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The Aesthetics of the Oral traditions in the Jaunsari Tribe of Central Himalayas

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Abstract: This paper attempts to understand the aesthetic aspect of Oral tradition in the Jaunsari tribe of Central Himalayas. Language plays a vital role in the literature as it is the only medium to understand the beauty of literature. But when there is no proper medium to enhance the knowledge of any particular community, Oral tradition plays an important part in transmitting all the hidden treasure of human civilization to the next generation. Especially in the tribal society oral narratives are the only source to know about the particular tribe. As tribes are the creator, preserver and transmitter of their culture. Tribal societies are the real transmitter of the oral tradition as they assimilate the traditions in the life. For tribals, orality is not only a means of expressing the experiences of life, but it is the way of unique representation in the literate society. It is the medium through which one can understand the essence of any culture. The present paper discusses the importance of the oral tradition of Jaunsar region in this modern era and how the tribe is still nourishing and enhancing its culture. Why is oral tradition important in understanding the traditions, customs and rituals of a particular society? It is still important in understanding the cultural and religious beliefs of a society and the only source of collecting information about their past as well as for future.

Keywords: Oral tradition, Jaunsari tribe, Assimilation, Aesthetics, Essence

Oral tradition refers to those traditions or cultures where human knowledge is handed down and practiced by the words of mouth from one generation to the next. The oral culture appears like sub-culture a part of the whole culture. The oral narrative also records the notable

events of the past embedded with thought-provoking stories revealing the historical, cultural, inhabitation, religious aspect of the particular community in the past. Oral literary pieces are usually anonymous-created and recreated in oral tradition and transmitted from one generation to another that later take up the form of folktales, folk songs, ballads or even chants. The Panchatantra is an example of very popular folktale and it has travelled endlessly all over the world. Oral tradition emphasizes special language as the basis for performance. Human history from the primitive period to the present can be understood through different communication systems. Language forms an important part of human civilization. It conveys a unique form of cultural knowledge through oral traditions. Language is a medium through which one can get access to the complexity of literature and enriches one history and culture. The transmission of oral literature and performative traditions still lies at the heart of cultural practice. Every culture creates cultural forms and they can be divided into verbal creations. Orality was a distinctive feature of tribal societies. Oral tradition is a living speech. Oral stories were not static but had the prosperity to adopt changes and to assimilate newer ideas. Many stories were adapted modified and even discarded over time, probably due to contacts tribes had with each other and due to other economic, social and cultural changes. Oral stories are evolving entities, open to the social, economic, political and technological changes happening to societies. Such literature also used to develop an understanding of the social issues and forces in the lives of marginalized communities.

“It is only the story that can continue beyond the war and warrior. It is the story that outlives the sound of war drums and the exploits of brave fighters. It is the story that can save our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort; without it, we are blind. Does the blind man own his escort? No, neither do we the story; rather it is the story that owns us and directs us.” (Chinua Achebe)

Oral narrative is the output of an impersonal, continuous and slow process of creative activity in a given activity. The heritage of culture is hidden in oral narratives.

The Jaunsar-Bhawar is a tribal hilly area in the Central Himalayas region. It is located about 85 km from Mussoorie at Chakrata Tehsil. The Jaunsar region is located in Western Purvanchal and is naturally surrounded by Jamuna river in the north and Tons river in the South and West. Due to river Jamuna in the region, the area is called Jaunsar and the inhabitants are called Jaunsari. The total area of the region is 1153 sqkm consisting of forests, hills, cultivated land, small towns and villages. The Jamuna, The Tons and The Purva are the major rivers in this region. Jaunsar-Bhawar region consists of two regions namely Jaunsar and Bhawar. The Jaunsaris claim to be the descendants of Pandavas and The Bawaris claim to be the descendants of Kauravas. They also considered their ethnic origin from Pandavas who married Draupadi who was the only wife of Pandavas. In this region polygamy and polyandry was prevalent. The prosperous tribesman practiced polygamy while the poor practiced polyandry. Basically, fraternal polyandry was prevalent among poor tribesman, in order to maintain the sex ratio and to stop the division of assets. But now these practices were replaced by monogamy due to education and modernization.

Jaunsari language is the main language of this region. *Hindi* and *Garhwali* are also understood and spoken by the people. The Himalayan region is known for its linguistic diversity and multilingualism. There are some differences among the dialects of any region due to linguistic borrowing and change. Jaunsari, Baundari, Bawari and Sirmauri are the major dialects of the Jaunsar region. These subgroups of the Himalayan region share some basic cultural patterns but show differences in some features as dialect, dress, caste stratification etc. Social structure is the base and identification of the society. In tribal societies, social structure is an important phenomenon to understand the social aspect. According to Balram Singh that the social structure of Jaunsar region is based on the caste system.

The caste system is a system of social organization. The caste system in the Jaunsar region is a tripartite system. There is strict stratification in all levels of social structure. Caste relations are totally based on economic and social power. The Brahmins are as usual the uppermost caste in each and every society. The Rajputs are also known as Khasas and traditional landowners and cultivators. In Jaunsar region they dominate the whole social organization both socially and

economically. The Badhai, Goldsmith, koltas (doms) and The Bajgis are lowest castes. The Rajputs maintain the superiority over the other castes. Intercaste marriages are prevalent between the Brahmins and the Rajputs, but are not allowed in the lower section of Jaunsaris. The Badhai are the traditional woodworkers. The Koltas are also known as doms. They are peasants and worked in the lands of Rajputs. The Bajgis are the lowest of these castes, the traditional musicians and an important source of cultural knowledge. They performed in daily puja ceremonies, jagars and during some important occasions such as Birth, weddings and funerals. The Bajgis are important to all the major events, religious rituals and festivals but they are generally poor and their social status considered them impure and marginalized. In the present time, there is at least one Bajgi family in a village. The family is the smallest unit of society. It is an agency to fulfil the basic needs of an individual. According to Jaunsari writer Teeka Ram Shah, in this region Family is an important unit for fulfilling the basic needs of an individual and at this place Joint family system is prevalent. Like other tribes, Jaunsaris also depend on nature for their survival, as agriculture and animal husbandry are their main occupation. The forest is rich with a variety of trees, plants, shrubs and herbs providing the most important means of living for the Jaunsaris.

Religion holds great importance in the lives of people. It can be said as a set of beliefs that enlightens life. The Jaunsaris followed Hinduism, but their religious practices are quite different from Hinduism. In fact, it can be said that Jaunsaris practice a different religion. Mahasu Devta is one of the primary deities of Jaunsaris and the Pandavas, Shiva and Kali are also worshipped. Mahasu Devta is not mentioned in Hindu scriptures and is not worshipped else anywhere. It is believed that Mahasu devta is the founder of Jaunsari culture. Other local deities of Jaunsaris are Shilgur, the God of sheep and kurkursi. They believed in superstitions as well as spirits. The Jaunsari tribe is also known for the extensive use of witchcraft. They also believed that many illnesses are originated from evil spirits. In this region, The *Mahabharata* is a central part of religious and cultural life.

Marriage is an important social organization of Jaunsari tribe. According to Jaunsari Folkartist Nand Lal Bharti and Balram Singh Rawat that Reverse marriage system is prevalent among Jaunsaris. The

girl along with her family and relatives go to the boy's house for performing the marriage ceremony. There is no place for the dowry system in the Jaunsar region. The father of bridegroom presented one rupee to the bride's father at the time of marriage. The concept of Bride price is another unique custom followed by Jaunsaris. The specific marriage system of Jaunsar region presents an ideal for other societies. Childbirth ceremony is celebrated with great joy especially the birth of a boy child. On the Namkaran ceremony, auspicious songs are sung. Another interesting characteristic of Jaunsari tribe is that Divorce is not considered as a taboo and divorced women are not mistreated and expelled from the society. According to Jaunsari writer, Teeka Ram Shah that Divorce is also known as "Chooth Pratha" and a woman can remarry seven times after divorce. If a woman wants to go back to her parent's home after a divorce then her parents must return back the bride price to the man's family. In another case, if a woman divorces her husband and wants to marry another man, the second man must pay a higher price to the first man family. Woman have the right to live her life freely even after the death of her husband. Widow marriage is prevalent in the Jaunsari tribe. A widow woman can remarry any man of her choice. In the ancient age, matriarchy was practiced in Jaunsar region but now patriarchy is prevalent. Among Jaunsaris Death and afterlife are dealt with in characteristically Hindu tradition.

It is believed that death is the final destination of life to become free from the sufferings of human life. People are cremated, preferably nearby the stream. The cremation and post-cremation ceremonies are not different from Hinduism. The Bajgis performed at the time of cremation ceremony. It is believed in Jaunsar that death should be celebrated as birth, as the dead became free from the life-cycle. The culture, rituals and beliefs of the Jaunsari tribe is related with mysticism. According to Jaunsari editor Narendra Dutt Joshi, "Witchcraft is prevalent in the Jaunsar region. In ancient time, when any woman was considered as a witch, people burnt the woman alive in order to protect themselves from the evil effects".

Culture is the unique identification of an individual in the society. It is a way of living life in a specific way. Folk literature is the soul of any culture and civilization. Tribal folklore should be understood from the point of view of tribal as a creator, consumer and transmitter of their own

tradition. Oral tradition in a tribal society is created as a part of their socio-creative need which validates and perpetuates their wisdom and knowledge across the time. Tribes share their knowledge as a part of community resources. Non-authorship is the basic feature of oral non-literate society. Their “oral tradition popularly known as folklore is a part of the social function and social control in tribal society” (Bascom 1982: 46).

Jaunsari culture is as unique as the tribe itself. The beauty of Tons valley and Yamuna valley attracts everyone. Many people came here to enjoy the beauty and to know about the fairs, festivals and Himalayan culture i.e. Jaunsari culture. Fairs and festivals are an integral part of the Himalayan culture to express happiness and establishing fraternity and humanity. Jaunsaris celebrated a number of festivals throughout the year. Festivals, especially seasonal festivals are an important element of jaunsari social and cultural life. Tribes celebrated festivals in a grand way as they have a touch of folklore in the songs, dance and devotional songs. Main festivals and fairs of Jaunsar are *Magh festival*, *Bissu festival*, *Dubaddi festival*, *Nunai festival*, *Jagara festival*, *Jatra festival*, *Mond festival*, *Panchoi*, *Pahadi Deepawali*, *Sankrant*, *Mahasu Devta fair*, *Lakhawar fair*, and the like.

Magh festival is the biggest festival of the region which is also known as “Maroj”. It is celebrated in the winter season for one month. It starts in the mid of January and celebrated until the end of February. Goats are sacrificed in the winter month to mark the beginning of Maroj. At least one goat is killed in every house. After Slaughtered goats are taken home. According to Teeka Ram Shah, "The meat is cut into small pieces and wrapped and to be sent to the married daughters called 'Banta'. The meat is shared with the whole village and the leftovers are hung-dried and stored to be eaten whole year". According to a local folktale, the festival is related to Pandavas. Goat is believed to be the symbol of Dushashan. Therefore the goats are sacrificed in order to take the revenge of Draupadi.

Bissu festival is another important festival of Jaunsar celebrated in the spring season. It is also known as spring festival and Baishakhi in the whole country. It brings vitality and happiness in the life of Jaunsaris. It marks the harvesting season in the region. According to Jaunsari writer Teekaram Shah, "It is also an important festival of jaunsar. In this

festival, people make a special kind of “papad” from wheat and corn flour. Especially Bissu festival is an important medium for women to meet with her family and relatives, as festivals play a vital role in women's lives". This festival is celebrated in the name of Mahasu devta and Shilgur, God of sheep. On Bissu festival, Bissu fair is also organized. This fair is held at the Jhanda ground in the cantonment area of Chakrata. Bissu reflects the cultural heritage of Jaunsaris.

Dubaddi festival is known as the beginning of festivals in the region. Dubaddi means the worship of grass, which is known as dub. According to folk tradition, this festival is related to the tradition of worshipping of new crops. Dubaddi is celebrated after ten days of Janamasthmi. It is held in the Mundhan village in Jaunsar Bhawar. It is the only village in Jaunsar region where this festival is organized. Dubaddi celebrates at the end of rainy season and indicates ripening of crops for harvesting. The whole village celebrates the festival with great joy. Religious songs and dance are performed by the people.

Nunai festival is an important annual festival celebrated in the honour of Shilgur, the god of sheep in the month of Savan (August) in Jaunsar. Generally, this festival related to the occupation of sheep. Nunai is also a famous animal fair which is held at Nunai festival. Due to migration and other reasons this festival is organized in few places. This festival is generally known as Nunai and also known as Shemi at Lohari where it is held on the first day of Savan. This fair can also be understood as an example of animal love. *Jagara festival* is another festival of Jaunsaris. It is related especially to the worship of Mahasu devta. This festival is celebrated in every temple of Jaunsar. It is believed that Only Mahasu devta can solve the dispute of the local people. It is celebrated at the end of August in the region. People gathered every year in the temple for dev darshan.

Jatra festival is celebrated in Jaunsar in mid of July after the Rice crop plantation in fields. It is celebrated in different khats (a group of villages) on a different day. People worship the deity of the village and gathered to a particular area to organize a fair. *Mond festival* is a major festival in Jaunsar. It is basically associated with fishing and always takes place by the side of a stream or river. When monsoon arrives and the flow of water is more in river and stream then mond is organized. According to Jaunsari folk artist, Nand Lal Bharti Mond is celebrated

after a definite time period in Jaunsar i.e. five years, twelve years and so on. Mond festival is of two types: fishing and organization of fair on a large scale. It is organized at important places in Jaunsar. Dungiara, Lakhamandal, Manjhgaoon etc. are some places where mond is organized. Dungiara's mond is famous mond festival.

Panchoi is another festival of Jaunsaris. It is held in the month of October in Jaunsar. It is also known as Dusshera in Kumaun and Garhwal region. On this festival, fairs are organized at many places in Jaunsar. In this festival, Jaunsari men and women wore traditional dress and dance. On the eighth day of Navratri, goats are sacrificed in this region. But this tradition is almost extinct now. *Pahadi Deepawali* is another important festival in Jaunsar. It is celebrated after one month of the Deepawali which is celebrated in the whole country and also known as *Bagwal*. It is also celebrated in some regions of Garhwal, Uttarkashi and Tihri. This festival is celebrated for five days. Many stories are related to the festival of Pahadi Deepawali. People worshipped and offered walnuts to the deity. According to Jaunsari writer Teeka Ram Shah, at the time of Deepawali Jaunsari people are busy in the harvesting the crops. So the people of Jaunsar-Bawar, Rawai-Jaunpur (Uttarkashi), Sirmour (Himachal Pradesh) celebrated Deepawali after one month. Another interesting fact about Pahadi Deepawali is that the people of Jaunsar do not decorate their houses with candles and earthen lamps". It is also said that *Samushah* named demon was killed by Mahasu devta on that day. Therefore Jaunsaris celebrated the festival of Deepawali.

Sankrant is another festival celebrated in Jaunsar. It is also known as Sankranti. This is the first day of the month which has special significance. In the early morning, the Bajgi announces the day. Young boys go to the jungle to bring the buransh flower and make garlands of the buransh flower and place them at the door of their houses. *Mahasu Devta fair* is an important fair held at Hanol. It is an important religious place in Jaunsar region. The fair takes place in the month of August every year. This is a local fair of Jaunsaris. In this fair Mahasu devta is taken out in a procession. Musical prayers offered to the deity for three days and nights. *Lakhawar fair* is a local fair celebrated in the month of September and October. This festival is also known as Lakha Grah fair and held at Lakhamandal. The fair reflects the customs and traditions of the Jaunsar tribe.

Fairs and festivals are the medium of expressing a social and cultural aspect of the community. Jaunsaris are famous for their festivals and unique cultural practices. People celebrated festivals throughout the year. Mostly festivals are associated with season and nature. Jaunsari tribe is a unique tribe of the Himalayan region known for its colourful tradition. Tradition not only presents itself in oral forms but also takes the form of performances that can be seen in dance, theatre, song and games. Folk culture is the Non-verbal folk forms are the forms which do not use the words to express their meaning.

The term Folklore has been derived from the German term “Volklehre” which means people custom. Folk arts are a part of cultural heritage. Folk dance and folk music are the most important performing folk arts. Folk dances are performed in festivals, in rituals, mourning, at the change of seasons and for entertainment. The various expressions in folk dances are also specific codes that express something about life, about nature or about the particular community. Folk dance basically focuses on actions. Jaunsari tribe is known for its folk dance and folk music. Songs are to be understood as a medium of real expression and observation. The folk music blended into our lives. Folk songs are known as the oldest folk arts. Living with nature is a natural way of learning from nature. The entire history of Jaunsar is sung in the form of folk songs. Jaunsar-Bawar’s traditional tales are originated in the form of folk songs. Folk songs became a powerful medium of communication as it expresses the simplicity of human culture and emotions. It reflects a social and historical aspect of people. Folk songs provide not only happiness and relief but also inspire everyone. The main purpose of folk songs is to keep alive the culture. Most of the folk songs not only deal with devotion but also with the social customs. Any kind of folk is remembered due to its rhythm, melody and simplicity of the poetic form. According to Jaunsari folk artist, Nand Lal Bharti Music is an integral part of folk culture, especially in tribal culture music is the medium through which the tribes express their life. Folk songs are the voice of people through which joy and sorrow are expressed. Music is the identity of tribal culture as each and every aspect of the tribe is associated with it. It provides recreation as well as an identity to a tribe. Jaunsari tribe is well known for its vast forms of folk songs and dance. Various folk dances are performed at the festivals to express happiness. Some popular

forms of folk songs and dance of Jaunsar-Bawar are Harul, Mandawna, Barada Nati, Raso, Chhopati, Jangu, Baju, Laman, Jhainta and Chhura. These folk songs are played on instruments Dhol, Damaun, turahi, thali, Algoza and Binai. Jaunsari Folk dance and songs can be classified as divine songs, auspicious songs, heroic songs, ghost songs, *Harul* Dance, *Barada Nati*, *Raso nritya*, *Baju* and the like.

Music is also used as a medium through which the gods are invoked. 'Divine songs' are usually sung at a jagar. Jagar is performed to offered offerings and seek the blessings of deity in solving the difficulties. Raso nritya and Mandawana are the perfect examples of divine songs. 'Auspicious songs' are known as Mangal songs. These songs are sung in various functions and celebrations like birth, thread ceremony and marriage. 'Heroic songs' narrate the tales of battles and heroic deeds of local kings, brave warriors and victories of gods over devils. Harul falls into the category of heroic songs. 'Ghost songs' are mystical songs for ghosts, fairies and evil spirits. People whose funeral rights were not properly performed became ghosts. For those people, ghost songs are sung.

Harul Dance is an important folk dance in Jaunsar-Bawar. It is performed in the honour of eminent person for their works and also in the honour of gods. According to Jaunsari folk artist, Nand Lal Bharti Harul is an elaborate introduction to the bravery incidents. It can be personal and regional. It is performed in the group as well as the individual. In this dance, the performers hold the hands of each other which are the symbol of unity. Harul is based on Veer and Shringar rasa. Some folk songs are composed by Folk artist *Nandlal Bharti* which is as follows:

“O, Brave Kesari Veer Chand

We are very lucky to have such a great motherland

In which we and you both were born.”

In this Harul the singer praised the motherland of the brave warrior Veer Kesari Chand in which he was born.

The whole song discussed the bravery of Veer Kesari Chand who had sacrificed his life for his motherland.

Another Vandana which is sung in the honour of Mahasu Devta is as follows:

“O, God of Hanol,

I join my hands, bowing my forehead
And serve you.”

Mahasu Devta is an important deity of Jaunsar as Lord Ganesha in Hinduism. Another vandana is sung for Mahasu Devta during worship is as follows:

“Jai Mahasu Deva

Jai Jai Mahasu Deva

Om namo deva Mahasu deva

Om namo deva namo namah

O God, you always give me strength in my sufferings,

You always give me happiness when I am in pain.”

Barada Nati is also known as *Nati*. It is the popular group folk dance and song of Jaunsar-Bawar area and performed in the month of Magh during the winter season. The folk dance performed on the evening of some religious festivals or on the occasion of social functions. Both boys and girls performed in the traditional dresses. In this dance the male dances by keeping hands on other's lower back in half a circle and moves forward and backward by two or three steps. Similarly, female dancers come forward making a half circle in the same pattern as those of males. The bajgis play dhol, damaun and turahi during performances. It is believed that the deities wait for months to come to earth from heaven to take the pleasure of this dance.

Raso nritya is another folk dance performed in the honour of Gods and Goddess on religious ceremonies i.e. jagar. The folk songs are sung by both men and women but the dance can only be performed by men. *Mandawana* is a popular folk dance of the Jaunsaris. This dance is performed in the honour of Pandavas during the festival of Dubaddi. So it is also called “Pandav Nritya”. The whole village celebrates the festival with prayers and religious songs. Not only the villagers but also friends and relatives from other villages participate in the celebration. According to Shanti Ram Bharti, "Pandav nritya related to the story of Mahabharata. It is nothing but the narration of the story of Mahabharata in the form of dance and music. The narration is enacted on the occasion of Dusshera and Deepawali.”

Baju and *Jangu* are folk songs of love. These songs are true expressions of emotions and perception of the creator. It is originated from the heart and not by intellect. Generally, it is a love dialogue

between the man and woman or between girl and boy which is sung in the form of folk song. *Jhainta* is a graceful folk dance of Jaunsaris. It is performed by men and women on various occasions. In this folk dance men and women whirl together in happiness. *Chhopati* is the folk songs popular in Jaunsar and Rawai-Jaunpur. *Chhopati* is the love songs sung by the men and women. It is sung in the form of questions and answers. It is an interesting folk song. *Tandi* is also an important folk song sung in Jaunsar region. It is sung in the group by men and women in many festivals. Love is the main theme of *Tandi* song. It is rich in its theme, content and expression. *Tandi* expresses the rhythm of life and true expression of human emotions.

The variation in folk tradition can be observed in folk arts i.e. Folk music and folk dance. It is a precious jewel of jaunsari cultural treasure. Folk literature is the mirror of any community life, culture and civilization. So many folk songs are sung in Jaunsar –Bhawar related to god and goddess today also. The beauty of Jaunsari folk songs lays in the forest, hills, streams, mountains and rivers. All the folk songs truly express human feelings in a very artistic manner. No doubt, it can be said that the reality of life is hidden in folk songs.

The culture of Jaunsar is very vivid and specific due to its rich folklore. As Jaunsaris believed that the gods are also influenced by the folksongs. The religion, art and culture of the Jaunsar are very prosperous. Mostly folk songs are based on women, as they hold a very important place in folklore. Songs of women become a source of understanding the lifestyle of women of Jaunsar. The folk songs and folk dance of Jaunsar are filled with colourful images representing the lives of people. As a tribe, it is obvious to associate every aspect of their life with nature. Tribal people worshipped nature in order to protect themselves from the rage of nature.so they protect the treasure of natural resources and appreciate it in form of music. If human observes nature music is found everywhere i.e. thundering of clouds, blowing in the wind, the chirping of birds, the sound of waterfalls, streams and rivers. The beauty of oral tradition lies in the lap of nature. Music not only soothes the mind but it is also a medium to express emotions in a rhythmic manner. Jaunsari tribe is well known for expressing and associating their life with music. The oral tradition of Jaunsar region is unique as they are still preserving the aesthetics of their culture in order to maintain their

uniqueness. In the age of technology, it is difficult to preserve the oral tradition as the people are not interested. But in the Jaunsar region, the people are dedicated to enhancing the beauty of their culture. Jaunsari Folk artist Nandlal Bharti an eminent writer is trying to enhance the folk culture of Jaunsar region in an international level. It is an appreciable effort of the people of Jaunsar to preserve and enhance the culture. Oral tradition is the only medium to revitalize the cultural ethics of any community. It can be said Oral tradition is a mirror of tribal society as it reflects the life of the tribe in a realistic manner. As tribes are the preserver and conserver of nature. Orality is an important aspect of tribal society. It can be said that Orality is the best medium to express the feelings and experiences and tribal people are mostly illiterate. So Orality is used as a tool by tribal society to share the untold tales to the next generation. Tribes are basically known for its specific cultural code. It gives them a unique cultural representation in non-literate as well as in literate society. Jaunsari Oral tradition is similar to other tribes but there is little difference in the ethical and ritual aspect. Each tribe share some attributes but also differs in the socio-cultural aspect. As Molly Kaushal depicts in *Chanted Narratives*: “Pandava dance...acts as a locus of human expression. It reveals, moulds and transforms the personal as well as cultural identity individually and collectively, preserving the living continuance of a tradition” (9).

In the Jaunsar region, oral traditions are effective in the study of Jaunsar's history. It is a window through which anyone peeps into cultural and social structures. The present paper is an attempt to understand the oral tradition of Jaunsar region in their own context and how oral traditions are valuables in stimulating and promoting cultural heritage. The Jaunsari tribe covers a wide range of complex heritage which reflects in the folk culture. There is a great need to enhance and nourish the prosperous heritage of the region. Although several efforts are made by the folk artists of the region to rejuvenates the beauty of oral tradition. Through this paper, the relevance of oral tradition in specific socio-cultural context is expressed. The oral tradition of Jaunsar region is the source of the vast and deep knowledge. To conclude it can be rightly said that Orality alone is the medium to reveal the events as well as experiences seen by a human in a particular context. It is also effective in understanding the history as well the whole way of living life of any

society or community. However being tribal community Jaunsaris are revealing their specific socio-cultural identity through the oral tradition is a splendid effort in the preservation of their culture.

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