his might. He demolished the splendid architecture of temple and broke the Shivaling in to two pieces. He killed many a Brahmins. The beautifully carves sandalwood doors of the temple were taken away by this man, and then he left for Gazani.²⁹

²⁸

Page: 118Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

²⁹

Page: 119Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

Bhimdeo constructed numbers of school and temples in Patan. He also rebuilt the temple of Somanath, destructed by Mohammad Gazani. The step-well of 'Rani' built by him in was a piece of art, the remains of classic construction are still there in 'Patan' the excavations going on there have exposed many a fabulous facets of the step wells. He constructed the sun temple on the out skirts of 'Modhera', where a war with Mohammad Gazani took place Bhimdeo was really an outstanding king but unfortunately, most of his life were wasted in fighting battles.

2:3.2.2: Minal Devi:

Bhimdeo was follows by his younger son Karandeo on the throne of Gujarat. Karandeo had established his victory over 'Laat' province around the river of Mahi and Narmada. It was not easy task to capture the 'Laat' province, Ashabhill ruled over Ashavali. He was formidable Bill Sardar. He had by then established his supremacy over 'Kutch', and 'Kathiawad' North Gujarat' and 'South Gujarat' His treasury was swelling with the fast flowing income from busy ports like 'Bharucha' and 'Khambhat' and 'Prabhash Patan'. The stories of his prosperity and bravery saw no bounds.

The name and fame of Karandeo reached as far distance as Karnataka. The king Jaikeshi ruled over Chandrapur in Karnataka. He had a daughter named 'Mayanalladevi' she was very good at dance and music. Mayanalladevi also came to near³⁰ about Karandeo and she atones decided to marry him. Her father sent a beautiful portrait of 'Mayanalladevi' to Patan. Karandeo saw the portrait and agreed to the marriage proposal.

Mayanalladevi proved herself and became the honorable 'Rajmata' Minal Devi. Karandeo ruled over Patan for some years. Then Narverma,

³⁰

the king of Malava invaded Patan with his huge army, Karandeo enter in to a war with him. The army of Narverma was big and stronger enough. Karandeo lost his existence in the war.

The son of Karandeo was very young at that time hence Minaldevi on behalf of her son Jaisinhg took the regins of power in her hands and ran the affairs of the state efficiently. 'Minaldevi' was not merely a 'Rajmata'; she was the mother of the people in true sense of the word.

A lake was constructed at 'Dholka' during her rule, one hut was obstructed the round figure of lake but owner of that hut did not agree to leave that hut and Minaldevi construct the lake without touching that hut. 'Malav Lake' at Dholka, is still knows as the Lake of justice.³¹

2:3.2.3: Siddharaj Jay Singh:

The period of Siddharaj Jaisingh has been depicts in golden period in the history of Gujarat. The state was at its peak in the field of political, prosperity, art and culture. Siddharaj earned equal status for Gujarat with those states like Avanti. He won over 'Laat' and Sorath and linked them with Gujarat, and then he established victory over Malava. The warriors like Nagdeo Parmar of Malava were among his army. He had his wise and intelligent counsels and ministers like 'Munjaj' Udagan, Sajjan and Shantu Mehta. He provided every facility to Hemchandracharya the combination of Siddharaj's bravery and Hemchandracharyas knowledge gave new dimensions to cultural life of Gujarat.

Many scribe continued to write at the residence of Acharya Hamchandrasuri, the new and fresh. The grammar was his gift the main questions and criticism were included in the grammar. The big volume was titles 'Sidda-Hem' Siddharaj always respected the knowledge. He

³¹ Page: 120Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

placed the great volume on a decorated elephant and took out a big procession in 'Patan' He himself walked on foot throughout procession.

Number of constructions had been carrying out during the rule of Siddharaj. 'Shahasraling Lake' was one of them. He had constructed 1008 small Shiva temple round the lake. Many folk-tales have also been associated with Siddharaj.³²

Siddharaj also known as 'Barbark Jishnu' Barbark annoyance to Rushi who are lived at the River bank of Saraswati near Shreesthal (Siddhapur) He afflict every day those 'Rishi' people known him as Raxasas (Monsters) Siddharaj him slot fights him and defeated him and after that He joined to siddharaj for ever and they popular as Sadhara-Jesang.³³

The stories of 'Jasma oden' and 'Sati Ranakdevi' are also equals famous although the history does not support them. There is evidence to believe that Siddharaj never wished his nephew 'Kumar pal' should be his heir apparent on the throne, because Siddharaj had no son of his own. He was against 'Kumarpal' right from the beginning and he tried to assassinate him.³⁴

Siddharaj whose period (1094-1143) is held to be the golden period in Gujarat's history. He enlarged the boundaries of his kingdom conquering 'Saurashtra' and 'Malava' the renowned grammarian and join 'Malava' the renowned grammarian and join scholar Hemchandracharya, flourished during his regime. Many legends and anecdotes immortalized the great ruler who contributed to the political and cultural development of Gujarat and other glorious ruler 'Kumarpal' who followed by Siddharaj, encouraged Jainism. Mohammad of Ghori, who tried to repeat

³² Page: 121 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

³³ Page: 200 Gujarat No Prachin Itihas (Guj) – By. Hariprasad Shastri - 1973

³⁴ Page: 121 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

the performance of Mohammad Gazani, was repelled during the regime of 'child Mulraj' in 1178; Vastupal and Tejapal ministers of Lavan Prashad, contributed much to the advancement of art culture and education in Gujarat. Karandeo of the Vaghela dynasty was the last ruler of Gujarat; He is defaced and overthrown by the army of Allauddin Khilji in 1297. Gujarat became a part of Muslim empire ruled by Delhi's governors.

The Solanki period saw the flowering of Gujarati culture manifested in art, architecture, language and script.³⁵

During the Solanki dynasty, this territory established as a 'Gurjar Desh' and lastly it is popular as a 'Gujarat' The whole credit goes to Solanki kingdom and their golden period was 942 to 1304. Historians known Solanki as a 'Chalukya' and lastly it would be 'Solanki'.³⁶

They developed Gujarat in every aspect. Their political system was so strong and well organized. They built many temples and architectural monuments, built schools, vav (step-wells) etc. for the development of cultural heritage of Gujarat. They stabilized their people as economically and socially. They sheltered different religious sects, religious monuments, and religious literatures. They had taken personal interest to make their people healthy and wealthy and increase people's status in all over world during the dynasty. They highlight and help to the writer musicians, sculptors, educators, and all of them done their best for the shake of Gujarat.

People have been more ambitious, brave, and experts in trading, marine and they are known for their peacefulness all over.³⁷

³⁵ Page: 38 :Encyclopedia of India (Eng) – By. Edited by S. B. Rajguru, Majid Husain
³⁶ Page: 176 Gujarat No Prachin Itihas (Guj) – By Hariprasad Shastri
³⁷ Page: 319 Gujarat No Prachin Itihas (Guj) – By Hariprasad Shastri

2:3.2.4. Karan Vaghela: (Karan Ghelo)

Karandeo was the last king of the Vaghela dynasty He was romantic by nature and hasty in action. The people knew him as 'Karanghelo' only because of his nature. Karan had an evil eye on Madhav's beautiful wife who his, his one of the minister.

As per plan, one-day Karan has been sending Madhav to Kutch, for purchasing some goods for the state. Karan's men was tries to kidnapping Madhav's wife but Madhav's brother fought with them and they killed him and Madhav's wife performed 'Safi' and died on the spot by burning herself alive.

While returning from Kutch Madhav neared about the gruesome episode. He went furious and a sense of revenge began to burn within him. He went to Delhi where Allauddin Khilji ruled. Madhav invited Khilji with his army. History repeated its course once again, as 'Kaku' had invited the ruler of Sindh and got 'Valbhi' destroyed in past.

Khilji sent his two lieutenants to invade Gujarat they went on looting almost all the villages on their way to Patan. Karan fled away from Patan. The army of Khilji went on looting Patan, Khambhat and Surat they stuck down the temple of Somanath, Rudra Mahalaya and several other sculptures and architectures.³⁸

Karan could not served himself and detested he died. That was the end of 'Vaghela'³⁹

2.4. Muslim Period:

Gujarat slipped in the hands of Delhi's sultan. They started appointing governors. The sultan used the honour the governor who would collect the highest amount of money. The governor or Suba did

³⁸ Page: 126Glory of Gujarat – By. Rajnee Vyas - 1988
³⁹ Page: 127Glory of Gujarat – By. Rajnee Vyas - 1988

not obey the sultan who would prove to be weaker in any report. They would not pay even their share. The governor collected money from the people by using all harsh means. The governors ruled over Gujarat for at least a century. The sultan of Delhi continued to weaken and foreign Moghal rulers brought frequent attacks. Sultan had to divert all their attention to words the foreign aggressions and the governors engaged themselves in establishing their independent rule.

Zafar khan was governor of Gujarat and conspiracies were going on in Delhi for capturing power.⁴⁰

2:4.1: Ahemad shah:

Ahemad shah poisoned his grand father. Done was done the grand father responded unexpectedly and showed affection to words him. He could not forget the episode for the whole life. Ahmed never laughed in his lifetime, science then and he obeyed the last sermons from his grandfather with sheer regards.

The task of over powering the Bhils of 'Ashaval' still remained unmanaged. Ahemad shah himself went there and defeated them. The terror of Bhils reseeded. Ahemad shah was also considering about shifting his capital from Patan to some other place. His mentor or Guru advised him to establish a town on the bank of river 'Sabarmati' four Ahmets and twelve Babas (Fakir or ascetics) had assembled when the foundation of Ahmedabad was lays in 1411 A.D. Four Ahmed means, Ahemad shah himself, his mentor Ahmed Ganj Bax⁴¹ Kazi Ahmed and Malik Ahmed. The people of Karnavati shifted their dwelling to Ahmedabad. The population of Patan decreased and Ahmedabad begun to swell.

⁴⁰ Page: 127Glory of Gujarat – By. Rajnee Vyas - 1988

⁴¹ Page: 127Glory of Gujarat – By. Rajnee Vyas - 1988

Ahmadshah constructed artistic mosques and a fort in Ahmedabad. The Roza of Ahmedabad, The Hazira of Rani and Hazira of Badshah, constructed during the rule of Ahmed Shah. Kankaria Lake constructed by his son Kutub-uddin.

2:4.2. Mohammad shah: (Muhammad Begado)

Ahmadshah died in 1442 A.D. His son Mohammad Shah II ascended the throne and he was followed by Ahemad shah, another son Muhammad Shah I, who became famous as 'Muhammad Begada' in the history.⁴² 'Muhammad Begada' has established victory over two 'Ghad' (gad) (castle). They were 'Champaner' and 'Junaghad' people called him 'Begado' only for that reason.

'Bagada' was very much founts of architecture and gardens. He established the town 'Mahemdabad'. 'Begada' constructed the sun and moon palace on the bank of river 'Vatrak' and famous 'Bhammaria well'. He managed to build roads in Ahmedabad and made city more beautiful. Plantation and park gardens-step wells a lake in Sharkhej mosques inns and 'Bagada' creates many other constructions. The people were very happy and satisfied under his rule. He regarded to be the sultan among sultans of Ahmedabad.⁴³

Gujarat once again renewed its geographical limits after the Solanki period. The architecture and townships developed rapidly. Champaner grew in to a big city under the rule of 'Begada' Narsingh Maheta was cotemporary saint-poet, who lived in Junaghad.

'Begada' was fortunate enough to secure the good wishes and sermons from the famous saint 'Shah-Alam' of Sharkhej. He also saw good deal of development during his rule, yet the great

⁴² Page: 128Glory of Gujarat – By. Rajnee Vyas - 1988

⁴³ Page: 128Glory of Gujarat – By. Rajnee Vyas - 1988

sultan had to sacrifice most of his time for stabilizing his power, controlling his own deadens and expanding the regime to newer limits those task naturally involved one or the other kind of war. He fought almost every war bravely and made the 'Sultanates' of Gujarat more powerful, stronger, bigger and prosperous.

2:4.3. Muzaffar shah:

Muzaffar shah was the son of Mohammad Begada. He was a staunch religious. He was deadly against any kind of intoxicant. He never allowed liquor in his state.

The history has hardly seen so kind and tender king as Muzaffar Shah was. The saintly ruler respected the learned people, honoured the women and be have gracefully even with his enemies. He was very much found of art and wrestling. He was expert in fencing and lancers. He insisted an accurate accounting. Economy and honesty were his motto.⁴⁴ Some of his courtier cursed him by calling miser but he was very popular among his people.

2:4.4. Bahadur Shah:

The last sultan of Gujarat were Bahadur Shah, Bahadur means brave and Bahadur Shah literary a brave ruler. He always wished to expand his regime. Almost half of his life spent in fighting battles. He defeated Malava and invaded on 'Chittod'. Many sultans and kings accepted his authority.⁴⁵

2.5. Mughal Rule:

Gujarat finally felt in Akbar's hand in 1572, the Muslim rule, however, could not erode the Hindu traditions of Gujarat and brought at its best some cultural synthesis confined strictly to urban areas and

⁴⁴ Page: 129Glory of Gujarat – By. Rajnee Vyas - 1988

⁴⁵ Page: 130Glory of Gujarat – By. Rajnee Vyas - 1988

manifest in many architecture monuments of the state. The decay of the kingdom of Gujarat enabled the Portuguese to occupy many other areas such as Diu (1535) and Daman (1559). This remained free from Mughal or even the British power until they were taken by independent India in 1961. The Koli and Rajput were always restless; Surat was sacked once by Malik Ambar (1610) and twice by Shivaji (1664-1670). Port of Kambay (Khambhat) Broach (Bharuch) and Surat were important for foreign trade.

2.6.: Maratha Rule:

From (1711) Maratha invasions were more frequent and they established themselves successively at Songhad (1719) Champaner (1723) and Baroda (1734) Anarchy was prevalent, and famines more frequent during the 18th century and Gujarat parceled out among a number of chiefs; the confusion was aggravated by the dissensions.⁴⁶ Between the 'Peshwas' and 'Gaikawads' of Baroda after independence princely states merged with the Indian union. However, Gujarat comprised three districts along with a few states (Baroda etc.) remaining a part of Bombay state while Saurashtra was made part 'B' state and Kutch a part 'C' state in 1956 with reorganization of state Gujarat was reorganized with 16 districts all to form part of the bi-lingual state of Bombay. On first May, 1960 Gujarat became a separate state with 17 Districts. At present comprises 25 districts and 225 Taluka due to recent changes in administrative units.⁴⁷

4.7. Formation of Gujarat State:

After the formation of Gujarat State in 1960, Jivraj Mehta was the chief minister. Instead of Ahmedabad, Gandhinagar has now been the new capital of Gujarat State. In 1963, the principle of democratic

⁴⁶ Page:130 Encyclopedia of India Gujarat Vol.30(Eng) By.S.B.Rajguru & Majid Husain - 1994

⁴⁷ Page:40 Encyclopedia of India Gujarat Vol.30(Eng) By.S.B.Rajguru

decentralization was accepted and Panchayati Raj has been introducing with more power at the district, Taluka and village level.⁴⁸

Gujarat situated on the west coast of India, is a famous for its remains of Harappan civilization and the last of Asiatic Icons, It has its own personality, character and glory. Gujarat has given its most valuable and cherished possession for all times to India, Mahatma Gandhi the Father of Nation. The impact of his personality and ideas on millions of Indians and others has few parallels in the animals of human endeavourer. The history of Gujarat littered with exhaustive cultural features. Its dynamic and lively character has contributed significantly to the Nation.⁴⁹ Ports situated on the rich coastline, extending to 1,290 Kms. Moreover, accounting for over one third of Indian coastline, have tread with western countries since the days of the Greeks and Romans. The proofs for this can be show at Lothal, situated in Ahmedabad district, where archeologists have excavated a part of the encient port, complete with dockyard, streets, houses, underground drains and a wall. This was probably the encient Indian part having maritime connections with Egypt and Mesopotamia.

From the earlier periods, Hindu Rajput kings ruled Gujarat. Later Mughal emperors ruled almost entire region. Eventually, the whole of Gujarat came under British rule as part of Bombay presidency and Saurashtra region was divided in to princely state, when India became independent all these states combined to form Saurashtra state. The state of Gujarat was forming on 1 May 1961, after the division of Bombay province in to Gujarat and Maharashtra. Mahatma Gandhi stayed in Ahmedabad at Gandhi Ashram during the freedom movement. The

⁴⁸ Page:54 Encyclopedia of India Gujarat Vol.30(Eng) By.S.B.Rajguru & Majid Husain - 1994
⁴⁹ Page:8 Gujarat Road Atlas – Lt. Prabhu bhai Patel – Edited Kaushik Pandya - 2002

famous Dandy march started from Ahmedabad, Gandhi Ashram, under his leadership.

With a large Jain population and a long period of Buddhist culture from the king Ashoka's time, the people of Gujarat are strict vegetarian liquor strictly prohibited in Gujarat State any type of intoxications is crime in Gujarat State.⁵⁰

2.8. People of Gujarat:

Gujarat most important state for trading and Gujarati spread all over the world and at the key place in businesses due industrial development and other trading possibility people styled in Gujarat from different region or state. Now many cast and tribes are lived together in Gujarat but known can new the who is the original Gujarati or people there s no evidence in history or did not found any documents, little information is there but it need to more research work about that Science the Vedic period.⁵¹ Might be a different people had stayed without Aryan. They might Nagas, and Asuras then Sharyato and Bhругus and Satvat families are settling down at Saurashtra and Yadavas settled down in Kushasthali and lived Mathura. At the starting of historic period foreigner Yavanas, Pahelavas, and Shak might be Rishis, Brahmanas, and other category of workers families settled down at various place of Gujarat. 'Pashupat' sect were starts, 'Maitrak' were increasing their army force and being a ruler. Garulakas, Trikutas, Gurjars, Sendhavs, Chauhans, Saundrakas, Chalukyias (Solanki) Valas, Chudasamas, Jethvas, Zalas, Mihiras, Gohils, Jadejas all are the different kingdoms established in different time and place in Gujarat.

Nagaras, Modhas, Audichyas, Ralkaval, or Raval, Joshi, Trivedi, Dave, is the famous Brahmins cast. Audichyas were immigrant from

⁵⁰ Page: 8 Gujarat Road Atlas – Lt. Prabhu bhai Patel – Edited Kaushik Pandya - 2002
⁵¹ Page: 49 Gujarat No Prachin Itihas (Guj) – By. Hariprasad Shastri - 1973

other Pradesh Kashi or Banaras they were originally Dubey and now they were known as 'Audichyas' in Gujarat, they might be immigrant in the period of Kumarpal dynasty of Solanki here, and there are merchant also as, Prgavat (porvad) and Shrimalis, now Shah, Zaveri, Bania (vania) Khojas, Thakar are most of merchants.

Koli, Parmar, Makawana, Rabari, Patels, Chamars, Bhangi and other Harijan cast are lives together peacefully. In addition, at the borders of North Gujarat's Tribes and most part of South Gujarat, Dang, Ahawa, Valsad, Dharm pur, and Rajpipala and many villages of Bharucha district. Well-known 'Siddi' they are famous for their Dhamal Dance also, Nat, Bajania, Turi, Nayakas, Jadava, Barot, are well-know for their art of music dance and drama.

Many Gujarati families were settled down at Shrilanka - Java - Sumatra- Cambodia and Africa for their business purpose by the way of the Gujarat Coast on the other hand many people settled down in Gujarat from Iran, (as Parasi) Arabstan by coast of Gujarat.

Thus, people of Gujarat are colorful but they lived in one color, the color of peace means white.

Thus, Gujarat is multi religious state and due to their difference of opinion, controversy creates many times but endurance of Gujarati people was more powerful. Therefore, they lived together happily Parasi community malted themselves in Gujarati people like sugar in milk, and most of Muslims also being Gujarati.⁵²

2.8.1. Folk People of Gujarat:

2:8.2. Turi:

The word Turi has some affiliation with 'Tur' (Dram) a musical instrument. They are a cast of genealogists and mythographers in Gujarat:

⁵²

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Enthoven (1922) state that Turi were the descendents of 'Bhat' in the region of Siddharaj (A.D.1100) a Dhed named Mahid(Mahya) offered himself to be sacrificed so as to stop the leakage of Shahasraling lake in 'Patan'. At that time Dhed were forced to go bareheaded, and faced some degraded status in the society. As a return for his self-sacrifice, Mahid (Mahya) begged Siddharaj to free his cast people from these degrading rules and to give them status of priests and bards. Siddharaj agreed. Turi claim their origin from Taragala Nayak. Enthoven (1922) further states, "Another account for its origin is that Turis are descendents from a Bhangia and a Muslim dance girl." They are distributed over several districts such as Ahmedabad, Banaskantha, Sabarkantha, Mahesana, Khoira, Panchmahal etc. They are found in urban areas as well as in villages of the districts. They have been included in the list of scheduled castes.⁵³

The Turi through the performance of their dance drama based on family planning or other developmental programmes influence the rural people to generate a favorable attitude.⁵⁴

Troupes of Nayakas (Turi, Targala) of North Gujarat go out as far up to Kheda, Panchmahal, Vansada, Dharmpur and Nandarbar to play Bhavai.⁵⁵

2:8.3. Turi Barot:

The Turi Barot also known by the name of Dhed Barot or Harijan Barot. Turi is a conical and elongated musical blowpipe that is played by these people on marriage ceremonies in the families of Vankar. Their musical instrument Turi is locally known as 'Shahenai'. The term 'Barot' means a community of genealogists who keep the records of birth

⁵³ Page: 1384: People of Gujarat Part-III Vol.XXII Edited by. K. S. Singh – Chapter by.D.K.Nanda

⁵⁴ Page: 1388 People of Gujarat Part-III Vol.XXII Edited by. K. S. Singh – Chapter by.D.K.Nanda

⁵⁵ Page: 57: Folk Art and Culture of Gujarat – By. Joravarsingh Jadav

marriage and death. The Turi Barot has been traditional genealogists of the 'Vankar' in the area.

They maintain 'Chapada' (record book) just as Vahivanchha Barot do for their clients.⁵⁶

The Turi Barot has oral traditions. Women sing folk songs men who do the job of genealogists compose ballads in Gujarati and sing some ballads Leeladhar Barot, from the same community is a well-known singer of devotional songs.⁵⁷

2:8.4. Vahivancha Barot;

The Vahivancha Barot is one of the eighteen or more castes who keep records only Vahivancha and Raval from the eighteen castes like Bhands, Charans, Lavaniyas, Magans, Mirs, Motisarars, keep records (Shah and Shrof-1975) literally, a Vahivancha is who reads a 'Vahi' (a book of loose and long leaves). The Vahivancha also tells stories and recite bard poetry like the Bhat and Charans. The term 'Barot' is used which is originally an honorific title and was later adopted by them as a community appellation.

The Vahivancha claimed that the status, authors of the epic and puranic genealogists, is more other than Vahivancha with a different name. The Vahivancha are also addressed as 'Raoji' according to Shah and Shroff (1975) 'The Vahivancha of Gujarat is divided into three endogamous groups, Those of central Gujarat of North Gujarat, and of Saurashtra.'

⁵⁶ Page: 1389 People of India (Guj) Part-III Vol.XXII Editd. By: K. S. Singh, Chapter by Jyotirmay Chakroborty

⁵⁷ Page: 1393 People of India (Guj) Part-III Vol.XXII Editd. By: K. S. Singh, Chapter by Jyotirmay Chakroborty

The Vahivancha trace their origin from 'Maghadh' 'Rishi' and are calls 'Magadhvanshi'. They were using Magadhi script for recording information of genealogies in their notebooks

The Vahivancha have very rich oral traditions women sing folksongs. Both men and women dance 'Garba' during Navratri.⁵⁸

2:8.5. Targala;

The Targala are also knows as Bhavaiyas, Nayak, and Bhojak, They are well known for their extraordinary skill in performing 'Bhavai' and 'Ramleela' Folk dramatic performance. They usually move from village to village in a group, give their performances to the village people at night, and seek some rewards in cash. The Targala claims that they are an outcaste and degraded Brahman community. One legend says that it was during the period of Mohammad Ghori. Some members of Brahman community (Audichya, Shrimali and Vyas) attended his court (Darbar) to get back the kidnapped girls of their leva Patidar client. Enthoven (1920), states that they are the descendants of a Brahman by a Kanbi woman. They are distributes in the districts of Banaskantha, Sabarkantha, Mahesana, Ahmedabad, Kheda, Panchmahal, Baroda and Surat; they speak in Gujarati at home and with kin groups as well as with others. They use Gayarati script very few know Hindi and English.

The Taragala community is an endogamous unit. Nayak Bhojak or Bhoyai and Vyas are the group and commonly used as surnames. According to them, these three groups sprang out from three Brahman group those who are descendents of Shrimali hence forth called Bhojak (Bhojak) and who are Audichya are called Nayak and those who are from Vyas came to known as Vyas.⁵⁹

⁵⁸ Page: 1409 People of India (Guj) Part-III Vol.XXII Editd. By: K. S. Singh, Chaptered By.L.N.Soni

⁵⁹ Page: 1358People of India (Guj) Part-III Vol.XXII Editd. By :K. S. Singh, Chaptered by D. K. Nanda

The Targala have their traditional art of performing dance drama in village. Before Independence, it was one of the ways to transmit the ideas of patriotism and nationalism through their drama to the villagers. Now a day they try to communicate the message of different welfare programmes through their drama. They perform drama on 'mani pachat', family planing, 'ropan' (afforesting) untouchables, adult education and so on.⁶¹

As singers are called 'Gavaiya' the person who play Bhavai are called 'Bhavaya' It is professional class of Targala Brahmin also known as Nayak or Bhojak, who have inherited the art of singing, playing and dancing and music from their parent and ancestor by birth. Taragada derived from 'Trighara' It is said there were several houses of Audichya Brahmins in Siddhapur in old times and one of these belonged to a learned Kathakar (one who tell or reads stories of ancient rulers, saints etc.) Rajaram Thakar. Asait was his son. Hemalo of 'Unjha' a Patidar (Patel) was staunch disciple and devotee of Rajaram Thakar.⁶¹

There are also Muslim Bhavaya, almost like Hindu but they play Bhavai only for Chunvaliya Koli. Rakhaiya Rawal of Rawaliadar of Saurashtra plays only for Parajiya Charans. There are also Bhavaya who play for Harijan. Bhavai's troupes also know as 'Panda' consisting of ten to twenty, Bhavaya. The leader is calls Nayak. In pandas of Bhavaya, there are only men and no female. Men would play the role of female men who played such a role are called 'Kanchadia'. The manager of panda is called 'Kotval' and those who played 'Bhungal (wind instruments) are called Bhungadia.⁶²

⁶⁰ Page: 1361 People of India (Guj) Part-III Vol.XXII Editd. By: K. S. Singh, Chaptered by D. K. Nanda

⁶¹ Page: 56 Folk Art & Culture of Gujarat – By. Joravarsingh Jadav

⁶² Page: 57 Folk Art & Culture of Gujarat – By. Joravarsingh Jadav

2:8:6: Taragala –Bhavaya:

Targala or Bhavaya community never has seen the light of prosperity. The princely rulers and Nawabs maintained them, gifted villages or fixed maintenance for their living there were instances of land given away to them in gift.

Targala and Bhavaya mainly entertained the people with their musical and dramatic skills. They were the exponent of the folk art of Bhavai. The community would stage a show to help any disabled, weak or widow of their community. They were not sure of their incomes though they have not formal education in cooperative laws or norms; the community strictly follows the rules of co-operative society for years together. A troop of 10 to 20 members distributes the income among themselves according to their ability and importance of a member and necessity of their brethren. The theory of distributes is cradle, but the sense of co-operation is certainly there.

The 'Nayak' or the leader normally owns the musical instruments. Dress and other properties for performance are responsibility of each member. The treasurer of the troupe is calls 'Gallo' and the deposits are calls 'Beraj'. A certain portion of the income is keeps for religious purpose. A free for all food facility was once available running on such money. They also contributed from such funds to renovations of temples, step-wells, well, and construction of inns.

A male performs the female-role or a 'Vesh' in 'Bhavai'. The man playing a female role is calls 'Kanchaliyo' the manager of the troupe is calls 'Kotval'⁶³

Bhavai is a folk-drama of Gujarat. It is one of the branches of folk-art, like folk-literature and folk music. The subject matter and the

⁶³ Page: 267Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

dramatic pattern of Bhavai project the basic features of folk-art. Folk-Dramas of other parts of the country like 'Tamasha' in Maharashtra state, 'Pataki' in Uttarpradesh 'Jatra' in Bengal, 'Swang' in Punjab and Hariyana. 'Yakshgnyan' in Andhra, Terkuttu in Tamilnadu and 'Chkyar' in Kerala, 'Nautanki' in Maharashtra - are as popular as 'Bhavai' in Guarat. Every folk drama has its own traditions and certain norms have been fixed for each of them.⁶⁴

During those days when there was no petrol even, the man from the village helped the performers with a big burning flame (Mashal) or a torchbearer in hand. The drama and other means of entertainments developed at a very later stage. Bhavai continued to provide both entertainment and massage to the remotest of villages for about 500 yrs. Bhavai exposed the undue pride of religious faiths, the so-called spirits, hypocrisy of the rich and the lust for power in a very light manner. The performers of Bhavai never asked for services of learned literary figure, critics, the stage, decorations, big theatre setting, of light-effects. They depended on their powerful acting and meaningful music. They could hold their spectators for the whole night. Bhavai has gifted great artists and actors to the world of theatre, who made their mark in the history.⁶⁵

Ubhela ne Salam	Salute for stand-ones
Bethela ne Salam	Salute for sit ones
Sutela ne Salam	Salute for sleep-ones

This the beginning dialogue of Bhavai and thus the Bhavai-artists saluting to the God and human. After the attacks of foreigners on Gujarat, that was the dark period for cultural activities. Those days Gujarat had a politically and socially disorders, education had gone below standard.

⁶⁴ Page: 236 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

⁶⁵ Page: 236 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

At that time troupes of Bhavai artists went to the villages and they performed their folk-drama Bhavai among the people. They educated them Culturally, Socially, politically, and historically by their 'Bhavai Vesh'.

Common people worked hard in their field. They had no spare time for their education and entertainment. They never have seen the door of school. However, Bhavai Artist creates awareness in people by their drama. Their motto was education with entertainments.⁶⁶

The Bhavai artist of 'Nayak' community presented songs and drama and used them for the satire on the prevalent situation, customs, blind-faiths and taboos of the society only to make people laugh-on them. At the end of the play, they delivered an effective message for the society. The basic idea behind the performance was social reforms besides entertainment.⁶⁷

Asait is believed to be the ancestral founder of Bhavai tradition. The legend says that Asait had to face the extermination from his own 'Brahmin' community only because he saved a Patidar girl. He was the Gor of Kadva Patel's community. He was known as 'Ashram Thakar' his native was Unjha town in Mahesana dist. He saved his Yajaman Hemala Patel's daughter 'Ganga' from the passionate looks of Allauddin Khilji's men. Hemala Patel went to Ashram Thamar and request to save his daughter from Muslim, Asharam pacifying Hemala Patel and promised to do his best. Asharam went to Suba's tent and he pleased 'Suba' by his expert singing and playing instruments, and he asked to return back Ganga from suba's men, because she is his daughter, To prove his dialogue he had to take meal with Ganga in one plate. For that reasons

⁶⁶ Page-3 G.S. (Gujarat Samachar-Daily Newspaper) Story: of. Asait Thakar : by Dolat Bhatt, 17th Dec.2003 Wednesday Satdalpurti

⁶⁷ Page: 236 Glory of Gujarat (Eng) – By. Rajnee Vyas - 1988

his Audichya Brahmin community exterminated him from his Brahmin community.⁶⁸ On the other hand, the Patidar community came to his rescue and fixed a purse for Asait. He did not want to be obliged for doing nothing. He was very good at music and other form of arts. He decided to entertain people with music and drama with the help of his three sons. He developed 'Ratya-Rangbhoomi' or a definite type of theatre, which came to be, known as Bhavai.

Hemala Patel sheltered 'Asharam' and his two⁶⁹ brothers, He built up three houses for three brother and they known as 'Tran Gharvala' and later derivates as 'Targala' from the 'Ashrit' derivates as Asait.⁷⁰

2:8.6.1. Subject Matter of Bhavai:

Bhavai is a Tradition of entertain the rural folk since more then 500 yrs. it is subject matter, its artistic sense and beauty of presentation is its unique feature. It has important place in the folk life. Varieties of 'Vesh' of 'Bhavai' in which harmonious combination of singing, music, dance and dialogue all play very important part and has become very popular for amusing and entertain the people. Its subject matter or theme may be religious, historical or social. The feelings, emotions, and aspirations of folk life find expression in 'Bhavai' 'Vesh' with all the virtues and weaknesses of human mind and nature, habits and behaviour of various striate of society, of people of varieties of trade and industry. All this finds jovial expression with satire, pun, rebuke, and comic repartee. Characters of Bhavai and 'Daglo' (Ranglo) with songs and dance through examples or precepts criticise absurdities of human nature and make people laugh at their own follies. People of all the castes and

⁶⁸ G.S. (Gujarat Samachar-Daily Newspaper) Story: By. Asait Thakar : Dolat Bhatt, 17th Dec.2003 Wednesday Satdalpurti

⁶⁹ Page: 236 Glory of Gujarat (Eng.) – By. Rajnee Vyas - 1988

⁷⁰ G.S. (Gujarat Samachar-Daily Newspaper) Story: By. Asait Thakar : Dolat Bhatt, 17th Dec.2003 Wednesday Satdalpurti

communities are covers in Bhavai themes. As the audience consists of chiefly rural illiterates, the language and style are also simple, straight and effective, and its satirical remarks touch the audience with great effect.

Bhavai would have Duha, Untha, Jodakana, Panchakada', 'Savaiya' and 'Sakhi' in between singing and playing to provide moral lessons to the audience together with comic and aims at increasing their intellect.⁷¹ Not only the entertainment but "Bhavai" also educates the mass in social education and building up of folk culture. Message of a nice 'Bhavai' song on a husband of two wives, and how the terrified between two wives at last he moved to audience and say, "Oh! All brother Listen never thinks to have two wives at all."

Apart from professional 'Bhavaya', Koli, Kanbi, Rajput in village on Norta Festival (Navratri) also play 'Bhavai-Vesh' in from of 'Mataji' which is also called Mataji's 'Jatar' The traditional form of Bhavai as it was before, is still preserved in Bhal-Nalkantha, Gohilwad, Vadhiyaar, Chunval, and other regions.

2:8:6.2. Co-ordination of 'Bhavai Vesh:'

The artistic form of Bhavai is now losing its originality from folk life that came down to us since ancient times. In old days, Rajawadas used to give Gam Garash, Jiwai, or livelihood to Bhavaya, but now Rajawada are no more, Radio, Cinema, Tape-recorders, T.V. and Video, are now becoming popular with greater speed in folk life. Hence, Bhavai to some extent is losing receptivity. Abusive use of language in Bhavai does not appeal to educated mass in society. Sometimes Bhavai has a set stock of few items and reputations have nothing new to offer. However, Bhavai is a unique folk art and touches the deep recesses of human

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hearts. If Bhavai Vesh is coordinated properly and necessary orientation given, it could go to the civilized society together with folk people and regain its popularity. In this direction, Darpan Academy of Performing Arts is doing excellent work with good experiments.⁷²

2:8:6.3. Performance of Bhavai:

The performance of Bhavai is free from reservations. Some of the traditions found place as its significant feature as the time passed by Bhavai does not need a specific stage or a theatre. It can be performed anywhere in 'open air and arena' style of performance. The spectators sit round the assumed stage. The actor enters from a side and play Bhavai in the round. It is one of the traditions of Bhavai that male artist performs both male and female characters only. They use scarce make-up and costumes, suggestive of the relevant character. They hardly care for exactness or reality. Some of the suggestive properties like cap or umbrella are fixed for certain characters. The viewers easily recognize the portrayal without much elucidation. Bhavai performance never depend perform equally well either with a torch or a Petro-max or now electric bulb. Instruments as Bungal, Tabala, Kanshijoda and lately harmonium (Pag Peti Vaju) are using in Bhavai in spite of everything, the real burden lies on the shoulders of the actor. His abilities are tests in every performance.

'Ranglo' is the pivotal character of Bhavai. The role of Ranglo is like 'Vidushak' or a comedian of Sanskrit plays who performs many responsibilities. He is a comedian, a conductor, an editor, and a critic. He also resembles the performance of Greek Chorus. 'Ranglo' enters the stage at any moment, start performing any role, talks to the people acts like a representative and disappears from the scene.⁷³

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The unique and important character of Ranglo is also known by other names like 'Daglo' 'Mashkaro' or 'Adavo'.

Bhavai starts with the playing Bhungal. It is a tube-like instrument of our folk-culture. There are specific tunes for specific 'Vesh' or performance. It is an indivisible part of 'Bhavai'. The performance begins with the prayers to "Ganesh or Mataji." The actor plays Lord Ganesh by keeping a plate in front of his mouth. Other characters move in a round with specific rhythm after their entry, which is known as 'Avanu'. Then the dialogues, dance and acting switch over to particular 'Vesh' or Drama. All actors and the musicians sing the songs.

The troupe of Bhavai performers is called 'Pedun'. The village masses respond to the troupe with great enthusiasm. There is a belief that the Goddess 'Kalika' was once very much pleased and she gifted with a Bhungal and a Chundadi to a Bhavai performer and made an auspicious red mark on his forehead. Since then the instrument assumed importance in 'Bhavai'. The playing of Bhungal gives a sign of Bhavai performance in the village.

Normally the Taragala play 'Bhavai' for eight months in a year. According to the traditions, they are supposed to observe celibacy during those eight months. The devotion to Ambica, Kalika and the observance of celibacy has given religious colours to Bhavai.⁷⁴

2:8:6.4. Concept of Bhavai:

In all provinces of the country could be found folk plays folk dances and folklore, folksongs which would be quite typical and special of a particular region and mostly based on its ethos-in terms of its dialect. Nautanki (Nautanki) of Uttar Pradesh, 'Yakshgan' of Andhra Pradesh, 'Kathakali' of South 'Jatra of Bengal etc. and 'Bhavai' of Gujarat are

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famous since very old times and ancient in character the 'Bhavai' devised as such that 'Sutradhar' in a play is called 'Bhavpati' the creator of new world. From 'Bhavpati' to 'Bhayti' and finally the Bhavai took the form. Another interpretation is 'Bhav' means 'Shiv' from 'Natraj' Bhavaya might have been imagining and term. The third view held is that 'Bhav-vahi' means a book of life on this earth the book of time the period 'Bhavai' must have derived. Shri Rasiklal Parikh connects the word 'Bhavai' with Bhavan' and it is a kind of devotion to 'Goddess Shakti' and consists of harmonious combination of singing, playing and music.

Well recognized as 'Bhavai', this folk play is the oldest of the traditions. In Rajasthan, the entire Bhavai was playing in dance form Asait Thakar of Targala community who was a poet, singer and actor of later part of 14th century considered as its originator. He introduced songs; dialogues and acting in 'Bhavai' dance and give it a form of play. Thus, it culminated from folk dance in to folk play. It is says that he composed 365 'Bhavai Vesh', which could be performed a new one on each night of the year. Not more than 'fifty to sixty' of his 'Vesh' have been survives today.⁷⁵

2:8:6.5. Feature of Bhavai:

In Bhavai, the themes were selected in such a way that the people could love them to hear and see. The dramatic forms could entertain the masses and they could deliver some massage. Every drama called 'Vesh' The popular 'Vesh' included the religious themes like 'Kalika' the mythological objects like Shankar-Bhiladi, 'Tadaka' 'Ram-Laxman' 'Vaman-Bali', Kahan-Gopi, historical legendary themes like 'Jasama Odan' 'Shuro Rathod' 'Ramdev Pir' and social subject like 'Joothan'

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'Chhel Batau' 'Kajoda' 'Bhagtani' 'Zanda Zulan' 'Miya-Bibi' 'Bajanio' 'Darji' 'Saraniyo' etc.

However, the very aim of 'Bhavai' was public education and entertainments, the format saw the development in two distinct directions. The 'Bhavai' performed at the feet of a deity in temple premises was its religious form. On the other hand, the primitive entertainment value added primitiveness in to it largely. As a result, the upper class of the society gradually lost the affinity for 'Bhavai', in spite of its high potentials of acting public utility factors. It did not receive the necessary protection and encouragements from the Government, from the width and breathe of the society and it remanded limited to a very small section of the society. At the same time, the theatre saw a rapid development in urban areas, which once again forced Bhavai to remain in back seat. Still, Taragala community endeavored to save the existence of the form that they received in heritage by continuing to perform it in remote villages. Some of the artists migrates to theatre only because of its receding popularity and become famous in that field.⁷⁶

They were the artist like Amrut Keshav Nayak, Pransukha Nayak, Jaishankar Bhojak (Sundari) Bapulal Nayak and many others.

The encouragement and support from the government for different folk-arts is also share by Bhavai the government assistance is providing to the training of traditional art, so that individual artists and troupes engaged in the activity. As a result, the traditional form of Bhavai has undergone many desirable changes and sophistication. That has helped in its wider acceptance as a powerful form of folk-art.⁷⁷

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The pattern of Bhavai performance has crept in to the modern theatre too because of its dramatic value. The style of Bhavai is evident in drama of 'Narmad' and in the dialogues of 'Laxmi' written by 'Dalpatram'. He wrote a Bhavai, which omitted some of the traditions and still preserved the original format. He named it 'Bhungal Vina ni Bhavai' means the Bhavai without Bhungal. He also wrote 'Mithyabhiman', which became very popular during those days. 'Natmandal' of Gujarat Vidya Sabha also staged a performance of 'Mithyabhiman' with active co-operation of 'Deena Gandhi' and Pransukha Nayak in recent years. Bhavai traditions have also been weaving in 'Mena Gurjari' written by: Rasiklal Parikh. 'Holika' by Chandravadan Mehta is a very good piece of a drama based on Bhavai 'Leela' by Bakul Tripathi is an equally effective example of Bhavai traditions in modern theatre.

The new wave of synthesizing the folk art, which the modern one is, a welcome features both in Gujarat as well as in other parts of the country.

The efforts made by Jaishankar Sundari, Pransukha Nayak, Shantaben Gandhi, Deenaben Gandhi, Jayanti Patel (Ranglo) Kailas Pandya, Damini Pandya, Jaswant Thakar, C. C. Mehta with their studious approach, research and experiments have helped the art of Bhavai which has in turn contributed the prosperity of modern theatre.⁷⁸

Asait created 360 Bhavai Vesh now only 60 Bhavai Vesh is founds and others lost in time. Asait have been written Vesh like : 'Ganapati', Ram-Laxman, Shankar-Parvati, Mahadev, Tadaka, Kahan-Gopi, Abhimanyu, and Harishchandra Shuro-shamalo, Viko-shishodiyo,

Sadhara-Jesang, Jasma-Odan, Patai-Ravan, Zanda-Zulan, Jogi-Jogan, Chhel-Batau, and Lal-balan,

The manuscripts of 'Hanshaulli' were found and available at the museum of Lalbhai Dalpatbhai, He wrote 'Avanu' before 500yrs ago,

*Charactar taha, Jatar bhali, Jot tani Zagmag
Ghana ek gunijan rami gaya, Tiha na pag ni raj
Sakal sabha to bethi bhali Sahu tano hun chan das
Bhave bhavai sambhale Ani amba pure ash
Sugna sabha to bethi bhali Durmati sauni haro
Asait mukhe thi ochere heve Ramde ramto karo*

Where Chachar there is a pilgrim and lights are sparkling there. Many experts had been played here and I am only the dust of their footprint, listen, watch it and feel the Bhavai. All audience sits here and mother Goddess 'Amba' would fulfill all their desires expert are sits apposite stage and God definitely removes evil thoughts from every mind. Asait said that and now we should start to play, 'Ramade'

The 'Aranu' is the best example of simplicity and endowed with virtues.⁷⁹

There is also such a cast is finds in Scheduled Caste and mostly they are known as 'Bharaya' of Vankar caste, they known as, 'Turi.' years ago they visiting their host Vankars village often. They have been arranging night show of Bhavai, and it is continuously going for days, weeks, or month, but now this tradition going to be ending, but still they are invites on the marriage of Vankar society and they are performing their dance and music on marriage ceremony. They have performing with one Dholi and Sahenai player and male with wearing female costume.⁸⁰

⁷⁹ G.S. (Gujarat Samachar-Daily Newspaper) Story: By. Asait Thakar : Dolat Bhatt, 17th Dec.2003 Wednesday Satdalpurti

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Bhavai is an effective folk medium. Its development as a folk-art and folk-medium should see no bounds.⁸¹

The attire of Targala - Bhavaya or Turi has no significant features. Males wear dhoti, long shirt, coati and black cap. The woman put on traditional Gujarati dress.⁸²

2:8.7. Nat / Bajania:

At the time evening light were about to fade and the night about to descend, the people were about to rest all of a sudden the music of a clarinet would attract the attention of the people. It was a sign of Nat-Bajania entry in to the village.

Nat-Bajania, balancing on a rope without support, was a common sight for the village masses. The carbonates know very little of them. They were the entertainers, substituting for drama of film. The skills of Nat Bajania have lost their importance now a day. They could even perform the physical acrobatics like the artists of the circus.

The king and princes too loved to see the skills of Nat-Bajania. They gifted them with money or villages whenever they pleased.

Nat-Bajania are experts in walking on a rope without any support while balancing, they keep a bamboo in their hand. Some times, they even dance on the rope. Occasionally they keep a metal dish and walk on it. The performance of a Nat-Bajania is full of risk. If he loses balance, there is nobody beneath to save him as it is showing in circus.

Nat-Bajanya usually wears breeches, shirt, and a turban. The Dholak player wears trousers. The women put on large petticoat, blouse and a short sari.

⁸¹ Page: 238Glory of Gujarat – By. Rajnee Vyas - 1988
⁸² Page: 267Glory of Gujarat – By. Rajnee Vyas - 1988

Nat Bajania community has lost its traditional occupation by now. Many of them have shifted to other professions including physical labour.⁸³

Bajania is a wondering and labouring castes. They are ropedancer and derive. Their name from 'Bhajvavu', to play upon a drum, (Dhol) they are also calling 'Dholis' or 'Drummers'. They are derived o Parmar and Nagharas. They do not call Brahmans for ceremonies. They are finding in Vav, Tharad, Santalpur, Deodar, Kankrej and Danta Taluka. They are mostly acrobats. Some of them are agricultural labourers and beggars.⁸⁴

Malla (Nat-Bajania) also sheltered by vankar community but in post they performed their skills in front of king and courtiers and were grants land and properties and money. They achieved fame with their skills and performance.

They have been living life as gipsy has a lack of education and decline in their traditional skills. They struggled to survive and are still struggling.

Vankar community shelters them. They were knows as Malla / Nat/ Bajania. They have been grants a number of villages where they have to perform. The vankar community has to satisfy their need like food, cloth and shelter.

The researcher has been lucky to observe the rich cultural and skills in his childhood.

Their whole programme started with a drum beating they had stuck the niddle in the earth putting Bidi (Cigar) on it with some singing hymns, the Bidi would in accordance with the movement of the person.

⁸³ Page: 268 Glory of Gujarat – By. Rajnee Vyas - 1988

⁸⁴ Page: 187: Gujarat State Gazetteers: Govt. of Gujarat Banaskantha Dist: Chief Editor S.B. Rajguru, S. Tripathi – IAS and U. N. Chokshi.

In the beginning the programme, the performer would stair mango seed and sing unknown hymns. He stuck that seed in earth and gave little water and he continued his next programme after 30 minutes (approximately) the mango tree could see and little mango also seen on branches of China tree of mango that an amazing thing researcher has seen. It was unbelievable. They specialize in cutting tongs, stuck big needle within both cheeks, un-tide himself from rope, and rings and many other gymnastic skills.⁸⁵

Nat-Bajania is deferrer to as Nat, Godia, and Champta. They are the wandering minstrels, ropedancers and gymnasts. The etymology of word 'Nat' is the one who can act or dance is calling 'Nat and one who can play instruments (Bajana) are called Nat-Bajania, so strictly speaking Nat Bajania is different from the Bajania. The people of this community claim that their name is derives from the Vajai Mata and that the founder of their community was one Syamal Nayak (Enthoven 1922) but this could not be collaborated from their oral traditions. They are reported have migrates from Rajasthan a few decades back and some of there have migrated from Sindhu at the time of partition of India. Their main concentration is in the north Gujarat and is the whole of Saurashtra - Nat Bajania speaks language that is a mixer of Gujarati and Rajasthani Hindi.

The Nat Bajania has eleven exogamous 'Sakh' these are Revni, Rangmi, Nagna, Sako, Silap, Vania, Hati, Rama, Separa, and Nata Borna.⁸⁶

Natada: is corrupted form of Gujarati Nat and Sanskrit terms Nata in Gujarat, it means 'Khel Kudne ka nam' or 'Nachania' (word for sports or dancer) The Sanskrit equivalent refers to acrobatic tricks on ropes and crude dances tote tune of drums. Crooke (1896) says that the Nat are

⁸⁵ Page:2 Field Research Work

⁸⁶ Page:1014 People of India(Gujarat) Part-II, Vol.XXII, Chaptered By.B.B.S.V.Padmanabham & Aditi Mukharji

tribes of vagrants who live by feet of dexterity and sleight of hand, fortune telling and the like, and correspond in their habit with gypsies of Europe” They known as Nat at Viramgam, Ahmedabad and Surendranagar. Ahmedabad is believes to be their place of origin (crocke-1896) then they moved to Kutch and settled there about nine generations ago.⁸⁷

There are three to four types of Nat’s viz. Rajnat, Marwadi Nat Harijan, Nat (Malla) and ‘Natada’ their tools of entertainments consist of ‘Mathali’, ‘Machkalo’, ‘Lakodu’, ‘Lankatheke’ Sakkarboji, Meru, Dorpano, etc. Their walking, swinging and dancing on rope with a long stick, umbrella, or even an animals or a donkey tied to the back while walking on rope is exciting to watch. In old days, Nat’s began their finger play with music of Dhol and Sharanai and this sport with (A story of King Vikram Katha) —

Cups full of milk on shoulders, on the head would be twelve earthen pots, Ten fingers would moved around while dancing, Tongue engaged in threading pearls would walk on the edge of a dagger this could rightly be said a ‘Tanger Nirtya’⁸⁸

Once upon a time, Nat were also experts in flying like birds, as recorded by: Mavdanji Ratnu in ‘Yaduvansh Prakash Grantha’⁸⁹

But that time had gone, experts have gone, they do come, stay for a couple of days and get their ‘Dapo’ and go back to their earning place. Now they are migrates to city and get other physical labour some of them stay in village and working as a farm labour, so this is the story of lost tribe’s Malla, Nat Bajania.⁹⁰

⁸⁷ Page:1018 People of India(Gujarat) Part-II, Vol.XXII, Chaptered by Md. Azeez\ Mohitdden

⁸⁸ Page: 156Folk Art & Culture – By. Joravarsingh Jadav

⁸⁹ Page: 157Folk Art & Culture – By. Joravarsingh Jadav

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2:8.8. Vanzara:

A woman preparing the food in the fading light of the evening, sitting behind a herd of cattle in the outskirts of village was a common scene once upon a time. The male members with a red turban on their head gathered in a cheerful meeting up to late night. They were Vanzara living nomadic life like gypsies.

Vanzara never stayed at one place for more days or even hours, they moved from one place to the other with their cattle and scarce household means, when there were bare means of Transport like the modern day and Trucks, Vanzara were the Transporters. They used to rear bulls for this purpose. They were very happy and prosperous at one time some of Vanzara were even moneylenders.

Vanazara moved from one place to another in a large number their dwelling looked like a big camp. Some vanzara built inns, wells, and step-wells too.⁹¹

Many folksongs were created for the indicating of the vanzara community because of their public welfare, and social works, etc.: "*Vahan hanko Mevashi Vanazara*" "*Mane ekali meli ne na ja vanzara re*"⁹²

The traditional occupation of vanazara has lost its vitality with the advent of machine age. Vanzara now undertake the contracts of providing sand at the sight where big dams or buildings are being constructing.

They used donkey for that purpose. They are originally from Marwad and Hara preserved that culture Phoolaji, Adaji, etc. are commonly found names for males and Sona, Teji etc. in females.

Vanazara are dark whitish in complexion. They are well built and strong. Their attire is similar to the Marwadi. They keep big whiskers and

⁹¹ Page:269 Glory of Gujarat – By:Rajnee Vyas - 1988

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moustaches. They wear a dhoti in Marwadi style, tight shirt, and coati and Marwadi turban. Their shoes have beak-like shape from the front.

The women folk are charming and beautiful. They wear large petticoat and kapadi. The string for tying the petticoat is knitting with artificial pearls. Young girls prepare such string. She is giving some two dozen knitted string, after her marriage, such strings are symbols of vanazara prosperity.⁹³

Vanazara women residing in Gujarat wear printed Ghaghara (petticoats) and kapadu of kasambi design of length having full sleeves and strings (Kas)⁹⁴

Marwadi are residing in Gujarat play dance on Janamasthami and Holi. Men would have a big Chung (Drum) on their shoulder to play music. While women with Handkerchiefs play 'Dharvo' such a kerchief dance is also playing by women of backward communities.⁹⁵

2:8.9. Vadi:

Most children frequently see the Vadi on streets showing his magic skills and performance with snakes. Vadi plays a peculiar type of flute (Been) and attracts the kids to his street show.

Vadi keeps a bamboo stick having a basket at each end called 'Kavad'. He plays has been and opens the basket only to bring out snakes from it. The snake shakes its head with the music of 'Been'. The performance with snake is the livelihood of a vadi. He gets some money commodities from the spectators in return. Madari, Garudi, Nat Bawa also resorts to this profession.⁹⁶

⁹³ Page:269 Glory of Gujarat – By:Rajnee Vyas - 1988
⁹⁴ Page: 17 Folk Art & Culture – By. Joravarsingh Jadav
⁹⁵ Page: 51 Folk Art & Culture – By. Joravarsingh Jadav
⁹⁶ Page:270 Glory of Gujarat – By:Rajnee Vyas - 1988

The Vedas are so called from the words Vad, to play on musical instruments. They are found in Vav, Deodar and Kankrej of the Banaskantha Dist. Some Vadi are agricultural labourer, some are cultivators, some of them are engaged in miscellaneous occupation, like – selling grinding – stones or as snake charmers and jugglers.⁹⁷

They also show the different types of magic; Draw out scorpions from his mouths, water from your finger. Iron balls from his mouth more the fire, one by one. He shows many tricks to his spectators, mostly children, some time they work to catch snake from village and Jungles, they expert as a poison remover of snake and care people who suffered by snake-bite.⁹⁸

There are about seven sub communities like Lalwadi- Phoolwadi Marwadi etc. Lalwadi and Phoolwadi are prominent among them, who more or less live a nomadic life. They put up at one place for about a fortnight in tent like dwellings.

Vadi normally gather at Vadhiyar village near Radhanpur during the month of Maha of Hindu calendar. Some 200 to 300 families meet there and settle the social occasions like betrothal and marriage.

Most Vadi wear a dhoti and a shirt. They put on old-fashioned shoes or a pavadi made of wood. A kavadi is a part of their attire. They also wear a rosary of Rudraksh beads. The vadi females wear a large and coloring petticoat, a blouse and a thin cloth on the head.

Vadi are expert in catching the snakes. They claim that they can eliminate the poisonous effect of snakebite with their miraculous power of mantra while catching a snake, they swear of the period for which they intend to keep the snake. As soon as the said period is over, they set the

⁹⁷ Page:187 Gazetteers : Govt. of Gujarat – Banaskantha Dist. –Chief Editor- B. S. Rajguru, S. Tripathi and U. N. Chokshi

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very snake free and try for another one.⁹⁹ The Vadi have a number of surnames, divisions used with their names such as Parmar, Padhiyar, Rajghat Rathod, Makawana, Vaghela, Solanki, Analin, Chudasama or (Sudasama) Sarbia, Narani, Bamania, Mangalia, Sodha, Nukum, Dambari, Soanmi, Mori, Gohel, etc. All these 'Sakha' (clans) hold equal status. They consider themselves lower than Brahman, Kanbi, Ahir, Gameti, Lohana but higher than, Vankar-Chamar and Bhangi.¹⁰⁰

A few of them can prepare stone-hand mills, winnowing fans etc. They go from door to door singing and dancing for receiving alms.

The vadi accept both cooked and un-cooked food from all the castes.¹⁰¹ The vadi are most backward. They do not show awareness in respect of formal education, due to poor economy condition.¹⁰²

Vadi Madari, Nathbava and Garudi are expert in playing 'Mahuvār' (Been) they are snake charmers who have come to Gujarat from Kutch, Marwar, and Sindh. They are wandering tribes, mostly seen travelling in areas of Saurashtra, Vankaner, Morbi, Bhachau, Kanthkot, and Antroli (Kheda) and Bhiloda(Sabarkantha) and Fulpara of North Gujarat. They keep cobra, Nolio (Mungus), Jarakh, Ajagar (Python), Saslu (Rabbit), Andhali Chakaran (Blind snake) Samjunatha Madari well known person of Dhangadhra.¹⁰³

Due to revolution in Media, people and children are busy with their television set and other arena of entertainments, like movies, theatres, playgrounds, water parks. Due to many other factors Vadi now helpless, un-wontedly they leave their hereditary profession and searching for another job or labour. So they can live himself and

⁹⁹ Page: 1400 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty, General Editor- K. S. Singh - 2003

¹⁰¹ Page: 1400 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty, General Editor K. S. Singh - 2003

¹⁰² Page: 1403 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty, General Editor K. S. Singh - 2003

¹⁰³ Page: 1404 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty, General Editor K. S. Singh - 2003

¹⁰³ Page: 155 Folk Art & Culture – By. Joravarsingh Jadav

family, so they already lost self identify and specialties, still they are struggling for their bread.¹⁰⁴

2:8.10. Koli:

The tribes living in the hilly areas of eastern borders of Gujarat are spreads in comparatively a larger part of the state. Koli is among those communities who live a semi-tribal life.

The Koli living in part of Gujarat-Saurashtra are dividing in to five sub-castes, such as - Talpada, Chunvalia, Ghedia, Valankia and Khant. The number of other minor sub-castes is very big.

Some of the Koli from South Gujarat call themselves 'Patels' and other introduce themselves as 'Thakor'. According to a reference, the mariners living in the coastal area are from Koli community. Bhil of Aaravalli hills live with the Koli. The people of this community residing in the ravines of rivers and desert areas have more or less merged with other local communities.

Agriculture is one of the main occupations of the Koli some of them work as labourers on daily wages. Their surnames are similar to those of Rajputs Many Koli are involved in criminal activities too. Koli were known for theft, robbery and stealing of corps. They are ideal and extra vagrant by nature. They are frequently luring by easy money instead of hard work or labour. That is why most Koli restored to criminal acts. They created a sense of terror in north Gujarat once upon a time. Koli are robust built, medium in looks and black in complexion. The Koli of Sourashtra wear ratchet breeches and in Gujarat, They wear short dhoti, similar shirt, a coati and simple turban. The buttons are made of silver chain with tiny bells; they also wear a black thread and an ominous panel

in neck.¹⁰⁵ Koli women wear the petticoat embroidered with small round mirrors and thick saris. Koli living in urban areas have sifted to modern attire. The women love simple silver ornaments.

Koli were famous for their skills in detecting the footprints of a thief or an animal (They are known as 'Pagi') at one time they were expert in hunting of pigs and rabbits. They were equally proficient in horse riding and swimming.

Koli women are normally thin in build. They are charming by face colourful dresses, small ring in the nose and dancing a "Tippani Dance" are their main hobbies. They sing with very sweet and delicate voice. Tippani dance of Koli women is an experience to witness.¹⁰⁶

The Koli women have no right of inheritance collection of foddors is done by the women. Besides managing household duties, the women extended a hand in agriculture pursuits of the family. They also contribute to family income to a considerable extent by employing themselves as an agriculture labourer as and when required. Attending to domestic duties and needs of household members, proper rearing of children and education until they get jobs is considered as the responsibilities of the women.¹⁰⁷

A few artists, singers, musicians or artisans are found amongst the Koli. Females sing local folksongs during rituals of birth and marriage.¹⁰⁸

2:8:10.1: Ashwa (Horse) Nirtya:

Ashwa Nirtya of Koli community of North Gujarat is very famous. Young and old men with their horse and sword in their hand get together

¹⁰⁵ Page: 271 Glory of Gujarat – By. Rajnee Vyas - 1988

¹⁰⁶ Page: 272 Glory of Gujarat – By. Rajnee Vyas - 1988

¹⁰⁷ Page: 694 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty,
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¹⁰⁸ Page: 696 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty,
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on Kartaki-Purnima out side the village streets (in Padar) they run their horses, during which time they play naked sword as if assaulting their enemies and dance which is heroic in its nature.¹⁰⁹

2:10.1.1: Dholo Rano:

Dholo Rano is special type of folk dance of Koli community of Gohilwad Region with advent of monsoon, the earth becomes green, then corps in plenty give you and happiness to farmers Harvest 'Lalani' begins with cutting of ear of corns (Doda) with pearl like grains and sheaves are brought in 'khal..' and grains are collected.¹¹⁰ For which 'Supada', 'Suapadiya' 'Savarni' Dala, 'Sambela' etc, are there in hands of men and women. Koli men and women of Gohilwad region during various processes of 'upanavan' 'zatakun' and 'khandavun' sing while at work and have a few hours at their disposal to dance in groups and circles. Manjiras, KanshiJoda, and Tabala provide music to their Tal. A stanza on this harvest dance:

*"Rai dholo Rano Khande Chokhala
Oli gomati salya magdalya."*

'Ghogha Circle,' the dancing group of Bhavnagar is nicely plays 'Doda' dance. Similar dance is also founds in 'Koli' community of plant cutting (kapani), their process is also popular.¹¹¹

2:8.11. Salat:

The word 'Salat' has been derives from 'Salaya' that means stone. The Salat are the stone grinders. So they are also knows as "Ghanti tankvawala" or who carve grinding stone. There are Salat like 'Kumbhar' Salat who were a section of kumbhar taken to masonry work the 'Vadi' or 'Ghanlitakewala Salat' and kumbhar Salat are endogamous groups.

¹⁰⁹ Page: 49 Folk Art & Culture – By. Joravarsingh Jadav
¹¹⁰ Page: 51 Folk Art & Culture – By. Joravarsingh Jadav
¹¹¹ Page: 51 Folk Art & Culture – By. Joravarsingh Jadav

They claim to have migrated from the marwari region of Rajasthan. They are distributed all over the state their main concentration is in Banaskantha - Sabarkantha and Mahesana districts. They speak in Gujarati.¹¹²

Members of this community profess Hindu religion. They consider lord Shiva as their tutelary deity in their life cycle rituals they worship clan deities like Maharani Mania, Meladi Mata, Dharati [Ea Mother] etc. They believe in witchcraft, exorcism, evil eye and ordinary omens. They observe festivals like Holi, Diwali, Dashera, etc. In addition, they make offerings to other Gods and Goddesses of wider Hindu pantheon. The Salat visit major Hindu pilgrim centers. They are stone carvers and have mastery over it. They sing folk songs on various occasions.¹¹³

The researcher had been met one 'Salat' and his profession was to stone carving for grind. He was also good singer and 'Ravan Hatha' player (a bowed instrument like violin). Occasionally he visited researcher's street and researcher had invited him to perform his songs, most of folk songs he performed well e.g. "Andhali ma no Kagal" (letter from blind mother) 'A story of Sravan' (kathageet) "Saat Bhai ni Benadi" and many more. He was singing with full of tragic notes with full of emotions, so listeners did not stop their tears. Now everything had gone up. Researcher believes that science destroys the folk life of people and people slowly untied their root of culture on behalf of progress.¹¹⁴

¹¹² Page: 1225 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty,
General Editor - K. S. Singh - 2003 - Article B. K. Nanda

¹¹³ Page: 1227 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakroborty,
General- K. S. Singh - 2003 - Article B. K. Nanda

¹¹⁴ Page: 7 Field Research Work

2:8.12. Patan Vadia:

Those who originally hail from 'Patan' are known as 'Patan Vadia'. The community is also called 'Baraiya' and 'Dharala'. The people of this community mainly reside in the areas of 'North Gujarat' and near the bank of rivers 'Reva' and 'Mahi'. All the three have minor differences in their cultural approach, family life and nature.¹¹⁵

The Patanvadia are also known as Thakor, Thakarda, Dharala, (The persons who possess 'Dhariya') a sharp weapon and Bariya. The Patanvadia have migrated to Kheda district from Anahilpur Patan (Patan) of Patan district to they are called Patanvadia.¹¹⁶

Patanvadia is strong at will and robust in build. The authentic books of legends say that the Patan Vadia could pierce the head of a man in to the body only with a strong blow of his fist.¹¹⁷

The Patanvadia are traditionally agriculturalist and act as bodyguards of the wedding parties or as guards of standing corps (Rakha) it is mainly land owning community. They also work as carpenters, tailors, blacksmiths and masons, they are involved in a variety of jobs.¹¹⁸

Patanvadia were warriors they had to confront with different rulers frequently. That led them to robbery and addictions. The strength of the community weakened. They always kept weapons with them, but the low snatched away that also.¹¹⁹

The Patanvadia have formed a Bhajan-mandali. The Patanvadia have their oral traditions. They dance and sing. During 'Navratri' they perform 'Garaba' and 'Dandiya Ras' for nine days, at the place of deity

¹¹⁵ Page: 271 Glory of Gujarat – By. Rajnee Vyas - 1988

¹¹⁷ Page: 1088 People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakraborty, General Editor - K. S. Singh – 2003
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¹¹⁷ Page: 1091: People of India III Vol.XXII (Guj.) Chapter by Jyotirmay Chakraborty, General Editor - K. S. Singh – 2003
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¹¹⁸ Page: 271 Glory of Gujarat – By. Rajnee Vyas - 1988

¹¹⁹ Page: 271 Glory of Gujarat – By. Rajnee Vyas -1988

women singsongs on occasions of marriage and other auspicious functions.¹²⁰

2:8.13. Raval:

The 'Raval' also known as 'Ravalia' or 'Yogi', are spreading all over the Gujarat. There is a legend about thin origin. It says that once lord Shankar had to go to 'Kailas' for meditation. He had to leave 'Parvati' behind Parvati requested 'Lord Shankar' to appoint a person to look after her in his absences 'Lord Shankar' immediately prepared an idol out of dirt and sweat or ray of his body and managed him Raval Yogi to consort 'Parvati', being impressed by the service of 'Raval Yogi'. Lord Shankar presented him an akshaypatra (Divine pot) to get rid of hunger etc. Raval yogi once accepted food from Pandava. Lord Shankar became angry and cursed him saying that he would not get anything in future from 'akshaypatra' and will have to beg for food. From that time onwards, they beg for food.¹²¹

The Ravals are traditionally drummers (Dholi) they also transported goods on donkeys and know transported on camel carts. At present, they have started farming also. Apart from this, some are engage as labourers, in Kheda districts. They play an indigenous drum in marriage and on such other auspicious occasions in Saurashtra. The Raval play 'Daklas' and at times beg for alms. Some of them also play village folk song on pipes and special musical instruments called 'Ravanhattha'.¹²²

¹²⁰ Page: 1092 People of India III Vol. XXII (Guj.) Chapter by Jyotirmay Chakroborty,
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¹²² Page: 1194 People of India III Vol. XXII (Guj.) Chapter by Jyotirmay Chakroborty,
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¹²² Page: 1196

2:8.14: Dabgar:

The profession is the manufacture of certain types of musical instruments. Their original habitat was “Pawagadh” in Baroda Dist. The community dispersed from their home because of Muslim invasion and settled in Ahmedabad. They are founds in Dabgarwad and Sarangpur areas of Ahmedabad City and in Surat and Bharuch. Some account of the origin as a community is recalling in their oral tradition.¹²³

Although this community knows for the manufacturing of musical instruments, especially percussion instruments e.g. (Tabla, Dhol, Nal, Mrudang, Pakhwaj, Dholak, Khanjari, Nagada etc.) Other artists have been using their instruments for entertainment of singing and dancing. They are also knows otherwise as specializing in any distinctive craft of artistic tradition including folk-song and folk-tells.¹²⁴

2:8.15. Gandhrav:

The Gandhrav claim that they were musician and singers in heaven in the service of Lord Indra. They related themselves to the legendary Grandhav of epic. In addition, as such they are referrers to in the great epic of Mahabharat. Once Lord Indra has been ordering them to take birth on Earth and curse them from Heaven. They took birth accordingly and came to be knows as Gandharaps or Gandhrav.

They are distributes in the district of Mahesana, Panchmahal, Kheda and Ahmedabad. They namely live in urban areas but are also to be found in rural locality with their neighbours as well as with the King

¹²³ Page: 300 People of India III Vol.XXII (Guj.)Chapter by.Jyotirmay Chakroborty
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¹²⁴ Page: 304 as above

groups they speak in Gujarati¹²⁵ any social gathering or local fairs they are called for singing and dancing.¹²⁶

2:8.16. Bhil:

The Bhil are one of the largest communities in India spread over contiguous area covering four large states Gujarat, Maharashtra, Rajasthan and Madhya Pradesh. Garasia, Vasava, and Tadavi are the major groups of the Bhil in Gujarat. Regarding the origin of Bhil there are reference to them in the 'Bhagwata Puran' 'Mahabharat' Ramayana and other Sanskrit literary sources the Bhil are sometime known as 'Nishad' 'Guha' and 'Shabara' It appears that Bhil is a general term and in the ancient literature it is used for all those communities who live in the forest. In Tamil word 'Bhilawar' means a Bowman. The Bhils are historically first referred to around time period 600 A. D. the Rajputs still recognize the Bhil as the original inhabitants which is evident by the fact that some Rajput chiefs had to be marked on the brow with Bhil blood on occasions of their coronation or succession to the throne. In Gujarat, they are spread mainly in the district of Banaskantha, Bharuch, Dangs, Kheda, Mahesana, Panchamahals, Sabarkantha, Surat, Vadodara, and Valsad.

Bhil are oldest community living in forests. Many societies have lost their importance and status with the passage of time. The response towards Bhil community has also undergone a big change. Bhil are living a life of tribal with bow and arrow. They have also link with criminal acts like theft and robbery. Bow and arrow are their traditional weapons.¹²⁷

Bhils are charming with an average height of five and a half foot. They differ from other tribal with their big forehead, pointed nose and

¹²⁵ Page: 377 People of India III Vol.XXII (Guj.)Chapter by.Jyotirmay Chakroborty,

¹²⁶ Page: 379 People of India III Vol.XXII (Guj.)Chapter by.Jyotirmay Chakroborty,
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¹²⁷ Page: 275 Glory of Gujarat By. Rajnee Vyas - 1988

thin lips. Bhil women are charming, attractive and symmetrical. Bhil men and women are not timid in nature like some other tribal. They sing their folk songs of bravery and spirit.¹²⁸

Old age for a Bhil woman is not so pleasant because the Bhils believe that an old woman can turn in to a 'Dakan' or 'witch' at any time and because of these they avoid interaction with them.¹²⁹

The religion of Bhils is a mixture of traditional religion with Hinduism. They worship local Gods, Ghosts, and spirits but also trees and places. Which are useful for induce fear, force of nature like rain, mountain and mysterious beyond their comprehension are hold in high esteem, looked at with awe and worshiped. Belief in magic and witchcraft is universal. They have their house deities like 'Kotharin Devi' Goddess of crop - 'Kamashree Devi' lineage deity are worli region deities like Pandev, Indardev, (Rain God)etc. 'Punjara' is their traditional priest for religious occasions. 'Sayanc' is the woman who presides over a birth ritual (in Baroda district.) 'Badua' is their medicine man curing people and cattle alike through indigenous medicines. 'Bhagat' is a sacred specialist who can detect a witch and canvases them from his spells with the help of his 'Mantras'.

They have their oral traditions in the form of folk songs, folk lore, folk tales, and folk dances that they display during ceremonial and festival occasions.¹³⁰

¹²⁸ Page: 275Glory of Gujarat By. Rajnee Vyas- 1988
¹²⁹ Page: 217People of India III Vol.XXII (Guj.)Chapter by.Jyotirmay Chakroborty,
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¹³⁰ Page: 219People of India III Vol.XXII (Guj.)Chapter by.Jyotirmay Chakroborty,
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2:8.17. Vaghari:

Vaghari is a word combined with two independent words Vagh means Tiger and Ari - means enemy. Vaghari means the enemy of the Tiger.¹³¹

Enthoven (1922), states that "The name" 'Vaghari' means tiger-like but a more likely derivation is from the 'Vagad' or Sand hills of Rajputana desert". It could also be derived from 'Vagur' or 'Vaghars' meaning a net, in which case 'Vaghari' would be a community of matters. The Vaghari of Gujarat belonged to the Bagri tribe in habituating the 'Bagar' region, a tract between the south-west border of 'Hariyana' and 'Shara' in the united provinces. They are also says to have sprung from Sanyas or sansis. They were Rajputs who degenerated to a very low social position. Enthoven further states that "as the sansis multiplied and their means of subsistence diminished, they migrated and divided into clans which were variously called, but those who stayed in 'Marwad' obtained the name 'Bagoras' or 'Bagris'. Whether they were so calling after the country of Bagor, which they chiefly occupied before their dispersion, or whether the country obtained its name from them is not clear."¹³²

'Vedvaghri', one of the sub castes of Vaghari community mainly deal in oxen their life style is similar to the life style of Marwadi culture.

The used together honey, herbal drugs and useful plants from the forests and provided to the society. They also deal in living creatures like rabbits and geese their main occupation these days include selling of the branches of 'Babul' trees, used to brush teeth selling vessels for old and

¹³¹

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¹³²

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torn-out clothes as well as cane work.¹³³ Datania who sells twig tooth brushes. Mori, Bajania, Kakodia, Bamacha, and Pomla are the other division and sub-divisions are Talabada, Pormata, Marwadi, Kankorid, Sarania, Badia, Dhandari, Tori, Chawta, Chunara and others.

The Vaghari are dividing in to chunaria or lime-burners that are also cultivators and flowers.¹³⁴

The Vaghari cast deriving its name from Sanskrit “wagura” meaning a net and it means a tribe of matters. According to their own account, they are ‘Chuhan’ Rajputs. Vaghari are divides in to four main sub-castes (1) Chunara or lime burners (2) Datania (3) Vedu and (4) Patni. The name of other sub-divisions is Talbada champta, Kakodia, marwari, Sarania etc.¹³⁵

A majority of them do not possess agricultural land. Vaghari earn their livelihood through several means. They work on daily wages. Some of them grow vegetables and sell them Raising and selling of poultry, sheep, goats, and cattle is an important economic activity for some of them some sell twinges used in tooth clearing some Vaghari women move from door to door to sell new utensils in exchange of old clothes etc.¹³⁶

Vaghari women dress up in large-sized petticoat, blouse and a short sari called ‘Chundadi’. The Vaghari women in Saurashtra wear ‘thepada’ jimi and thin cloth on the head. There ornaments include a small nose-ring, thick-wire Necklace called ‘Hanasadi’ and thick bangals in hand.¹³⁷

¹³³ Page: 277 Glory of Gujarat – By. Rajnee Vyas - 1988

¹³⁴ Page: 1460 People of India III Vol.XXII (Guj.)Chapter by Jyotirmay Chakroborty,
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¹³⁵ Page: 187-188 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor,
S. Tripathi and U. N. Chokshi

¹³⁶ Page: 1462 People of India III Vol.XXII (Guj.)Chapter by Jyotirmay Chakroborty,
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¹³⁷ Page: 277 Glory of Gujarat – By. Rajnee Vyas - 1988

Women make substantial contribution to the family income. Besides house hold work. They work as daily wage labourers, collect fuel for cooking bring fodder for cattle etc. They also take part in religious activities and social rituals, but do not participants in political activities.¹³⁸

The Vaghari community, most of settled in Ahmedabad, Sabarkantha, Banaskantha, Kheda, Bharuch, Baroda, Panchamahar, and Saurashtra.

Their original work is fishing and making net for fishing and some time depends upon region and its production and its need or requirement of people thus this community change their attitude of business upon needs of peoples.

In most of urban area Vaghari community engaged in fishery and animal husbandry, as goat, seeped. They are expert in making net for fishery some of them fishing whole night some of early in the morning, at the nearest river or pond they are selling dry and fresh fish too, in the fish-market. They have been adopted and changing their work as their surrounding environment.

They have strong self respect so it is hard find out any bagger in this community, hard working and devoted for their work like Sindhi and Punjabi community. They are always busy wish their work they can do any type of work which can gives them money.

They are busy in some of area for bamboo work and selling bamboo stick selling vessels against old clothes, selling old clothes fruits, and vegetables and in old furniture selling also.

¹³⁸ Page: 1461 People of India III Vol.XXII (Guj.)Chapter by Jyotirmay Chakroborty,
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They have always unjustified for their art and culture, they have good ability to doing best in art and culture but some how their attitude may be the big stone of their successive way.

They have some of the best musicians and dancers and well-known poets. They are experts in folk music and folk-dance. They have best choreographers as, Bagvan Sikari Vikram Sikari, all the dancers of 'Rang-upvan sanstha', Mahesh Shikari, Dinesh Shikari, all are well none personalities in folk choreography. Well-known rythem players and folk poet Mr. Chandrahas Shikari who has been wrote many famous folk songs like Garba, "Ek lal Darwaje Tambu" "Pathara upar Doorbin Mondhi" is composed himself. Mr. Datania was very famous devotional songs singer. He has been sing for Radio and T.V. of Ahmedabad.

These communities have very good drummers and they are invites in marriage to play drum. Some of them make a team and established band.

When consider folk culture of Gujarat we should not ignore the contribution of Vaghari community. They are good as folk music and folk arts too.

In panting they are famous for their 'Kalakari' and wall painting called 'Mandana' they used vegetable colors for that village community experts in 'Mandana' and for 'Kalamkari', vaghari of Ahmedabad Shahpur and Paladi area are famous for 'Kalamkari' on cloths.

Vaghari community' depends upon Bhuva there is no Brahmins for marriage, only 'Bhuva' are settled marriage and divorce community have the aggressive role of 'Panch' and their decision abide all and final. They believed in occult Gods and Goddess Bhoot, Palits and Dakan, They are strongly believes in 'Meladi Mata' and on word of Mata, they prepare to any thing. 'Bhuva' are expert in Devotional Song called 'Daak' they

singing and playing 'Daak and Dakali' whole night and certainly orating fearful atmosphere. The researcher had a chance to listen that Daak, 'Daak' is a famous folk culture of this community.¹³⁹

2.9. The Tribes of Sabarkantha:

The tribal of Sabarkantha differ from the other tribal communities in many ways. Their origin might be either in Rajasthan or Rajput community. They are whitish to black in complexion, with charming faces, Sharp nose and glittering eyes.

Most of these Tribal live in the mountains of Aaravalli. The area is literary frightening. They do not live in a large number most tribal erect four or five huts on top of hill. Their hut is calling 'Kholku'. They do not keep more household properties. They preserve the clothes in a pot, bury the money and stitch the currency notes inside a bed.

The tribal of this area are very much fond of different colours in their dresses. Previously they used very few clothes. Now they male wear dark blue shirts, dhoti and turban like cloth on the head called (Falia) which is normally red in colour. A belt, sward, knife, and bow arrow are their weapons.

The women put on petticoat, blouse, and short sari called "Odhanu" or "Odhani" The largeness of the petticoat is the symbol of richness they love all sorts of ornaments.

The tribal of this area very much found of festivals. They organize fairs and festivals and satisfy their urge for social contacts and interaction among themselves.

At one time, his tribal youths used to feel away with girls from the fair or a festival. Every girl in this community keeps a "Gohio" i.e. a boy friend. She maintains the relationship with such a boy fiend even after her

marriage. If her husband comes to know about such a friendship, the result is obviously a murder.¹⁴⁰

The main communities in the North Gujarat region are Hindus and Muslims. Among the Hindus; Brahmins, Barias, Kunabis, Rajputs, Koli, Sathvara, Sagor, Mali, Chhipa-Bhavsar, Ghanchi, Kadia, Suthar, Luhar, Daraji, Kumbhar, Kansara, Salat, Kharadi, Sarania, Bhat, Charans, Targala, Hajam, Khavas, Rabaris, Bharvad, Bhoi, Kalal, Vanzara, Turis, Ravalia, Vaghari, Bajania, Oda, Vadi, Dhadhimir, and Juggler are the different type of castes. Among the Muslims - Saiyad, Sheikh, Pathan and Moghal, are the main castes, while the Pinjara, Vohara, Molesalam are converted Muslims.¹⁴¹

The koli or Thakarda are mainly founds in all the Taluka except Vijaynagar Mahal. They are poor, living as landholders, field labourers and village security guard. Their chief are, with few exceptions, descendants of Rajput and Koli women, they still keeps the name of their ancestor's tribes, as Rathod, Chouhan, and Makawana. In 1821, Mr. Elphinstone described the koli or Bhils, for they were called indiscriminately by both names, as by much the most numerous and most important of the Mahikantha tribes." The natives described them as wonderfully swift, active, and hardy, incredibly patient of hunger, thirst, fatigue and want of sleep, vigilant, enterprising, secret, and fertile in expedients and admirably calculated for night attacks, surprises and ambuscades." These qualities were probably exaggerates, but they certainly were active hard and as remarkable for sagacity as for secrecy and celerity in their predatory operations. Their arms and habits rendered them unfit to stand in the field and they must be admitting to be timid

¹⁴⁰ Page: 273 *Glory of Gujarat* – By. Rajnee Vyas - 1988

¹⁴¹ Page: 191 *Gazetteers of India: Gujarat State (Banaskantha)* Edited By. S.B. Rajya Gor,
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when attacked, but they have shown extra-ordinary boldness on several occasions in assaulting even on the British Thanas. They were of an independent spirit and although all were professionally robbers, they said to be remarkably faithful when trusted and they were certainly never sanguinary. They were averse to regular industry, exceedingly addicted to drunkenness and very quarrelsome when intoxicated their delight was plunder and nothing was as welcome to them as a general disturbance. The koli had a strong fellow feeling for each other. The koli are divided in sub-classes like Thakardas, Makawana, and Rathod. At present, they are cultivators and labourers. In matter of social customs like birth, marriage and death, they do not differ from other Hindus. They follow Kalika, Amba and other Goddesses.¹⁴²

The Garashiya of Shamalaji regions are traditionally dividing in different clans, every clan had more than two and up to twenty-five surnames are found. Same clans are worshipping the same God for Goddess. Marriages are prohibiting in same clan. They only can marry out of their clan.

No	Clan:	Sur name:
1.	Amba (Ambav)	Khoradi-Gadasa (Gadaha) Visat (Vihat) Patjja (Patty) Dhunsa (Dhunaha) Vanshiya (Vanhajja) Jota (Juba) Angari (Agari)
2.	Kadvel (Kadueal)	Asari - (Ahari) Arda-Bharjia (Bharya) Pohrojja Polia - (Pajja - Pallaya)
3.	Kanyalo(Kannalo)	Koga-kotad (kuted) kotwal (katual) Khanoma-khol-Gadasa- (Gadaha) Gadat - Gameti (Gometi) Godha Baia - Damor-Goda-Barejja-Danmet-Gopat (Gupat) Gonatia (Ganttajj) Joshiala-Joshiara-Joshi (Johajjala) Jubajjala)Dodiari (Dudjjor) Dama (Danma) Patat - Pandor-(Pander)Fera(Fira) Fanat-Balat-Bariya (Barejja-Bara) Bodat-(Budat) Bharado (Prarado) Bhoi (Pohi) Manat-Vagat- Valat-Varsat (Varhat) Sadat- (Hadat) Solanki

		(Hulanki) (Solvajja) Sangat (Hangat) Hegan (Hagan) Hotha (Hutha-Hadula Adola)
4.	Karhel	Khoda - Faleja - Banga - Bhagora - (phagora) Sadat Bamania (Bamana) Hadat Narava
5.	Khorded	Ninama-(Naraa-Nanama) Kharadi ¹⁴³
6.	Thur	Gadat - Dhusha (Dhuha) (Bamania- Bamana) (Bamanmana) Ninama (Nanama) Don (Dun) Ambalia (Ambballa) Narave (Norua) Hela
7.	Julajo (Jullo)	Paragi - Teljot (Tijut)
8.	Ghan (Than)	javat-Dhola-Pahola- patla-Baranda (Balanda)
9.	Ghavado (Tehvado)	Kalasura- (Kalahura) Paragi
10.	Pagi	Khant - Pagi
11.	Paval	do not found
12.	Pipalahren	Pandor- Modia- Parmar (Modalljja)
13.	Bokhallyo	Not Found
14.	Boral (Burel)	Asoda (Ahuda) Daranaga - Dedun
15.	Bhed (Phada)	Tabiad- Ravat- Baranda- Ragot - Valot Varsot-Lumbat- Hurat-Hirat
16.	Masitalo	Manat
17.	Malo	Katara - Tapara - Talihod
18.	Modithalo	Ghoghara- Koghara-Kotda - Manat Parmar-Modia
19.	Limbah/Limbesh	Parmar- Kher
20.	Vadavai	Dabhi - Suvera - (Huvera)
21.	Vadahen	Not Found
22.	Vajeda	Mothalia - (Muthalla) Vajedia - Damor Damer
23.	Vihol	Not Found
24.	Samalio	,
25.	Bholo	,

Several surnames could not be founds in right clans, because informer has not enough information above rest of clans.

We will discuss about tribal culture activity and their folk-culture of Music-Dance etc. in later chapter. They have been very rich culture and their primitive believes.¹⁴⁴

¹⁴³ Page: 31 Adivasi Gujarat (Guj) By. Siddharaj Solanki, Adivasi Kendra, Gujarat Vidyapith

¹⁴⁴ Page: 32 Adivasi Gujarat (Guj) By. Siddharaj Solanki, Adivasi Kendra, Gujarat Vidyapith

The Bhils are mainly found in the Idar- Khedbramaha - Bhiloda and Megharaj Taluka and Vijaynagar Mahal of Sabarkantha District. They are generally dark complexion the men muscular, well built and of course with irregular features. The Bhils have no village site or group of house-each man lives in a field. The Bhils hut usually built of bamboos, between supporting columns of wood and strongly plastered with grass and mud.¹⁴⁵ In former days, the Bhils were gatherers of wild fruits and forest produce. They were mainly hunters and did sporadic shifting cultivation by primitive methods, traces of which are still found. Traits of old nomadic life of hunting gathering of wild fruits and forest produce and shifting cultivations are still found among them. Though they were still poor and somewhat unsettled, they are not as a class given to serious crime.¹⁴⁶

Among the Bhils, one class, go by the name of the “Dungari Garasia” literally meaning “Jagirdars” or ‘Inamdars’ of the hilly areas. In this name again, the word ‘Garasia’ establishes an affinity with ‘Rajputs’ who comprise the bulk of ‘Garasia’ communities in ‘Gujarat’ and the word ‘dungari’ while seemingly pointing only to their hilly habitats distinguishes them from ‘Rajputs’. Never the less they never admit of being Bhils, pure and simple.¹⁴⁷

The tribal of Sabarkantha are poor in education too. That is one of the main reasons of their exploitation. The quarrels and disputes are settling by the interventions of “Bhanjagadia” They take money from both the parties and give verdict. The tribal are very hostile and

¹⁴⁵ Page: 198 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

¹⁴⁶ Page: 199 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

¹⁴⁷ Page: 199 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

revengeful by nature. An eye for an eye is their principle. A murderer is punishing by a murder even after 60, 70, or 80 years of lapse.¹⁴⁸

The tribal people take food three times in a day. Their normal food consists of maize pulses, wheat and mutton among non-vegetarian food, they prefer flesh of goat and buffalo. Generally, they do not take milk or 'ghee'. They only prefer oil. Among them those who are 'Bhagat', do not take non-vegetarian food. They eat 'Rotala' of maize with 'chutney' or chilies. Sometimes they prepare 'Bhadaku' or gruel by boiling maize flour in water and take it with buttermilk. On celebrations, they prepare 'Rotala' occasions. They are healthy and good archers and occasionally hunt with bows and arrows for food.¹⁴⁹

Chewing and smoking of tobacco is very common 'Chalam' or clay pipe finds favour with Adivasis as an important means of social intercourse. It is never been smoke alone but in company of four or five persons, each of whom takes a few puffs and pass it on to the next, while gossiping about matters of common interest.¹⁵⁰

They take wine on celebrations all their festivals wine is main and necessary needs for their religious ceremony.¹⁵¹

In the fields of folk music and folk dance, Adivasis have a special place. They have a special significance for them at the time of fairs, festivals and social occasions like marriage. Folk-dance is a necessary concomitant of the celebration of all such occasions. They are the principal means of recreation, as organized entertainment like drama, and other programmed is rare in such communities. The Adivasis are very fond of their dances that involve simple but vigorous rhythmic steps.

¹⁴⁸ Page: 274 Glory of Gujarat - By. Rajnec Vyas - 1988

¹⁴⁹ Page: 200 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

¹⁵⁰ Page: 200 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

¹⁵¹ Page:9 Field Research Work

They call dancing 'ghumavu' Accompanied by musical instruments like 'Dhol' or drum 'Kundi' and 'Pavo' or flute; they dance in groups. Men have formatting a large circle, going round and round while playing upon the instruments. Women are from smaller inner circle, within going round in a similar fashion. Dancing is sometimes accompanied by folk song, which through sang loudly are drowned in the fierce bating of the dram. Such dances go on for hours on end, with fresh person's lacking the place of tired dancers. They are altogether colourful and spectacular. The Adivasi folk-songs praise departed heroes of the community and songs of famous saints like 'Kabir' and 'Meera' and popular.

Among the Tribal people like to Bhils every important phase of their life, be if a marriage or death, a religious rite or a harvest operation, is blended with song and dance on account of their intense emotional value, dances enter in to all their activities of life. The dances in their life turn lighten the effect of their emotions. Thus it is that of all things¹⁵² religion offers numerous occasions for music and dance, which are in part an expression of the exciting the passions.¹⁵³

The tribal people play folk dance when they find themselves free from work.

2.10. Folk Regions of Gujarat:

Different region of Gujarat are on the base of people's language and culture and soil characteristic.

- | | | |
|---------------|---|---|
| (1) Daskroi: | - | Ten miles around Ahmedabad city |
| (2) Nalkantha | - | Regions of Sanand - Dholka and center of Zalawad
aria. |
| (3) Bhal | - | East region of Dholka and Dhandhuka Taluka. |
| (4) Kaner | - | West Zone of Dhandhuka Taluka |
| (5) Gohilwad | - | Region of Old Bhavnagar Taluka |

¹⁵² Page: 223 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

¹⁵³ Page: 224 Gazetteers of India: Gujarat State (Banaskantha) Edited By.S.B. Rajya Gor, S. Tripathi and U. N. Chokshi

(6) Gogha Baru (Port)	-	Sorround field of Gogha port
(7) Valaka	-	Region of Palitana and Mahuva
(8) Und-Sarvaiyawad	-	Sorround region of chowk and Danta
(9) Babariawad	-	Region between Laathi and Babra
(10) Gir Panthak	-	Jungle of Saurashtra
(11) Nagher (Lili-Nagher)	-	Sorround region of Chorwad also known as Lili-Nagher
(12) Gheda	-	Riverbank of Bhaddar River
(13) Barado	-	Sorround hilly aria of Porbandar
(14) Soratha	-	Old region of Junaghad state
(15) Okha	-	Region of Dwarika
(16) Kanthal	-	Ocean bay of Arabi Ocean of Gujarat
(17) Hatar	-	Old region of Jamnagar state
(18) Kharopaat	-	Region of Amreli District
(19) Panchal	-	Central aria of Sourashtra, Sorrounding Jasadan
(20) Zalawad	-	Aria of Today's Surendranagar District
(21) Machhukantha	-	Region between Morbi and Vankaner
(22) Jalwad	-	Region between Zalawad and Chunwal
(23) Chunwal	-	44, Sorrounding villages of Bahucharji rigion (At Patan Side)
(24) Dandai	-	(Dandvya) (Dandhai) west zone of Kadi Taluka
(25) Vadhiyar	-	Western region of Radhanpur to Kankarej
(26) Ran ni Khandhi	-	Ran (Desert) western region of Panchasar up to desert of Kutcha
(27) Deesavar	-	Sorrounding region of Deesa (Disa) Taluka
(28) Hidavani.	-	Fifteen villages of Lakhani village at the border of Rajasthan.
(29) Tharadari	-	Twenty-five villages of Tharad (sorrounding)
(30) Sui	-	48 villages of sorrounding 'Sui' village.
(31) Vav-Panthak	-	Sorrounding region of 'Vav' Taluka
(32) Sadsat	-	(Sarswat) sorrounding region of 'Marwad and River Bank of Saraswati'
(33) Mewas	-	North region of Sabarkantha district and sorrounding region of 'Bhabhar' and 'Kunwara'
(34) Jatwad	-	Groups of villages of 'Varahi' and 'Gotarka'
(35) Radhanpuri	-	Sorrounding region of 'Radhanpur'
(36) Patanwado	-	Sorrounding region of Patan and Siddhapur
(37) Dhandhar	-	Sorrounding region of Palanpur
(38) Vagad	-	Region between Banaskantha district and Kutcha
(39) Kanthi	-	Region of Kutcha bay

(40)	Abadasa	-	West zone of Kutcha region
(41)	Bommy	-	North zone of Kutcha region
(42)	Khambhat Baru	-	Sorrounding region of Khambhat port.
(43)	Charotar	-	West zone of Khed district (old) Groups of 104 villages (Now include Anand district)
(44)	Mal	-	Higher region of between Kapadvanj and Vadashinor or Balashinor
(45)	Khetak	-	Sorrounding region of Kheda district
(46)	Bhilwado	-	Hilly region of Panchamahhal
(47)	Mahikantha	-	Region of Mahi River Bank
(48)	Shankheda	-	Sorrounding region of Shankheda
(49)	Gandhar	-	West zone region of Vadodara and Bharucha District
(50)	Lat	-	Region between Narmada and Tapi River
(51)	Vakal	-	Region between Viswamitra and Dhadhar River.
(52)	Kanam	-	Region between Dhadhar and Kim River, famous for her black field (soil)
(53)	Raj	-	Jangle of Rajpipala (New-Narmada district)
(54)	Reva Kantho	-	Region of Narmada river bank
(55)	Nesubhag	-	Jungle of Nesu River
(56)	Vajpur	-	South-East region of Kosamba
(57)	Dang	-	(Dandakaranya) hilly aria of Dang district. ¹⁵⁴

Conclusion:

If some one wants to study about culture of region of area then he should study the people of such area and region and environment of that region including history, geography, these all factors are stamping out their impression on the culture like art, music painting, etc. North Gujarat were the main center during the dynasty of the Solanki and Chavada, Patan was the capital during their rule, and they ruling all over the Gujarat, that time Gujarat were known as Anart region; and later known as 'Gurjar' and Gujarat. To days Gujarat, mix up of four regions Kushasthali, Saurashtra, Kutch, Ashaval, and Abhir, during British rule all

are melting down in one state known as 'Mumbai Rajya' and formatted Gujarat state later on.

It is fact that folk people were keeping and survive their culture during the hard sheep of life and their spirit on the extreme during difficult period, and they awaking the rest of people in the tyranny oppression by their art and culture of music and folk songs.

Above all during the Chavada and Solanki dynasty that period was the golden era of North Gujarat in architecture, literature, dance, music, and drama, At that time all the artists got honoured, politically and socially, in that period. Bhavai is the only folk drama of Gujarat invented by Asait Thakar of north Gujarat; this folk form is internationally famous to day, it is identity of Gujarat in all over the world as like as Gujarati 'Garaba'.

North Gujarat have presented several phenomenon personalities to world of art, music, dance, drama, literature, during Siddharaj's dynasty Harijan Mahya had been sacrifice himself for the man kind in the lake of Shahasraling. Hemchandracharya, Asait Thakar, and famous classical singer two sisters of Vadnagar town; 'Tana' and 'Riri' who had been helped 'Tansen' when he had been suffered of burning sensation during recitation of Raga 'Dipak' Both sister cured him by singing Raga 'Megh Malhar.'

Gujarati people believed in peace and nonviolence, their motto is live and let live.

The History of Gujarat has been proves us that culture has accepted many factors sorrounding it, geographical, Historical, Political, customs, etc. Development of culture has taken long era to being a Culture, Gujarat always open-heart state, welcoming every group of castes and creeds from various state and foreign countries and everybody is melting down

in the culture of Gujarat, with their own tradition and religion. Gujarat is popular for trade and still key center as a trade center, Gujarati people accept every thing which is profitable for them, basically they are artistic nature and believe in leisure and coziness so their fairs- festivals and other rite-de passage are always magnanimous, grandeur, and glorious. Moreover, it is attracting every body to them for good purpose or bad purpose and Assaulting by others. Whether it is man made, or the natural disaster, Gujarati people are always rising from the ash.

Gujarati people are adventurous and have loving nature their achievement due to their generous and spontaneous behaviour to strangers; it makes no different which cast he belongs.

Gujarat is a part of India, but it is such a part, which has its own culture character, distinguished civilization and a rich history of glory. Different creeds and castes came to Gujarat, lied as if the child of this land developed a specific character, nourished the culture and created a history of its growing regime, which has the elements of romance, bravery and dedication.

The people of Gujarat have never cared to preserve their history or documents. They have journeyed ahead leaving the past behind, like the flow of Narmada, expanding at one place to another, falling here and mounting there.

Hence, the research becomes the only key to unlock the treasure of the history. The stone-inscriptions, copperplates, folk-literature and the history cum research works like 'Meerat-e-Sikandari,' 'Meerat-e-Ahemadi,' 'Muzaffershahi,'

'Bhoj Prabandha,' 'Prabandha Chintamani,' and the 'Note book of Vakhatchand' are to be gone through. The historians and researchers like Forbse, Ratanmanirao, Govindaji Hathibhai, Durga Shankar Sastri, Dr. H.D. Sankalia, Prof. R.N. Mehta, Amrut Pandya, Hariprasad Sastri, Dr. K.M. Munshi and Mazumdar have lightened up to dark corners of history with their vision and work.

A true Gujarati has to learn about his land, nourish its culture and live its character.

Well known Gujarati poet and music director late Shree 'Avinash Vyas' has written 'Doha' for the appropriate characterization of Gujarati people. It is very famous:

*Lamo dagalo mucho vankadi Sire paghadi rati
Bol bolato todi todi chel chabilo Gujarati
Tan chotu pan man motu che khamirvanti jati
Bhale lagato bhola hunto chel chabilo Gujarati:*

*Long coat and curved mustache with red turban
Always well behaved and smart is Gujarati,
He has not good physic
Nevertheless, his heart is so kind
And generous; any way
He looks innocent but smart too...
Therefore, he is Gujarati...*

