

# **Analysis of Banjara Bhajans in the formation of Banjara Cultural Past**

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## **Abstract**

Banjara is a colorful nomadic tribe of India. Cultural forms or Bhajans play a very important role in cultural history. Similar kinds of Bhajans were developed by the Banjaras which became both a means of entertainment and enlightenment for the community. Analogous to other Bhajanforms, this name resembles the Bhajans of other social groups or societies as the Bhajans have their composition and have specific instruments to perform it. These Bhajans are found to be on both religious and secular issues. BanjaraBhajans are composed on the devotional, social, religious, and topical or contemporary themes. In this research paper, the researcher intends to discuss the various forms and themes, intrinsic and external structures of BanjaraBhajans. Further, heavily dependent upon the surveys, interviews, and ethnography conducted by the researchers, this article explores the profound contribution of BanjaraBhajans to social enlightenment, examining how these Bhajans have served as a source of cultural preservation, spiritual guidance, and community integration. After the types of Bhajans the popular BajaniMandals and Bhajanakar's their views on Bhajans are analyzed or examined. The

contemporary Bhajankars across Maharashtra from different places to have made BanjaraBhajan popular their views are examined critically.

**Keywords:**Banjara Community, Bhajan, Secular and Religious Themes contemporary issues, Musical Instruments.

### **Introduction:**

Human beings wandered and settled in one place and formed a group that shared common characteristics. Some groups lived in the river valleys and others in the forests which are known as Vanchar, the forest dwellers. The word 'Banjara' is derived from the Sanskrit word Vanchara which means forest dwellers. Again, the word 'Lambani' or 'Lamani', derived from the word 'Lavan' which means salt, later became customary in this community. In search of means of subsistence or livelihood, the community settled near the water bodies. Banjara people started to trade the salt, which was prepared by other groups from seawater by loading it on the backs of cattle throughout the country. This trade is known as 'Ladeni'. The Banjara people, referred to as the "Nomads of India", have a rich cultural heritage characterized by their distinctive traditions, language, and nomadic way of life.

Thus they are known by different names like Banjara, Lammani, LambadaLambhani, and so on with a population of approximately 6 million spread across India, the language they speak is a single Gor dialect, but all Banjaras all over India speak it. The Major festivals they celebrate are Holi, Diwali, Dasara, and Teej.

Folk literature and oral literature are important components of any society. Folk songs are an integral part of their lives; Banjara is no exception. No social or religious function of a Banjara is complete without dance and folk songs. Various instruments like Thali, Nagara, Zanj (Cymbals), and Dafda are accompanied by them. The culture (dance and folk songs) of the Banjara community is passed down from one generation to the next through word of mouth.

Bhajan is one of the prominent folk forms used by Banjaras in order to entertain and teach. BanjaraBhajans explores religious traditions, contemporary issues, historical and mythological. Its purpose is religious and enlightening. The Banjara community was migrating from one place to another for trade and livelihood. Due to migration, they came in contact with people of

different cultures in India. During this period, SantSewalal Maharaj of the Banjara community was doing spiritual social work. To show the right direction to the society, to make them enlightened, and to tell his followers these things of knowledge, one of those followers is SantJetalal Maharaj who composed some Bhajans and his verses according to his guidance and used to convey his Vedavani to the community. From that period the Bhajan singing started in the Banjara community.

Heavily dependent upon the surveys, interviews, and ethnography conducted by the researchers, this article explores the profound contribution of BanjaraBhajans to social enlightenment, examining how these Bhajans have served as a source of cultural preservation, spiritual guidance, and community integration. It seeks to unravel the multifaceted role played by Banjarabhajans in enriching the lives of the Banjara people and highlights the importance of these Bhajans in fostering social consciousness and unity. The specific ways in which BanjaraBhajans contributed to the social awakening of Banjara society are studied, with historical and cultural insights.

### **Definition of Bhajan and Musical Instrument**

A Bhajan is a devotional song with religious or spiritual themes, prevalent in Indian religions and often performed to glorify God. These songs are a part of the bhakti yoga tradition, emphasizing devotion and love towards the divine. Bhajans can be in any language as the singing or praising of God as a poetic composition praising the deity through music. This is part of Bhakti Yoga in Yoga Sadhana. This is a folk art of Maharashtra. Many Bhajans have been composed by saints like Shri SantDnyaneshwar, Kabir, Tukaram, Sopan, Nivriddhi, Eknath, Namdev, Chokhamela, SantRamdas Swami, etc. of earlier saint tradition. Some of their compositions have been sung by BharatratnaBhimsen Joshi, Gulsahan Kumar, AnuradhaPodwal, and many other singers.

**Definition:** Bhajan, derived from the Sanskrit word "Bhaj," meaning "to serve, to love, to share," involves the singing of devotional songs and Bhajans or hymns.

At the local level, Bhajans are sung in an organized manner while sitting in front of the deity in the temple or at home using Samvadini (Harmonium), Mridanga, Tabla, Dholki, Tala, and

clapping. In earlier times, it was customary to perform Bhajans in free time or often on Thursdays. The concept of Bhajan is gradually disappearing due to audiovisual media and other means of entertainment. But still, this tradition continues in many places in rural Maharashtra. Bhajans of the Varkari style are famous.

Bhajans are devotional songs that play a significant role in expressing spiritual devotion and love toward the divine in the context of Indian religions.

BanjaraBhajan Traditional Instruments like Thali, NagaraZanj (Cymbal) Recently, some Bhajan mandalas have been using Dholki also. The BanjaraBhajan genre attempts to highlight or explain various thematic concepts. Bhajans can be of different types Let us see the different types of Bhajans.

### **Types of BanjaraBhajans:**

Deeply rooted in the culture of the Banjara community, BanjaraBhajans, a form of devotional singing, have played an important role in promoting social awareness among this unique ethnic group in India. Based on various themes Bhajan can be categorized as devotional Bhajan, cultural Bhajan, NirgunsakarBhajan, and so on.

#### **1. Traditional Devotional Bhajan (Hymns):**

Traditional Bhakti Bhajans are the most common forms of BanjaraBhajans, dedicated to the worship of Banjara deities. They are usually centered on deities such as Mariyama, Sewalal Maharaj, Jetalal Maharaj, Samaki Mata, and other Banjara deities and goddesses.

Banjara traditional Bhajans are usually sung on the occasion of Goddess idol installation, DaseraPooja, AtamPooja, Poornima, and religious festivals. Bhajans are characterized by poetic or lyrical compositions. These Bhajans are known for their melodious melodies, which use the language of metaphor to convey a spiritual message. In the Bhajan, the lead singer begins the Bhajan and is followed by the Dhruvpad (First Stanza), and the Zhilkari (chorus) playing the jhil of the Dhruvapada (Refrain). Hence, the impression of Bhajan is made in the mind. Banjara traditional Bhajan (hymns) follow a rhyming structure. Bhajans are sung in one tune.

The main objective of Banjara traditional Bhajans is to make the simple worship of SagunSakar Deities. The purpose of Bhajans is to clear the mind, to create a sense of connection with the deities, and to promote inner peace and happiness. Bhajans often contain moral and religious teachings, which serve as a means of educating and guiding their virtuous followers. They play an important role in passing on traditions and stories from generation to generation. Banjaratraditional Bhajans provide a medium for expressing spiritual concepts, steadfast devotion, love, and respect. Through congregational singing, Bhajans help create a sense of community among worshippers, strengthening brotherhood, unity, and intimacy. Banjara traditional Bhajans (hymns) encourage contemplation, and meditation and allow individuals to reflect on their inner selves. Banjara traditional Bhajans are multifaceted for human life, serving to enhance spiritual and human life.

## **2. Historical or Cultural Bhajans (Hymns):**

Some BanjaraBhajans focus on celebrating the cultural heritage of the Banjara community. It contains Bhajan(hymns) that describe the history, traditions, and values of the Banjara people.

In the Banjara community, Bhajans are sung on different episodes in the lives of MariyamaYadi, Sewalal Maharaj, Jetalal Maharaj, Samaki Mata, AlaUdal, Raja Harichand, RajaGopichand. What are the exploits, feats, and achievements of the historical, political as well and religious figures of the Banjara community, to keep in the memory of their imprint in history, the past glory of their cultural history, and their heritage? Historical forms, oral forms, and written forms of Bhajans are part of culture and religious forms to connect devotees with God, their personal, common, or collective God.

Just as the Aarti is an important part, so is the form of the Bhajan. In Aarti, the praises of the deities are sung and their life stories are told. Through this aarti, God is prayed to remove the troubles in human life. Similar to the form of Aarti, the Banjara community has a practice of praying (Ardas) after worshipping God. In this, God is awakened by Ardas. We have offered this pooja according to what we have, if we have done anything wrong, forgive us. "Kale matherManakyaChha, page PagemChukacha,Hamen je Ghadchan o watariwatetuGhadarochi, o Tamanenderecha ye JagemNankyamotho, kidimungi, jeevJaanganisensaives" Control drought, water and make everyone happy. There is an Ardas in the Banjara community.

As described earlier, Banjara historical Bhajans are sung in dialects spoken by the Banjara community. Banjara Bhajans are known for their rhythmic and melodic compositions. They are sung to traditional instruments and rhythms, creating a mesmerizing musical experience. Many Banjara Bhajans narrate stories from the community's history, folklore, and mythology. They serve as a great means of following oral traditions. These Bhajans are often used to celebrate important cultural events, festivals, and celebrations in the Banjara community. Banjara Bhajan (hymns) encourage group participation.

The main objective of these Bhajans is to preserve and promote the Banjara culture. They create a sense of culture and protect traditions and values. Banjara cultural Bhajans create harmony in society. They strengthen social bonds and create a sense of belonging among Banjars. These Bhajans serve as a means of educating the younger generation about their cultural heritage. They impart knowledge and moral values to the youth. Like traditional Bhajans, Banjara cultural Bhajans are a means of expressing affection towards deities and ancestors. Beyond their cultural significance, these Bhajans provide entertainment and joy during social gatherings and celebrations. Banjara historical Bhajans (hymns) play a role in promoting a distinct identity of Banjaras and pride in their cultural roots. They act as a link between the past and the present, fostering cultural growth and community cohesion.

### **3. Banjara Social Awareness Bhajans:**

In recent times, Banjara Bhajans have been used to promote social value, and awareness and to address issues such as education, healthcare, and empowerment in society. The purpose of these Bhajans is to inspire positive emotions.

Bhajans on contemporary themes, including many hymns based on social issues. Some Bhajans talk about the dowry system, domestic violence, sensitive issues, problems of old people, relations between Banjaras and non-banjaras as well as social groups. There are also problems such as when a community comes in contact with other communities, they have some discriminatory attitudes towards Banjaras, and the so-called dominant community mainstream society considers them as inferior and criminal tribes. Then they talk about the relationship between daughter-in-law, mother-in-law, sister-in-law, and brother-in-law, family problems, consequences of alcohol consumption, criminal sigma, to teach the youth steadily, they are

advised to abstain from stealing, because they were labeled as criminal tribe being colonial time period of India, these kinds of moral lessons in Bhajans are given alive. Stories in verse, which are lyrics, narrate stories of the struggle between good and evil. What is good, what is bad, what should be done, what should not be done, these moral lessons, and contemporary issues come in these Bhajans.

Banjara social awareness Bhajans address social issues such as poverty, discrimination, gender discrimination, dowry, addiction, environmental concerns, and social justice and harmony. They focus on topics that promote awareness and change. These Bhajans (hymns) are meaningful. Banjara social awareness, Bhajans (hymns) are sung in public. Volunteering motivates them to encourage this.

The primary objective is to create awareness for planning solutions to social problems. Banjara social awareness Bhajans serve as a platform to inform and educate people. The purpose of these Bhajans is to inspire people to attain comprehensive knowledge. By identifying social challenges, they motivate people to act. Banjara social awareness Bhajans (hymns) advocate social justice, equality, unity, social awareness, harmony, and fairness. Bahjans (Hymns) bring communities together, creating collective power for social change. They encourage cooperation to solve social problems.

#### **4. NirgunasakarBhajans of the Banjara Community:**

These NirgunasakarBhajans explore the divine, often philosophical and introspective. BanjaraNirgunasakarBhajans are deeply rooted in spirituality, seeking to establish a relationship between the devotee and God. They often express a longing for a higher spiritual experience. These Bhajans often explore the Nirgunasakar concept as well as the mysteries of existence, soul, and the universe. They may incorporate symbolic metaphors to convey deeper spiritual truths. BanjaraNirgunasakarBhajans are traditionally passed down through oral tradition. They are sung in the community and are not usually found in written form. These Bhajans cover a wide variety of musical styles, including traditional folk music and rhythms. They are known for their musical diversity, based on the Nirgun faith of Bhajans. There is collective participation in the singing of NirgunasakarBhajans. It fosters a sense of unity and shared spirituality. These

Bhajans are characterized by their emotional fervor, as they aim to evoke a profound spiritual experience. They can express many emotions from passion and devotion to ecstasy.

The main objective of BanjaraNirgunaSakaraBhajans is to enhance the spiritual experience of the society. They serve as a means of connecting with Nirgun form and increasing spiritual experience. Insight is a means of transmission from one generation to another. They pass on the spiritual knowledge of the community. Singing these Bhajans together creates a sense of unity and commonality in the Banjara community. This strengthens their shared spiritual identity. They allow individuals to purify their hearts in their devotional practices.

After the types of Bhajans the researchers have interviewed several BhajaniMandalis and the bhajankars Maharaj of the Banjara to popularize during contemporary times. Some of the prominent names across Maharashtra, who have been singing the bhajans include Baburao Maharaj (Khamalwadi), Tukaram Maharaj (Pandhurna Tal-Pusad, DistYavatmal, MohanMaharaj (Amboda, Tal-Arni, Dist-Yavatamal), Parasram Maharaj (Fulumari, Tal- Manora, DistWashim), Anil Maharaj (Kajleshwar, Tal- Karanja, DistWashim, Madukar Maharaj, (Wapta, Tal Manora, DistWashim, Vitthal Maharaj, ( Shivar, Tal-Arni, Dist. Yavatmal). SeshraoRathod Maharaj, (Someshwar Nagar Fulumari Tal-Manora, Dist -Washim, Jagdish Maharaj, Asola, Tal- Chikhli Dist. Buldhana. Let us see types of BanjaraBhajan.

**Baburao Maharaj** from Khamalwadi is a renowned BanjaraBhajan singer. Recognizing the impact of his Bhajans and his contributions to social awareness, the Mumbai Doordarshan channel extended an invitation to him. When asked by a researcher about his background and the journey that led him to become a Bhajan singer and performer, Baburao Maharaj shared that his passion for Bhajans began in childhood, which naturally guided him toward this path. First, he studied the old Bhajans sung by his forefathers and how they contributed or expressed their thoughts. Inspired by his father who was a good Bhajan singer, he composed Bhajans himself, primarily on religious and later social awakening, and presented them to the world. He sings Bhajans on topics like addiction relief, dowry sacrifice, village reforms, bad habits, and evil practices. He started Bhajan with the aim of social reform. It's a tragedy that people see perspective as just an art form and a means of making money. In the early days, the community used to organize Bhajan programs without taking any remuneration for the welfare of the

society. The purpose behind it was only to give a better direction to the society and he was getting the satisfaction that work was being done through his **melodious** voice. But now the situation has completely changed, and some people have become professional. His Bhajans are an attempt to get them out of the society where they are going astray.

Bhajan on to refrain from Alcoholism which spoil the health of the drunkard and spoil the health of the family and society in general:

**SamloBhiyaBai**

**JetaBhayariGawai**

**Daru re nashapai sari avadasaAai**

**Daru re nashapai sari avadasaAai**

He used to have his own way of singing Bhajans, he would conduct each Bhajan himself. Mohan Maharaj, Tukaram Maharaj, and Premadas Maharaj have a great contribution to making the tune (chal). These people sing Bhajans according to their own style.

**Tukaram Maharaj** from Pandhurna, TalukaPusad, District Yavatmal, is a renowned Bhajan singer in the Banjara community. He is well known singer as the all India Banjara Poet. With a legacy of performing Bhajans for over 40 to 50 years, he has made a significant mark in society. When asked by a researcher about his background and the inspiration behind his journey as a Bhajan singer, he revealed that his passion for singing Bhajans has been with him since his early days. He was doing BanjaraKalapathak on Samaki Mata's biography and got interested in Bhajan. Along with Maharashtra, they go to the states of Karnataka, Andhra Pradesh, and Telangana and perform BanjaraBhajan programs. His melodious singing and Bhajan's talent have left an impression on society. He composes the Bhajans by considering the context of the happenings in the society and sings the Bhajans with their own movements. All Bhajans are available on social media as his talent and grip on the public mind, spiritual interest, sound of Bhajan coming from heart, and his love of Bhajan accepted by Banjara community.

**Mohan Maharaj**, popularly known as the Banjara Poet and Radio Star of Akashvani Nagpur, resides in Amboda, TalukaArni, and DistrictYavatmal. He is a distinguished BanjaraBhajan

singer with a career spanning nearly 40 to 45 years. When asked by a researcher about his background and the path that led him to become a Bhajan singer and performer, he shared that his passion for Bhajan singing began in childhood. During those early years, he actively participated in his village's traditional BhajaniMandal as a Nagara player, which laid the foundation for his journey. While playing Nagara, he would listen to Bhajans and thoughts on them. Some BanjaraBhajan books were published at that time. He came across Premadas Maharaj Vanolikar's book. After reading the Bhajans in that book, he started singing Bhajans and people started liking his Bhajans because of his mellifluous voice. After 1974, he started composing Bhajans according to his own talent and became proficient in Bhajan singing. By the grace of Sewalal Maharaj, He is still singing BanjaraBhajans of social enlightenment. So far, he has been enlightening society by composing Bhajans based on different topics such as social, economic, and political. His continuous work of giving the right direction and inspiration to society through Bhajan is going on. He feels that traditional Bhajans are the original of BanjaraBhajans. The role of musical instruments and Zeelkari (Corus) is very important in Bhajan singing as a complete Bhajani troupe is required for effective Bhajan performance. Thali players, Taal (cymbals) players, Nagara players, and lead corus players also play an important role in bringing interest in Bhajan. In Bhajan singing, the color of the Bhajan, the rhythm of the Bhajan, the style of presentation, and the gestures are all necessary in the Bhajan singer. Taking inspiration from Premadas Maharaj, He is still doing the work of social enlightenment through Bhajan.

**Anil Maharaj** from Kajleshwar, TalukaKaranja, District Washim, Vidarbha, Maharashtra, is a prominent singer, poet, and Bhajan composer from the Banjara community. For the past 42 years, he has been dedicated to enlightening society through his Bhajans. In 1995, he gained widespread recognition when his Bhajans were broadcast on Radio Nagpur Akashvani. When a researcher inquired about his background and how he became a Bhajan singer and performer, he shared that his inspiration came from an old Bhajani troupe (Mandal) in his village, who's Bhajans he deeply admired. While studying in class 12th, he used to look up the meaning of the word in the Bhajan in the dictionary and as he was good at Marathi grammar, he used his talent to compose the Bhajan in a poetic form. As his voice was mellifluous, he started singing Bhajans himself and composed approximately 15 to 20 thousand Bhajans. At that time, coincidentally, there was a vocal (Swar) examination at Nagpur Akashwani and he passed it. He was selected

among 35 Bhajani singers and got an opportunity to sing in Nagpur Akashvani for which he received honorarium for five years. He gained fame in the field of Bhajan. Due to the program on Akashvani, the Doordarshan channel called him for a program, he got an opportunity to perform 2 Bhajans on the Doordarshan channel at PanjabraoDeshmukh Agricultural University, Akola, one Banjara, and one Marathi Bhajan. His Guru Piralalji Maharaj was working as a Hindi subject teacher at Pratap Singh Ade's school. He used to do national programs on the subject of education and used to compose Bhajanson different subjects like eradication of addiction, women's education, social problems, and so on. According to the message revealed by his voice

### **Bhajan:**

**Tam UthoJago Re Javano**

**DharmeriKimmat Tam Jano**

**VidhyaroShastraLijoHatem**

**DishaBadal Jay Eke Ratem**

**Parasram Maharaj** from Phulumri, TalukaManora, District Washim, has been performing religious Bhajans for the past 40 years. When asked by a researcher about his background and how he became a Bhajan singer and performer, he shared that he initially worked as a *Zhilkari*(chorus singer). He drew inspiration and knowledge from Shri JairamNaik of Umri Bu., a highly learned and respected figure, which motivated him to transition into a lead singer in Bhajan performances. Information about the composed Bhajan on the life of Sewalal Maharaj was taken from him. What was the bol (prophecy) of Jetalal Maharaj, his history, Samaki Mata's history, and Garasha, he is singing accordingly. Cymbals, (Zanj) Thali, and Nagara are the prominent musical instrument in BanjaraBhajan of them relatively playing Nagara is a daunting task it is perhaps because of changing nature material and art of instrument making because in earlier times Nagaras were said to be bigger in size. Thali and Nagara should be played according to the rules of Bhajan. An old traditional BhajaniMandal is a group of seven people consisting of five Zilkaris (Corus), a lead singer, and a Nagara player. Parasram Maharaj is a talented lead Singer of Banjara religious Bhajans.

**Madhukar Maharaj** from Vapta, Taluka Manora, District Washim, has been inspiring and enlightening society through his Bhajans for the past 30 to 35 years. When asked by a researcher about his background and journey as a Bhajan singer and performer, he shared that he has composed numerous Bhajans, with the majority focusing on themes of social awareness and de-addiction. He is composing Bhajans with themes such as Banjara culture, traditions, and customs that should be preserved. He got an opportunity to perform Bhajans at Akashvani Nagpur where he performed Bhajans in Banjara language as well as in Marathi. In it, he performed the Marathi Bhajan "Kay Sangu Bai Mazy Gharancha Garhaanam". He is always invited to the states of Andhra Pradesh, Telangana, and Karnataka to conduct social awareness as well as religious Bhajan programs.

**Seshrao Rathod Maharaj** from Someshwar Nagar, Fulumari, has been performing Bhajans for nearly 15 to 20 years. When asked by a researcher about his background and the path that led him to Bhajan singing, he explained that before pursuing Bhajan singing, he was a part of the Sewadas Maharaj Kalapathak group in Someshwar Nagar. He honed his skills and learned the art of Bhajan singing under the guidance of Dharma Maharaj from Someshwar Nagar. He was working with them as a Zilkari, thus while doing Zeel he came to know the importance of Bhajans, and his love for Bhajans developed in him. He started singing by composing Bhajans himself. While singing Bhajans, the role of the lead singer is important, just as the zhilkari (chorus) who speak in the background is equally important. Bhajan singing is not the work of a singer alone, it also requires a Zeelkari, an instrumental band, and a singer. The entire group plays an important role in making the Bhajan effective. It needs to be exciting so that the audience doesn't feel bored. His role is important as he adds color to the Bhajans with his style. In Bhajan's singing religious and enlightening Bhajans are sung, but if you keep on talking about the same topic, it can seem monotonous and boring. It is very good that some women are doing Bhajans nowadays but we can see that the only purpose of their Bhajans is to entertain. If we listen to women's Bhajans, we find that what we are witnessing is men being mocked and ridiculed. The purpose of the Bhajan is not religious knowledge but rather enlightenment. Some women enlighten people by presenting Bhajans to the point of view. While presenting a Bhajan, no one should criticize it, so it should be done thoughtfully while composing the Bhajan and presenting it to the community. According to the issues that we are raising, if anyone asks questions, we should be able to answer them. Bhajans should be structured to show the right

direction to society. Bhajan started in the Banjara community from the time Sevadas Maharaj was born. In other communities, Bhajankirtan was performed but in the Banjara community, the existence of Bhajan has been created by Sewadas Maharaj.

**Vitthal Maharaj** from Shivar, TalukaArni, District Yavatmal, is known for conducting Bhajan programs focused on social enlightenment. When asked by a researcher about his background and journey as a Bhajan singer and performer, he shared that he has been singing Bhajans for 30 to 40 years. His performances extend beyond Maharashtra, reaching states like Karnataka, Khandesh, and Telangana, where he conducts impactful Bhajan programs. He had been fond of Bhajans since his childhood when he was studying in the fifth standard, he was working as a Nagara player with the old Bhajani group of his village, so he developed a passion for Bhajans and later started singing Bhajans himself, which continues till date. In earlier times when there were no means of entertainment, the old people used to entertain the people by telling stories at night. Old Bhajan means to present a story in the form of a Bhajan to the people, in which the Bhajans were composed according to the stories of Raja Harichandra, Raja Gopichand, Sewalal Maharaj, Samaki Mata. The current generation does not like the old traditional Bhajans, and now new Bhajans started using new instruments. In today's generation, evil tendencies are becoming stronger, with the aim that society should move in the right direction. Bhajans are composed and they are doing public awareness work by presenting them in front of society.

**Jagdish Maharaj**, Asola, Tal- Chikhli Dist. Buldhana, while responding or replying to the question posed by the researcher about his background or how he became the bajan singer or performer, he answered that he has been working in this field since 2005 but he gained fame in society only in 2016. He developed an interest in Bhajans, he inherited religious Bhajans at home. His grandfather used to sing old Bhajans, his father played Nagara and his uncle was also a Zeelkari. Hence a religious attitude towards Bhajans developed in him. From 2005 to 2016, he worked as a Zhilkari with Suresh Maharaj of his village. Most of the Bhajans were based on social enlightenment in which he used to compose Bhajans himself with the strength of his talent. Since people started liking his Bhajans, he started gaining fame and became a good social evangelist Bhajankar. All his Bhajans are available on social media. 99 percent of his Bhajans are based on social enlightenment and he has given a slant to religious Bhajans. While carrying out social awareness, he remembers Sewalal Maharaj, Samaki Mata, Jetalal Maharaj, and

MariamaYadi. In it, they emphasize some important points. According to the new generation, the Bhajans are composed and performed independently. He sings before the society in a melodious tone by enlightening Bhajans on the dishonest customs and traditions of the society.

### **Community Awareness Bhajan:**

**ShikalreChhoraShikalre**

**JagaDilliriaabJit la Re**

**Mat Bhules Re sapnena**

**TaktmotiLaknem**

### **Conclusion**

Throughout the history of BanjaraBhajan, it has served as a powerful medium for preserving and propagating the values, beliefs, and devotion of the Banjara community. These Bhajans (hymns) are not just expressions of spirituality; they are a testament to the Banjara community's strong connection to its cultural roots and are an effective tool for social empowerment and public awareness. BanjaraBhajan is a form of devotional singing specific to the Banjara ethnic group in India. These Bhajans are especially sung to praise the deities, purify the human heart, increase devotion to God, create a sense of dedication, express love, warmth, and affection, and preserve cultural heritage.

BanjaraBhajans convey spiritual and moral messages, giving guidance on leading a virtuous life. They promote values such as compassion, solidarity, and respect for nature, they strengthen social bonds. Singing of Bhajans creates a sense of unity and belonging among people and provides a platform for social cohesion.

In Banjara society, BanjaraBhajans are deeply rooted in the people's minds, so today Banjara society is singing with harmony, manners, customs, traditions, social awareness, and culture in today's young generation. Triple congratulations to the Mahatmas who contributed to the Banjara society!

**! Jai Sewalal!****Reference:**

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