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## **HANAGHORADANCE PREVALENT AMONG RAVA COMMUNITY OF ASSAM: AN OVERVIEW**

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### **Abstract:**

Rava tribe is a tribe living in Assam in the north east of India. These Ravas of tibetan community of Mongolian Fayed have been living with their art culture for the past using their own practices. The Ravas dance, sing songs and sing songs, tying the sutras to their chests. The Rava community can be divided into 7 fids - Rangdani, Mayatri, Koch, Pati, Dahri, Totla and Hana. A folk drama performed by PatiRavaskali is Hanaghora Dance. PatiRavas live in the southern part of Kamrup and the east of GoalparadistrictThehanaghora dance is performed from the beginning of Bohag to Satbihu. The event is also performed throughout bohag month. Hanaghora dance is one of the religious arts of the Ravas. The "langa" deity is worshipped and performed from house to house singing from house to house to eliminate the amangal in the entire village. It is made in a special style by wearing specific instruments and costumes. It is named As Hanaghora as everyone dances with a horse with him.This movement of ravas who are missing involves the passion of patiravas. It is the responsibility of the Rava community only to know it and keep it alive.

### **Introduction:**

Assam is a diverse state in the north-east of India. Different castes and tribes have diverse Assam with their own art culture. Among these tribes that have been scented by Assamese bargharare are Boro, Rava, Garo, Kasari, Missing, Dimasa, Lalung etc. Like the tribals living in Assam, Ravao is

recognized by various pandit congregations as a tribe under mongolian fayed. These Ravas of Tibetan dynasty belonging to the Mongolian group have been living in the land of Assam with their art culture since now. The original habitats of the Ravas are mainly in the north west corner near the Yang Siqiang and Hongho rivers.<sup>2</sup> Later they entered the land called Assam. The southern part of Assam is one of the rava dominated areas. Kamrup and Goalpara districts have a population density of Rava population. In addition, people from Rava community have been living in other places of Assam like Udalguri, Tongla, Nagaon etc.

. The aradhya deity of the Rava community, Baikho. The responsibility of the work has been imposed on various people for the smooth editing of this baykho puja. As a result, rava is divided into seven fids on the basis of that imposed work. Those seven fids are Rangdani, Mayatri, Koch, Pati, Dahuri, Totla and Hana.

A folk performance performed by patiravas is art - hanaghora dance. Ravais are very good at art in folk attire. Bharigan, TukriyaOjapali, Dhuliya, Mare Goa Ojapali, Deondhani, Farkanti, Bahurangi, Apart from these, another folk art or folk performance performed by the Ravas is hanaghora. This hanaghora dance is performed by the Patiravas. The hanaghora ceremony of patiravas is a kind of dance song..

### **Statement of the Problem:**

Assam is inhabited by different ethnic groups. They have various programmes, rituals, dance songs, and folklore. The Rava community is also very advanced in this regard. At present these folk art forms are on the verge of being lost in the stream of time. What does hanaghora mean, as well as the customs of its performance will be discussed in this research paper in a descriptivemethod.

### **Purpose of the study:**

- 1) To be aware of the Rava community..
- 2) To give an idea about the hanaghora event.
- 3) Trying to find out about its changes in the stream of time.
- 4) To know about the other events/folk art similar to this event..
- 5) Making the hanaghora event popular among the masses.

### **Methodology:**

In this research paper' "Hanaghora dance prevalant among RabhaCommunity of Assam: An overview" the subject is discussed through descriptive method.. Since the event is held in patiravadominated areas, field-wise studies have been conducted in the southern part of Kamrup and the eastern part of Goalpara. Information has been collected through interviews with various individuals as a major source in data collection. The statements expressed through audio and video have been recorded. Research papers have been prepared with the help of various books on environmental arts, magazines, granhs etc. as secondary sources.

**Topic Discussion:**

Analyzing the objectives, goals and significance of the folk art of the PatiRavas shows that social traditions, religious beliefs, folk traditions, rituals, fun, etc. are the main objectives of its performance. Hanaghora dance is a class dance composed by lokman and performed by folk artists for the religious beliefs and entertainment of folk society. There are so many people's beliefs involved in the attack. In fact, there is no basis for popular beliefs though it also has a lot of cultural value because of the people's beliefs being created by the experience of the people. This horse dance is also built on religious beliefs. People have immense faith and immense devotion. The patient should be sick so that the disease is caused. To get rid of it, prayers are offered to the Hanaghora to ensure that the childless is not deprived of children. The entire village performs a hanaghora dance to remove the evils and ills.

So the main purpose of hanaghora dance is based on public faith. The hanaghora dance established on the basis of public trust involves the hopes, beliefs, traditions of the society. This environmental art can also reflect the phenomenon of public life. Especially in its songs, the pictures of the social life of patiravas are reflected.

Location sanskarsanstan and upasapana: People's participation is inevitable as the hopes, beliefs, traditions of the society are involved in the movement. Horse dance is performed in Patirava dominated villages. Villagers participate in it. Every month of Bohag During the day or from the beginning of the month of Bohag, there are no storms to Satbihi. Sometimes the entire bohag is not washed away throughout the month. No stage is required for this. First the village mukhial or whose house is offered red. The first to be washed away was the horse in the courtyard of his house. After that everyone enjoys not riding horses on the village roads.

A horse shaped symbolic horse is made before Bohag Bihu. The equipment required to make this horse is lightning bamboo kami and jariodal. The portrait of this horse is made with 206 daalkaamy. While for the horse mask aa The horn needs a lotus. The goat horn is placed on the head of the horse. Braids are folded with a rope of a jar edifold around the neck. The horse is tailed with a horse-like oatle. Keeps some parts open behind the horse. In dance pakitaman wears the decorated shoulder with his head out with the open part. Horseclothes hang to shield the man's feet. The colour of this cloth is black and white. People generally believe that the person who does not touch the horse is holding a deity around his neck.

Langa puja is performed in a public place or in deori's house after the horse is fully prepared. The horse is carried in the north. Langa puja requires rice powder, a puppy, chicken egg, vermilion and wine. The base of the rice is mixed. The puppy is washed with water. In the next phase of which the horse's initials are told by the mukhial or an experienced elderly person. Then the head of the cooker calf is torn and thrown over the bath house. The chicken eggs are boiled with vermilion and old. Offered to Langa . When the puja is over, the eggs are placed on the horn of the two horses. The assembled people and the horse-drawn person serve and prepare for the ride with the horse with devotion. After the puja is over, he dances and sings and sings. There is a man who has enrolled or sang in the horse-riding group. He shouts hoi hoihoi-. This is how the horse march begins.

The gang of horses goes through the village and stops in front of people's houses. The householder comes out with towels, eggs, money to be blessed by the sound of drums. Many invite the horse

home again. House-door thieves in case of invitations. The horse is kept in the courtyard for the gorge. The householder serves with copper money and does not rub it on the horse's neck. The rules for laying eggs after departure. Thus the horse roams around the village throughout the day. While roaming around Hanaghora village, the song below is often surrounded—

. . -Hanaghoranachise /mahi oi dimaKhujise/hui huihuihui.

In the evening, the horse is kept in the human house for the night's cumin. The horse-keeping place is kept clean. The next day the journey is resumed. The horse sings after covering-

Cho mahigharatjang/mahi oi belabohilchakot/hoi hoihoihoi e.

The horse does not touch at Satbihu. On that day too, the people gather and worship Langa. On that day, the puja should be diluted and shaved. Pigs, chickens, liquor are very important for worship. This is how the horse is bathed in this festival---

Ajir Para Batar jai /Ajir para Batar Jai /

.mahi oi NachungGhuriGhuri /mahi oi Bela Bohilchakot.

At the end of the puja, the nest of horses is immersed in the hub by breaking down or boiling in the river. The present lying is seen in a deserted place. The song 'Hanaghora' dance songs are celebrated for the year with the people dancing together and singing in a feast.

**Musical instruments and performance style**-Patiravas have a lot of importance as a traditional religious art. Hanaghoradance requires instruments. Usually the person who dances the horse is the root of it. The man who takes the shield is before the horse. There are two people playing madal, duguri, flute, horn and one person playing the bell and two who play bamboo tokaa total of 14 people. There are also 5/7 people singing and catching. It was observed that madal, duguri, flute, horn, bell, bamboo toka is used in musical instruments.

Ghomtikutukutukutuku/Ghومتukutukutukutuku-The two men dance dissension with a wave of sway, sway-se, shield swords. Then the person who dances to the horse dances to the rhythm of the song with different gestures once before the horse moves forward with his feet. The musical instruments play the instruments. The song begins to sing like this-

HayrohayroHayro/O" daya he he he/Hai haikiharbulil kay

Haihaikihorbulil kay/Amar ghuranachisetelkhujise

Hai haitelkhujise/Hanaghoranachise

Mahi oi dimakhujise./ Hai haidimakhujise

In this way, the horse is sung in the middle and the rest break their waists in circles and take the body - dance with lasse. The lifeless horse also comes to life in this Changtok,Changtok,Changtokssound of music. Boys, old and young are all participated in this dance. It is noted that if a deodhani hears the sound of a horn while playing the musical song Ransinga, the song is played by the horse. Ransingabaoli sings to Deodhani and raises the jaw.

**Dresses :** No special features are observed in the direction of dressing in the case of horse dance. They wear pajals, pajars, bookseals. They wear the towels that ordinary Rava men use to wear. Also called pajal or kalai. Yes. Four and a half feet long or five hands and a wide hand. The bookchill is a shirt worn by men. It also takes a pajar around the neck. It is a full cloth, three/four hands in length and a hand wide. It is also used by men as a 'khapang' tied around their heads and a 'senkaken' tied around the waist while dancing. Also the fabric used to cover the horse should be black in colour and white in the middle i.e. black and white.

**Musical aspects:** The songs of Hanaghora dance also show uniqueness. Its own ethnic culture is carried by its songs. The language of the hanaghora songs is the Ravamis language used by the Patiravas in daily life. The songs reflect the social aspect of patirava society. Alcohol is used in each rava ceremony. The songs say ---ChairotChairot chai kotiya/Amar mod khang dui ratiya

Ravas worship the langa deity. The langa deity himself is worshipped as Mahadev. This langa puja is found in hanaghora songs in this way Langamarar agate/Langamarar agate/Mahi oi hui hui e/pakharakichikhira/Mahi oi Fataikhalong bel/Hanaghora songs can also give a glimpse of the food habits of patiravas--

NodiHathangate/ garaghukungate/chengmasekamuri gel/LetuDharangate

. Kakaralangatekhamuktolongate /khamukordaribindhi gel hatartalate.

Patiravas are a fishing-loving nation. On the way to fish, the cheng (chengali) from the pit eats with satisfaction, including the crow (kekora). Khamu is also one of the ravas' food list. Another feature of the songs is that the songs are holiday. Thus everyone is surrounded by the fact that the hoi hoihoi at the end of the full song. Thus, everyone goes out of the world of busyness through joy and music and celebrates the religious ceremony.

**Similarity:** One of the most artistic religious cult hanaghora dances of patiravas can be seen in other folk costume art. That is patirava'sjarighordance. The horses and the jarighora are almost the same. Horses are danced on both the occasions. And the horse making system is almost the same. Only the colour of the fabric is different. White and black paved fabrics are used in the jarhorse. The tone of the songs is almost the same though there is a variety in the tone. The musical instruments are special in the field of dressing. Only the horse is danced at night instead of day and it is started from evening after performing langa puja on some day of the month of Jeth. Shield swords are not used in the horse dance. Not even to be finished like a horse dance. The horse is preserved in the gosai house.

All the songs of the fast horse and the horse have embodied the simple moments of the ravas' social life. Old customs of tribal attire are still alive on the basis of religious beliefs.

### **Conclusion:**

Times are changing. It is wise to turn around with changing times. It is wise to think whether people have changed times or changed people from time to time. So the hanaghora dance has also changed over time. Since a religious event, this special dance has been performed only on that particular day in the first place. But later it is the pace of the dance stage. In 1986, the Gang of Hanaghoras of Dagiripara went to Mumbai and performed the national culture on stage. Also on

the day of Satbihu, hanaghora dance was performed on the suveri mountain in Boko. It is displayed only to introduce the folk mind to this environmental art form. It may be noted that even if it has to be displayed on stage one should perform the puja first.

In addition some changes are noticed in the field of dressing as the horse is displayed in the month of Bohag so many bihuans have been used instead of pazars. In the case of songs, sometimes the singer can be seen singing songs in his own way.

The change in the era has changed people's interests. With this, they have been averse to traditional folk culture. Mobiles, televisions, laptops, Jio etc. stood on the wall of obstacles. Among the few elderly people. It seems that these folk art forms are the same in the case of horse dance. This tradition of joy and colour ingestion has been preserved by only a few seniors. From these days our younger generation has stopped somewhere. Moreover, these folk arts are confined to a few regions because of folk reluctance or other financial difficulties. The study, analysis and systematicization of literary harmony is of great importance to the people prevalent within the nation. It is the responsibility of the Assamese people, not only to reflect the people and to preserve this art form which is closely related to the people but also as Assamese.

#### **Footnote:**

1. Rava Rajen: Rava Janajati, page-1-2
2. Rava, Malina Devi: Rava Janajiban: chinta Bichitra, page 1-2
3. Rava, Bhubin: Rava Janajati aru sanskritir Abhash, page 34
4. Majumdar, Surjya kumar: Dakhhin Kamrupar Rava sanskritit Evumoki, page 38

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**Data:** Ranjit Rava (60) Dakhilipara, Boko, Kamrup, Assam \_\_\_\_\_