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PERFORMING RITE IN THE HOLI

Annotation

The article is an in-depth study of the performing rite in the major festival of Holi celebration in marking communities with complex performances. This article deals with the complex performances of Holi among the Gor Banjara Lambani, a nomadic, pastoral community of Karnataka. It is a systematic descriptive analysis of the different stages of celebration as well as production of orature in the performance. It extensively deals with the Holi spring festival and analyzes the complexity of the rite of dhund as the celebration as a part of Holi. It investigates how time, space, and human bodies are its elements to create activities and events for the process of community life. The mythical significance of Holi in the performance and gender role in the Dhund rite are analyzed.

Key words: Holi, rite, orature, dhund, performance, complexity, etc.

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HOLI МЕРЕКЕСІНДЕ РӘСІМ ЖАСАУ

Аннотация

Мақала күрделі қойылымдарды атап өтетін қауымдастықтардағы Холи мейрамының басты мерекесінде орындалатын рәсімді зерттеуге арналады. Бұл мақалада Банджар Ламбани тауларындағы Карнатоканың көшпелі мал шаруашылығы қауымдастығындағы Холидің күрделі қойылымдары қарастырылады. Мұнда мерекенің әртүрлі кезеңдеріне жүйелі сипаттамалық талдау жасалынады, сондай-ақ спектакльдегі шешендік өнер қойылымының сипаттамасы беріледі. Сонымен қатар, мақалада Холи көктем мерекесі егжей-тегжейлі қарастырылады және де Холи мерекесінің бір бөлімі ретінде дхунд рәсімінің күрделілігі талданады. Қоғамдық өмір процесінде іс-әрекеттер мен оқиғаларды құру элементтері ретінде уақыт, кеңістік және адам денелері зерттеледі. Жұмыста Холидің орындаудағы мифтік мағынасы және Дхунд рәсіміндегі гендерлік рөл талданады.

Түйінді сөздер: Қасиетті, салт, оракул, дхунд, өнімділік, күрделілік және т. б.

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СОВЕРШЕНИЕ ОБРЯДА В ПРАЗДНИК HOLI

Аннотация

Статья представляет собой углубленное исследование исполнительского обряда на главном празднике празднования Холи в сообществах, отмечающих сложные представления. В этой статье рассматриваются сложные представления Холи среди Гор Банджара Ламбани, кочевой скотоводческой общины Карнатаки. Это систематический описательный анализ различных этапов празднования, а также описание постановки ораторского искусства в спектакле. В статье подробно рассматривается весенний праздник Холи и анализируется сложность обряда дхунда как части празднования Холи. Исследуется время, пространство и человеческие тела как элементы создания действий и событий в процессе общественной жизни. Анализируется мифическое значение Холи в исполнении и гендерная роль в обряде Дхунд.

Ключевые слова: Святое, обряд, оракул, дхунд, производительность, сложность и т.д.

Introduction. The Holi spring festival is best known as an ancient and contemporary ritual practice in the large Indian subcontinent. It is the survival of a primitive fertility ritual, combining erotic games, comic operas, folk dancing etc. provides the rhythm of collective life. The people celebrates with great enthusiasm. The celebration of it varies region to region and community to community. The name of the Holi spring festival is also various like Holi, Holika, Holika Dhahan, Kama Dhahan and so on. The origin of the Holi spring festival is also different from community to community and region to region.

The Gor Banjara Lambani, a nomadic, pastoral community of Karnataka has a wide variety of oral songs during the performance of Holi. Time, space, and human bodies are its elements to create activities and events for the process of community life. The participants and spectators are members of the community. The time and place provides the space for the performance. The performance place is a forest settlement called Tandas. In the month of Phalguna purnima night has the special preference and an opportunity given to its members to make fun and forget enmity towards each other and live life as peacefully.

There is no definite historical origin of the Holi in the community although it performs its traditional ways in their settlements (Tandas) every year. Usually, it begins in the month of Phalgun and ends at the end of month. The community believes Phalgun is the last month of the year, after Holi, the new year begins. According to community member 'we are following the path of our forefathers to celebrate the festival'¹⁶³. The close observation of Holi performance lyrics indicates the Holi ritual is based on seasonal change. The farewell of the old season and welcome of the new season is a key feature in the performance. The people want to burn all difficulties in order to welcome new life. Thus, celebration of Holi festival performance for nearly fifteen days is based on the notion of welcoming new seasonal change with vasanthostva (happiness). The Gor Banjara Lambani pastoral community has

¹⁶³Bharat Naik, date 13.03.2014 Kunikeri tanda Koppal district.

created their own culture according to Laxman D Satya “Banjara society has generated tremendous diversity within in terms of language, customs, beliefs and practices.”¹⁶⁴

The Gor Banjara Lambani pastoral community’s Holi festival performances are means of recovering their peasant tradition through folk poetry. The songs and actions celebrated during this seasonal festival are influential and represent the richness of Orature in the community. Holi festive production’s orature in the performance are symbolic behaviors towards fertility rite. The Holi spring festival performance highlights the complexity. The celebration of Holi in the community is structured in two parts by the local panchayat. The first part is celebration of *dhund*, a birth declaration rite performance on the space of a newborn child’s house is special consists in Holi celebration. The second part consists broad celebration of Holi itself in the community’s common space. The performance of *dhund*, a birth declaration rite, highlights the complexity in the community. It produces the idea of male child for the community, while rituals encapsulate ideas central to a culture and are often closely tied to myths, they are intended to bring about specific ends.¹⁶⁵ The community’s females play an important role during the performance of Holi. They worship as a form of Devi (goddess) and request Holi fire for male children. The oral song on this is (होळी आती जो होळी जाती जो गेरियान बेटा देती जो भाई भाई) It means “Holi come and Holi go every year to give a male child to father. Oh brothers.” Therefore, people perform *dhund* for male children to identify them as a part of society. The composition of traditional narrative performance *dhund* rite for new born male children reminds an ancient myth in the community.

The notion of Holi celebration exist with belief, community have a belief that Holi goddess as sexual fertility, and it gives male child. The universalization process of the idea of male child, they created the rhythmic song, recited it as a repeated slogan to make the idea popular among community people. The nature of the performative activities highlighted the patriarchal notion of male child. The identification and political responsibility decided on the day of the Holi spring festival, political power such as leader, secretary, horse rider, protector of cow, teacher, to take care of parents and other supporting body of the family.

Holi is the celebration and involves whole night singing and dancing by men and women in front of the newborn male child’s house as well as the village public place. In this festival Lambani women play, particularly with sticks, beat men folk with those sticks, and tell jokes with love and affection. For them this festival is a message to forgive and forget all hatred and live together with love and affection. Here, gender plays an important role in the

¹⁶⁴Satya, Laxman, D. Colonial Sedentarisation and Subjugation: the Case of the Banjaras of Berar 1850-1990. The journal of peasant studies,24:4, 314-336,

¹⁶⁵ Ritual p.87.

Dhund rite. As it is meant only male child, whereby the community can be seen as taking over the singularity of the birth of the male child, while other parts of the birth ceremony are for both male and female children. In the celebration itself, this gender construction is openly staged with certain reversal of patriarchal order and mainstream morality. It is only by looking at the relation between different kinds of performances, even within a festival and its relation with rites of passages, that gendering as well as bonding of the community can be studied.

Methods of research. In engaging with the community performances, I need to specifically address the central aspect of orality – declaration/speech as well as songs – and their interrelation. For this I draw from Ngugi’s conception of orature where he says “orature expresses the interdependence of all existence. Performance is the central feature of orature. It involves the performer, audience and performance space.” (2007:4). For instance, in the Holi spring festival people sing with dance. The song suggests that, you cannot find Kashi anywhere; instead Kashi is in our parents and grandparents. One needs to see these songs in its relation to its function as speech/declaration. It is this perspective that allows one to see these acts as transfer of knowledge. Diana Taylor strengthens my theorizing as she claims that “performances function as vital acts of transfer, transmitting social knowledge, memory, and a sense of identity through reiterated.” (Diana Taylor 2003:2-3). The lyrics of the song transfers social knowledge and this is done through embodied behaviors and as she says, it ‘suggests that performance also functions as an epistemology’ or as a way of knowing.” (Diana Taylor, 2003:3). I also explore memory as a significant category of performance, both as creating norms as well as creating an alternate space-time from the present. Apart from Diana Taylor’s works, I will engage specifically with Jan Assmann’s ‘Religion and Cultural Memory’ where he says “like consciousness, language, and personality, memory is a social phenomenon” (2000:1) Further he suggests “two different modes of remembering episodic memory and semantic memory. Episodic memory refers to our experiences, semantic memory to everything we have learned and memorized. It is called semantic because it is connected to meaning and reference.” (2000:2) “Halbwachs has shown that people need bonds in order to develop a memory and to be able to remember.” (2000:4) the name giving a performance for instance bonds relatives and community members together as they recall their past. The performance gives suitable meaning to that context and bodily performance of the people who gather to celebrate the performance. While looking at cultural memory, this perspective also allows me to look at how cultural memory makes one learn the traditional values and norms which ancestors have followed for generations.

Literature Review. The elderly person of the community stated in a proverbial sentence which consists of the historical origin of the Holi in their community. The study traces the origin of the Holi celebration in the

community on the basis of elderly person's opinion. In ancient times, the couple of the community did not have children for a long time. They went to the saints and worship many gods and goddesses and worship Kamdev for the children. They took an oath on Kama deva for children and for the result of the worship they got male child. From then onwards they started to celebrate the Holi spring festival in their community. As a result of worship of Kamdev they had a child in their community. Therefore, every year they started to celebrate Holi for asking sons from the Kama deva. The myths are created and recalled on every occasion of Holi.

In interview an elderly person answered why Holi called as Kama Dhahan. The community has belief that God Shiva burnt Kamadev who distracted his prayer.¹⁶⁶ This might be interpreted as the idea of burning our sexual desire after fulfillment of children. Yet, the Holi spring festival is regarded as sexual goddess of fertility for community. Thus it is more prominent to be remembered by couples for children. A meaningful legend has been created around the celebration. The couple of the community does not have children, they worship the Holi goddess in result they had children, particularly male children. Thus, for them the Holi festivals oral songs indicates it as sexual goddess. Hence, the Holi celebration permits a special performance of both freeing as well as sexual and romantic conflict with words and verses between man and women.

Roy Burman collected a mythical story around the Holi celebration of the Gor Banjara Lambani community. According to him 'There is a myth associated with the Holi. It is believed that there used to be a demon named Dhundia who devoured the children. On the full moon night of Holi, the entire Tanda people were on guard, being heavily equipped with sticks and other weapons. In order to keep awake the people took liquor and were making marries, singing and dancing. Taking advantage of this the demon stealthily entered the Naik's house and the Naik sheltered him. On learning this, the people of the entire Tanda encircled the house of the Naik and forced the demon to come out. The demon was killed instantly as it came out of the house. The dancing and merry making continued even after. In the morning the dead body of the demon was cremated outside the Tanda. The villagers next fined Re.1 to the Naik for having sheltered the demon. Even now the naik pays Re.1 customarily to the Tanda.'¹⁶⁷ This myth was created to get free from traditional authority and punish if necessary to the authoritative person in the Tanda.

The celebration has mythical significance. The community started to celebrate in such a way that the mythical story becomes true. The performers are divided like, Radha and Krishna, Gopis and Gopas, Geranis and Geriyas these pairs hail from the cowherd of Gaur Banjara Lambani community to

¹⁶⁶ Ramchandra Karbhari Pandargera tanda, 20 March 2015

¹⁶⁷ Roy, Burman. *Ethnography of a Denotified Tribe*. A Mittal publication. 2010. 82-83.

play Holi festival in the open yard in the forest settlement. They are dancing, singing, for enjoyment and developing conflict between the sexes, seeking the laughter in the celebration during the particular time period.

Motiraj Rathod puts “Holi rejuvenates the whole body and mind.” Further he says Holi is for singing and dancing. Gor used to drink, sing and dance throughout the night. The community people heavily drink desi (daru) wine during the festival. They believed it makes one forget all sorrows in life. The ancestor knows the primitive idea concerning the locally made wine. The new generation does not know how to make local wine, leading them to import expensive wine.

The brief description of men’s dance in circle. In the last month of the year (Phalgun) people gather every day in the open ground at evening actively and collectively assemble to do pleasurable activities like singing and dancing. They dance and sing in groups. It does not require a stage set scenery costume, they require only friends and an open ground which is a public place. In the dance oriented song, the performer stands in a circle. They hold each other’s hands together and move in a circle. They go one step ahead and one step back. The footsteps in a systematic manner shows simplicity. In this performative context varieties of songs are sung. The dancing group has a leader who is well known to sing and recall songs from the last Holi celebration and he sings first in the group and the chorus imitates verses in the same rhythmic style. It shows individual and collective. The couplet of Holi sung by the group leader and his lyrics rapidly sung by collective members of the group.

The poems have been composed to entertain the gathering. The lyrics of the songs strengthen the oral tradition of the local culture. The lyric goes like a couplet. The couplet keeps repeating. In the spring time all the trees are occupied with fragrant flowers and fruits. In the midst of it, their grandfather got evil eyes. His dear wife saves from the evil eye. Here is an example from this tradition.

दन उन्दालेरो केसुला मोरियेरः The days of summer flower blossom.

घनालाल तोन नजर लागिणः Ghanalal you may be a victim of evil eye.

मारी दादी तारों नजरः My grandmother removes evil vision to make it safe from evil eye.

नून मरचारी नन्जर काडियेरः Salt-chilly she used to save from evil eyes!!

दन उन्दालेरो चारोळी मोरियेरः The days of summer fruit will emerge.

सेवाभाया तोन नजर लागिणः O brother Seva Bhaya you may be victim of evil eyes.

तारी याडी तारों नजर काडियेरः Your mother removes evil vision to make it safe from evil eye.

धरमानी याडी तारों नन्जर काडियेरः Dharmani, your mother removes evil vision to make it safe from evil eyes.

दन उन्दाले रो लिम्बुडा मोरियेरः The days of summer lamon fruit are grown.

हाम्मुलाल तोन नंजर लगिएरः Hammulal you may be a victim of evil eyes.

मारी याडी तारों नंजर काडियेरः My mother makes you safe from evil eyes.

नून मरचारी नंजर काडियेरः Salt-chilly she used to be protect from evil eyes!

The Holi spring festival performances express seasonal changes, like various flowers, fruits, new leaves emerging out of old trees, weather temperature goes high, bird's sweet song and remembering of their ancestors as well as evil eyes on them. The evil should be removed by their mother and their wife. It is a spare time activity for fun, community members get involved in singing and dance activity just for fun, and it gives them relief from their day to day activity, including all elders are involved in such kind of activity. Therefore, it does not require skill and experience to dance. The dance steps are very easy, everyone can play. Songs and dance are an integral part of their life, it represents group activities. The Holi spring festival celebration is handed down from generation to generation with some modifications and new songs created to perform dance; they are dancers as well as singers and spectators. The children imitate their actions the way their elders do. The dance performances represent people's way of life. This is also the collective consciousness of a community member. The relationship among the (group) artist or dancers or actors are very friendly, the audience also imitates their dance, in that sense all are performers in real manner.

Invitation of Holi. On the day of the Holi mother of the newborn child goes house to house to call the people for Holi festive activities. An elderly women gather at public places to invite all the people to play Holi and give them permission to play Holi through the following song.

कुण मरन कुन जीवरे
होली खेलोर भाई-भाई
होली खेलोरे रशिया होली खेलोरे डोलेती
होली खेलोरे मत्रेती

“Who may die, who may live; o brothers let us play Holi collectively and happily.”

The invitation from the elderly women for the play of vibrant Holi celebration with the community men. The men accepted the invitation in the mood of joy, hoping that they would have fun playing Holi with women.

Men request for permission to play Holi through chorus song. On the full moon night of the Holi the Tandas youth seek the permission of the naik to celebrate Holi they sing a song called wanjana to take permission from every member of the community particularly their women to play Holi through the following song.

“बारवे महिनाम आई होळी “Oh, brother, after twelve months Holi came.
आवोरे डाये साणे आपण खेला होळी ! Oh, elderly people, come let us play Holi!
काकी दादी रिश मत करलो हम खेलाचा होळी Oh, Aunt and grandmother don't be
angry, so that we play Holi.

फूफी भतीजी रिश मत करलो हम खेलाचा होळी'!! Oh, Aunt and cousin don't be angry,
so that we play Holi”!!

Male's invites to female for performance of Holi through rhythmic song.

गोरी-गोरी गेरणी तोन गरिया बलाव Oh! Fair skinned girl, young boy is calling
you.

गरिया बल्लावतोन नाचनों शिकाव The Boy is calling you to teach dancing
नाचनों शिकावर तोन हासनो शिकाव He teach you dancing and he teach laughing
हासनो शिकाव शिकाव तोन रोवनो शिकाव!! He teach laughing and he teach crying!!

When you accompany us you will learn singing, dancing, laughing as well as crying. Crying is also a psychological need to get relief from difficulties, we forget all sorrows when we cry. It is an act of mental balance. Thus, romantic Holi invites females for everything to get experience.

The males of the Holi player call females respectfully and request them to play Holi with them. They promise to teach them singing, dancing, laughing, as well as crying. When gerani respects geriyas invitation and comes to play Holi with him. The intelligent playful geriya changes the tone of his singing, the lyric and tone of the song changes into double meaning. For instance, the following lyrics goes like this.

“छोरी तारे घूंघटो म चांदा छः क सूर्य छः “Oh, dear girl, the sun resides or the moon resides in your veil?

छोरी तारे घाघरे म काई काई छः”Oh, dear girl, what is in your skirt?”

The keen observer Geriya describe women dance with following couplet,

सोळ हातेरो तारों घाघरो ये गुजरनी Oh my beauty! You have a sixteen feet wide skirt

नव हाते रो ओरोडोर With a nine feet drew string and tie

घुमतो आवतारो घाघरो ये गुजरनी When you walk both skirt and string sway,

रळकतो आव तारो डोर Swing to and fro as you move

सोळ टकडिर तारी काँचली ये गुजरनी Oh my beauty! You have a blouse with sixteen
mirrors

चळकती आव तारी काचे Yours are miraculous mirrors!

The love song is enchanted to describe his beloved's beauty. Banjara youth sings lyrically describing her dress, the way she moves in her brilliantly colored mirrored skirt that has a heavy cowry sting to accentuate the movement. He extols the beauty, the brilliance of the mirrors as they catch

the light. This song is a testimony to the youth's imagination and his ardent love for the girl.¹⁶⁸

छोरी तारे माएं बाप पंडरी न गेचय Oh, beautiful maiden, your parents have gone to Pandharpur

पंडरी रोदेव तारो साईं वेगो छोरी चनिय So that the god of Pandharpur will bless you, Oh, beautiful maiden

तोम देखेच आलम दनिया छोरी चनिय Many young men are enamored by your beauty, chorchaniya

वाट- वाट चल छोरी पग दंडी मतजा जोये Follow the main path and do not take a shortcut

पग दांडीरो कांकरिया तारे नयणकरिय छोरी चनिय If you stray your path will be full of thorns and sharp

Stones will wound your tender feet

May the god of Pandarpur protect you, chorchaniya.¹⁶⁹

These interaction songs are sung during the Holi dance performance by male and female in public places. Naik opines 'the dance circle is the symbol for their unity which acts as a fence for protecting their cultural tradition'¹⁷⁰.

The brief description of women's dance in circle

Lambani women stand very closely in a circle while holding hands. The surrounded women go on dancing regularly stepping forward and backward and bend their bodies backward and forward with movements of the limbs and steps in tune with rhythmic chorus songs. The embroidered multicolored costumes like mirrored blouses, long skirts and head shawls of the beautiful Lambani women add grace to this circular dance. The Lambanis have learnt this dance from their ancestors and practice this dance wherever they stay. The characteristic of this dance is the movements of the body. The dance has a specialty of articulating passionate joy and enthusiasm with a rhyming couplet at the end. The specialty of the dance was repeated voice, and rhythmic stepping finely blended together. It provides good physical exercise during rhythmic dance. The couplet composed specially for the dance to entertain with women. The rhythmic movements of the body in the background of beautiful songs and gorgeous dresses.

The female invitation to male for performance of Holi through rhythmic song.

चिडी चिडीरि गेरिया तोम बलाव Beautiful maiden is calling you.

तोम बलावर गेरिया टांग झालाव She calls you and gives her leg on your hand

टांग झालावर गेरिया माई घलाव She gives leg on your hand make physical intercourse from you

माई घलावर गेरिया ऊपर हलाव She makes ups and down while making love.

¹⁶⁸ Naik D.B. *Art and Literature of Lambani Banjara*, Abhinav Publications, 2000, P.42

¹⁶⁹ *ibid.* 47

¹⁷⁰ *Ibid.* 135.

The 'love songs' are a vital part of the Holi spring festival in Lambani community life. It gets respected on Holi celebration. People express their inner feelings in the form of songs using double meaning words to get relief for new life. The attraction is prominent rather than love between male and female in community life.

The Holi songs give freedom to express love and affection toward each other in the Holi festival. The song grants sexual license from the respective elderly woman shows their desire of the uniting male and female in the form of song. The rudeness and erotic permission plays very important role to pay Holi festival. This permission is directed towards fertility of men and women. The invitation act is a very important old custom among the Gaur Banjara people. Few opposed the primitive custom of celebration in their Tanda shows the restrictions come slowly on sexuality. Women sexuality was controlled by men over time in the Tanda. Now people are scared to use the romantic song for enjoyment. The shyness took place to speak about the sexual desire among men and women. The special intention of this kind of song is to support to playing together, it directly promotes fertility.

Requesting all families for celebration of Holi. After preparation is done they assemble at the house of those people who have suffered due to deaths and other losses, and console them. Then they start singing and dancing along with the family members of the widowed families. They sing folk songs on this occasion.

The song goes like है धरती तोपर अमर नहीं रे कोई, है धरती तोपर अमर वेगरे एक चाँदान नवलाख तरा the meaning of slogan is no one is eternal, and all are perishable on earth. Only the moon and nine lakh stars are eternal. Forget your sorrows and let's play Holi. They specify nine lakh stars on the sky. The sun is one among them.

After the invitation is done, they are assembled at the house of the naik. He needs to present them Re.1, for the Holi fire to light. They select the proper place to light Holi fire. After a spot is selected, a small hole is dug on the ground and naik places a rupee coin in it. In that place they assemble firewood to light the Holi fire. The two main gariyas are selected to arrange the function. To collect firewood and select the place of Holi fire and do all other activities related to the festival. The main two geriya must be from different clans, the Jat and Bhukiya. They should be getting married next year.

The stages of the Holi festive performance

1. Pal (tent)

The Holi celebrative night at nearly eight o'clock in front of the newborn boy's house a tent will be made. It is accepted that the making tent on newborn child's house is marks the beginning of the main Holi celebration. On this occasion there is a song which sung by women मारो गज कोटा लाडे खोड़ेरो एक बेटा मारो गज कोटा दारू कोनी लायारे तारो बाबा. Oh, my strongest strength lays on my only dear son. Your father not brought alcohol. The tent is symbol of the shelter for the new born boy which made father and mother for his future. In that

shelter one needs to be do better to run community. Whole night there will be program organized by the parents in front of tent women make puree with singing Holi song under the tent. The men dance and sing romantic song to tease women make her to reply for them. In the song men says we will hold you with golden chain, women reply with suitable answer as riddle like तारे संग हम नहीं सोनेरी साकळी ती भांदोर जनावर! Oh, animals we will not be with you, if you tie with a golden chain.

2. Fire lighting

दाडो निकलो चालो फुर्मासी The sun is rising up slowly

होळी बालू कनासी Let us light the bonfire of Holi.

All people gather to hold the Holi fire lit in a small distance in front of Tanda in open ground at the time of full moonrise early in the morning. According to instructions from the people the Holi fire is lit by two selected geriya in every Tanda, the gathered people throw wooden sticks on the Holi fire and they believed that, their mistakes and clashes are thrown into the fire. This is regarded as an honorable privilege to everyone in the Tanda. They sing and dance for a while, collect ash from the Holi fire and put each other's forehead to greet each other with affection and give blessings to each other like as mother Holika goddess bless you. Finally they return to the village with a chanting song.

पहले रेतें थें डूनार खोला अब आए टांडे म रे ! Earlier we used to reside in the jungle and mountains, now we came to Tanda.

नागापुरे रो नागा स्वामी, स्वामी छी काई धुतरे! Swami came from Nagpur. Are you swami or messenger?

The song seems to be evidence of their forest residence. The elders sing the song how we came to jungle to Tanda. From the forest they enter into the Tanda, the history of roaming in forest memory has transforming in their Holi festival performance. Then they sing and dance for a while return back to Tanda. While returning they made two boys as Nagasami. Holi fire ash put on their body children dance painting their bodies with the ash. The ash of which are used to rub people and to be spread in the fields. The ash is collected from the fire and put it on elder's forehead and take blessing from them. The morning to afternoon play Holi with color made by kesula flower. The group of elderly men and women joyful celebrants go home to home to give the blessing and condolence to each house whose members had been bereaved during the past year. Elderly women pray blessing for those who are childless couples and pour water on them in front of the house in the community and collect gift from them in form of money. On the day of Holi celebration women are rushing out to take battles with their men. Particularly they beat their husband as well as their brother-in-laws while singing double meaning song. The every Tanda has resounding with chorus song. The group goes to the community center where nagara has been kept for a long time and makes

it a sacred space and they visit to take blessings from it. Then they start to sing songs for the ger.

3. Ger

Ger is a form of gift collecting. The next day is dedicated to collecting gifts and giving their best wishes to the community members as well as neighbors, friends of the other community. Thus Tanda, an older male female, separately goes house to house greeting the Holi festival and collecting gifts from them. The early in the morning as soon as they return from the farm to light the Holi fire to the community's common place, where their nagara drum is kept, and pray for it. They dispatch to their home, after breakfast is done they prepare for Ger late morning to afternoon. The good fortune of the person will be sung during this movement. If somebody is successful he needs to give more gifts to the dancing group, if some household has a special program like marriage, birth of male child he needs to give more gifts as a form of money. The gifts are collected from the good fortune household and sung following songs by men in order to bless their family.

हा...हा...कनाया¹⁷¹तोन गरूजी¹⁷²दियेरे Oh, friend, teacher will give you.

हा...हा...कनाया तारों भूलों वियेरे Oh, friend, good thing happen to you

हा...हा...कनाया तारों धोलो धनरे Oh, friend, yours is faithful wealth

हा...हा...कनाया एकर एकविस वियेरे Oh, friend, one grow into twenty one

हा...हा...कनाया कछोटी देतूहरीशरे Oh, friend, you will be tired to give

हा...हा...कनाया वडला जू वदेशरे Oh, friend, grow like a tree.

हा...हा...कनाया घुलर जू फुलेशरे Oh, friend, grow like 'gullar' fig fruits

हा...हा...कनाया लिम्बुदा जू झुलसरे Oh, friend, grow like lemon fruits on tree.

The song is sung by each and every household to collect gifts from the head of the family and give him blessings for good life. The collected gifts are shared equally at the end of the festival. Then people prepare for the dhund rite of the male child in front of the child's house. They sing the good wishes song.

Requesting for son from Holi

Those who had no children, prayed to the Holli Goddess for sons. Those who have sons arrange a rite called Dhund scholars opine that the dhund is nothing but birthday celebration of the son as well as collective identification of the male child. Those who had no male child, he prayed to Holi Mata as Goddesses for son. The women of the community sing the following song to ask for a son from the Holi Goddess.

तोन लाज छेनी होळी मारे बेटान बेटा देस: You don't have shame Holi, give male child to my son.

तोन सरम छेनी होळी मारे बेटान बेटा देस: You don't have hesitation Holi, give son to my son.

¹⁷¹ Shri Krishna is regarded as a friend to everyone.

¹⁷² Garuji is referred to the spiritual teacher for guidance of the community.

तोन गेरिया चोद होळी मारे बेटा न बेटा देस: My son love you Holi, give son to my son.
चाँदा सरीको बेटा दिये तो दुंड करू मारे तांडेम: If we got son's birth like moon, we
organize Dhund rite in my Tanda.

सूर्य सरीको बेटा हुयो तो दुंड करू मारे तांडेम: If you give me a son like the sun I organize
Dhund in my Tanda.

सोने सरीको बेटा हुयोतो दुंड करू मारे तांडेम: If we get son like gold we organize Dhund
rite in my Tanda.

चाँदी सरीको बेटा हुयो तो दुंड करू मारे तांडेम: If we get son like silver we organize
Dhund rite in my Tanda.

The women sing songs to pray for male child. They want a son like the sun because the son is a well-known source of fertility and progresses their clan. The nature of the performative activities highlighted the patriarchal notion of male child. The identification and political responsibility decided on the day of Holi ritual, political power such as leader, secretary, horse rider, protector of cow, teacher, to take care of parents and other supporting bodies of the family. Male and female are well known fertility to be seen in the songs of the Holi. While singing this song the water is poured on the bride and bridegroom by the elderly women singing and praying dancing in front of their house.

आये-जाएरो मान रकाड होळी माता तोन भालों कर Let keep respect to visit each other's
house Holi goddess will give you blessing.

आये-जाएरो मान रकाड होळी माता तोन बेटा दिये Let have respect every person Holi
goddesses give you son.

आये-जाएरो मान रकाड बालाजी तोन भलो कर Let preserve respect to everybody
teacher will bless you.

आए जाएरो मान रकाड नायक बापू तोन भालोंकर Let's retain respect, Naik bless you.

Reciting each and every line repeatedly men and women go to each and every household to get gifts from every house in the Tanda. Through this act the people reunite and forget all misunderstanding attitudes towards each other in the Tanda. They greet each other for fun. Thus the Holi spring festival requires mass participation; various motives are involved of in its celebration in the Tanda. This mass participation is associated with the cultural performance of the people.

4. Dhund:

The rite of Dhund in the Holi is a seasonal rite which is celebrated only once during every child's first year of his lifetime. It is an annual rite for the community, each and every year they celebrate for new born children of the community. On the first day evening new born child's parents build a tent with woolen cloth in front of their home, whole night Jararan program (awakening program) the next day evening is the celebration of Dhund performance and worship of Holi bonfire.



It is a rite celebration for male children in the Tanda evening at nearly four o'clock: Those who have a son arrange a rite called Dhund, scholars opine that the dhund is nothing but birthday celebration of the son and good wishes to the son in the community. D.B. Naik wrote in his research work "The Lambani performs Dhund ceremony during the Holi festival. This rite is performed in a house where the male child is born. The age of the child is counted on the celebration of the birthday. In the Dhund performance the child's mother is made to sit under a tent holding her child on her lap; in front of the house and a lot of wheat puree and sweet food are placed on all the four sides. The elderly people, youngsters and children bless the child with a song, called *dhund geet*. The song is sung along with sticks rhythm while beating the sticks on one big stick. The song sung by elder person in the community. The meaning of the song is clear male dominance and it suggests the social, political and economic condition of the society. Some phrase of the song goes like this: 'पहलौ बेटा नायकी कर ओरे पचेरो कारभारी कर'. First son will become the chief of the community and the second will become secretary of the village and so on. After this they go to another child's house and perform the same song. As Naik argues, this song of blessing signifies the desire of the community for the child to "grow" and provide service to society.

The Dhund Geet

चरीक चरिया चम्पा ले: *Charik chariya champa flower twig.*

चरियाम चम्परी ढोल: *Chariya has champa flower's pride.*

उठो भीया शाशर जो: *Wake up brother go to father in laws house.*

शाशर जो भाई वाडा जो: *Go to Father in laws Neighbour.*
शाशरेती पच वाडा जाव्ने: *Assemble panchayat in laws village.*
पचवाडे ती लाडी लावे: *Take approval of bride and bring her from father in laws panchayat.*

लाडी लेन घर आवे: *Bring bride to home.*

हात गोथ देखन आवे : *Your panch come to look at bride.*

बेटी शासु शिख दरा वे; *Mother in law guides them.*

बेटो शशरो पान दरावे: *Father in law gives bitternut.*

लाडी-लाडा पल्लंग वचावे: *Bride and Bride groom arranges bed.*

पल्लंगे पर पान चाबे: *They eat bitternut together on bed.*

पहल्लो बेटा नायकी कर: *Let this first child be a chief.*

ओरे पचेरो कारभारी कर: *Let the next son be a secretary.*

और पचेरो घोडो दूकाव: *Let the next son a horse rider.*

ओरे पचेरो छेली समाल: *Let the next son be a shepherd*

ओरे पचेरो माँ -बापें न देखिये: *Let the next one be a protector of the parents*

ओरे पचेरो शिखच-शिखाव्व: *Let the last child learn and teach.*

शिखन सेन बलाव च : *He invites to everybody to learn.*

आईरे होळी वाजीरे ठोळी: *Holi came and make sound of stick.*

बेटा अवडा वेगो ,बेटा अवडा वेगो: *Let him grow, let him grow."*

They go five times repeating the same song with rhythmic style.

We are what our society demands, in the Holi spring festival community celebrates as a rite of a new born child to identify him as society's new member. Through organized performance the society demanded their male children in the community. They accept to become a leader or do any one of the social necessary roles to identify him as a part of a large part of society. The pastoral nomadic community created as well as adopted certain rites and ceremonies to settle down on certain occasions to make ceremonies for making their youth the backbone of the community.

It suggests the social, political and economic condition of the society. The organization of the community leadership was understood through the performance. People keep the past in mind and they react and represent past events in present life. The Holi spring festival is a rite of a new born child to identify him as society's new member who became a leader or do any one of the social necessary roles to identify himself as a part of a large part of society.

The ritual battle between men and women. The game is organized during the Dhund rite and male and female players. In the game male wins the sweet pot from women. The organization of the game is to establish gender equality in the Tanda itself. The hierarchical divisions disappear in the game, women get a chance to beat their husbands and brother in laws when they sing double meaning songs. In the courtyard of the newborn child's house their parents prepare (Khir) sweet food and keep it in the pot. The pot is kept

under the two wooden sticks. The sticks are deep in the soil. The pot is hidden under the woolen cloth. The men folk need to take that sweet food and women oppose taking food; they beat men with sticks. Men run away to protest from women. It is a competition between married men and women. The men attempt to seize the food and run in another place to protest from women. It is not easy for men to win sweet pot from women. At the end men win the competition. In the process women lose all fear and respect. They stout wooden sticks to beat their husbands and attack all the men. The men protect themselves from the women. It is interesting to note that giving and receiving gifts between brother in law and sister in-law are especially significant, similarly, playing male and female together is an important feature of Holi ritual. It seems like good humor for the audience. It shows anti-normative behavior of people. That is not permitted in any social context. Turner has opined that in many societies liminality involves play. When the social norm breaks down, its constitutive elements are similarly freed from their regular modes. Further he says *communitas* is characterized by equality, immediacy, and the lack of social ranks and roles.

They dance in groups of both men and women in front of a newborn child's house. The Holi spring festival is for enjoyment for the people every person participates in it. The total process of Holi performance is welcoming new members in their society. They all are giving gifts to the children. Then there is recognition that that child is a part of their community. It shows the community's individual and collective creativity. It shows a group of people sharing their creativity in a public place. Through practice and participation people learn their old tradition which their forefathers created.

The Holi spring festival performance begins with invitations of neighbors for play, likewise farewell to Holi festival at eight o'clock after *Kama dhahan* the last day evening people burn the Holi fire worship and throw some grain (food) on the fire, giving thanks to the God. Mother takes their babies to Holi fire, five times in a clockwise direction around the fire, so that children are blessed by *Agni*, the god of fire. They collect bonfire ash and put it on their forehead. The community members sum-up Holi festival with songs which suggest it to be normal and do not use double meaning songs in any circumstances. This ritual give messages to community people to live with brotherhood, respectful to each other with dignity and helpful with each other and to keep unity in community.

Geriyas and *geranis* playing, dancing, singing in a group on open ground in *Tanda* is come to end after the *geriya* and the *gerani* danced around the fire separately one group after another the *gerani* sings होली आती जो होली जाती जो गेरियन बेटा देती जो भाई भाई (Holi come and Holi go, please give the son to the father) this song is sung while going five times round to the Holi fire repeating the same song with rhythmic style at the end of the Holi festival. It shows they have male child's expectation from every Holi. The *geriya* sing, मारो राम्मे,

होली डगर्गी कू करिया. Oh my dear ram Holi went away what we shall do. These lines sing repeatedly like hymns to farewell the Holi festival.

जीवरिये तो फिर होली रमिया ,होली दसमण दास दाडकानी रेगी रे ,होली दसमण.

If we live, play Holi again and again, Holi is fun for parents,
Holi needs to stay still for ten more days.

With this song people sum up the Holi festivals in Tanda. Holi feast and bhang/wine should be served by the newborn child's father. The community feast is made to eat each and every household of the community. A peculiar game is played about the time of the newborn child's courtyard. People do terrible things and do not hesitate to do such things during the Holi festival. The license permits us to drink bangs and alcohol, and shout while throwing ash and mud at each other. The every participant express sexual desires in form of song. The community establishes its cultural behavior patterns keeping in mind their ancestors. To some extent the performance shows a breakdown of historical gender norms.

5. Wanjana. It is a prayer song sung to sum up the Holi festival. At the end the last wanjana song is sung to give suggestions to the people that do not use the Holi song at any time. The restriction on the Holi songs made because most of the songs are the free sexual expression. In this song everyone sits near the Holi fire ground and discusses the issue of what happened in the celebration of the Holi. Distribute the coconut and puri which are made by male children at the time of dhund rite. Elderly members sing the Wanjana song. In this song they say whatever we did in the celebration of Holi is just for fun. In the festival we use many such songs which are not part of daily life. After this assembly we do not use such song, if someone uses the double meaning song of Holi he will get punished.

6. The goat sacrifice:

The offering of goat sacrifice was performed after the successful completion of the Holi festival. The purpose of goat sacrifice performance recalls previous hunting and gathering pastoral stages and collective eating ritual as well equal sharing (Bhaga) among all members of the community. The performance of goat sacrifice ritual not only recalls but keeps alive the collective memory, or constitutes the collective memory. As Paul Connerton puts the memory of group conveyed and sustained by (more or less ritual) performances.¹⁷³

The festival performance is a collective activity, it produces traditional knowledge, for social change. The traditional Holi festival is associated with fertility, wealth, and productivity. The celebration connected with joy, merrymaking and the desire of male children in the community. The modern cultural performances of the Holi take different shapes, for example the songs are turned towards social awareness to make a better society. Instead of using

¹⁷³ Connerton, Paul. *How Societies Remember*. Cambridge, England: Cambridge University Press, 1989, 4

double meaning songs, people are using new songs which are social reformation about the evil practices in the community. The song does not remain enjoyable but it has some particular intention to do better in society. The evidence for traditional performative purposes was to make their children faithful towards their parents for instance.

काशी...काशी कच उतो ..काशी कत वियेए You are saying Kashi-Kashi. Where is Kashi.

माँ-बापु न धोक लो काशी देख लो भाई..भाई Pray your mother and father and look at Kashi

दादी-दादा न धोकलो काशी देखलो भाई-भाई Worship your grandma and grandpa and look at Kashi.

The performance motif is to make aware of individuals in the family and realistic towards their parents. The contemporary performance objective is to call for social change. For example, the following song clearly shows how the song got a chance in a different circumstance.

नेकी कर तानी समाज सुधार जो नीर Do faithful things to make better society

छोरी-छोरान तम सिखा वोर शाला Provide good education to girls and boys

जरा नींदे ती जागो रे बामनिया Oh wake up, bamaniya

जरा मीठे मीठे बोल्लो रे बामनिया Speak sweet words oh bamaniya

The performance clearly suggests the community member to wake up, speak sweet words, take the best education, and do good work for the community. The performances make some good impressions on the people in the community.

Conclusion. This article dealt with a systematic analysis of the Holi spring festival. The everyday evening singing and dancing performance of elderly people is regarded as leisure time activity to get relief. The main festival celebration process analyzed various romantic songs with simple dancing steps. The analysis involved Dhund ritual in the festival, it is identification of male children with profession in the community. The organization of play between men and women. The proverbial verses during the Holi spring festival not only regarded for fun but intentional meaning involved social formation in its singing. The participation in the festival is to express and share with other human beings to build respectful relationships. The act of male female involvement is for the creation of humor seen as breaking the social ranks, the creation of the lyrics in that particular situation. Thus, the Holi spring festival is the principal festival of the Gor Banjara Lambani pastoral community. For the community it is a seasonal festival dedicated to spring and celebrated as the New Year festival. The celebration has multiple purposes but it is a specialty that lays in for male children of the community. The Holi spring festival performance is intended to express and perform traditional proverbial verses to transform values and attitudes in contemporary times. It is also the process of socializing individuals into the community. The romantic songs and verses are expressed to have a good time

in the Holi spring festival. The performances of the festival while reciting wishes of well-being and prosperity of the community. During the Holi spring festival performance, burning of large bonfires is a huge waste of wood which is lost for other living flora and fauna in their surrounding environment. The reduction of the wood burning can make the Holi spring festival.

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