



Peacock's Place in the Tribal Culture of India

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Abstract:

Across India, the peacock (*Pavo cristatus*) is regarded as the most beautiful bird. Its presence in Indian life may be attributed both to its wonderful appearance as well as to its abilities. Among other Indian birds, only the peacock receives great honour from the people of India, especially from the tribesmen. They believe that peacock is a heavenly entity. Actually, peacock is the best gift by the mother nature to them. Because the tribes are benefited by this bird in various ways. They use the different body parts of peacock for medicinal purpose. Beside this, there are many myths and religious beliefs about this bird in tribal religions. In most of cases, the peacock is considered as a symbol of the God and bundles of peacock feathers are an attribute of many tribal deities. Thus, the peacock plays a pivotal role in the perspective of tribal culture and therefore, this is a perfect specimen of tribal culture in India. The following article elaborates as well as specifies the long with standing heritage of the peacock in context of rituals and other cultural practices of Indian tribes.

Key Words: Tribes, Peacock, Feathers.

The tribes of India are an important part of India's history. From the ancient texts, like Mahābhārata, Rāmāyana, Yajurveda, Paṇḍya Purāṇa; we get many references of various tribes, like Kirāta, Bhil, Kuninda, Pulinda, Nahalaka etc. For this, there is no doubt about the importance of tribes in the context of Indian history. At present India has the second largest concentration of tribal population in the world after African continent.¹ According to the last census of 2011, the total tribal population in India was approximately 10 crores constituting about 8.60% of the total population of India.² For this, we must have to pay attention to this large section of Indian society.

The tribal people always maintain a cordial relationship with mother nature than other communities. They respect nature and natural forces. They consider mother nature as the source of their livelihood. For this, each and every object of nature is very much precious for them. Trees and birds - are the two most important elements of nature and the tribal people depend on them for primary source of food. But these two elements are not only considered as food, also play a crucial role in the sphere of tribal beliefs. In Central India, the tribes, like Baiga, Gond, Nahar have a very rich tradition of folklore and from these folk-stories, we get the references of owl, crow, crane etc. The Gadaba tribe of Koraput

¹ Verma,R.C,*Indian Tribes Through The Ages*,Delhi,2017,p.v

² Ibid,p.v

district of Orissa, believes that once earth went down beneath the waters and there was no food, in this situation a Gadaba man, Janglu by name made a maina bird from the dirt of his eyes and tied a letter round its neck, sent it to Keshu Raja in the under World.³ Among the most of the tribes of India, Peacock receives great honour. Some tribes consider peacock as their totem, some use various body parts of them as medicine and peacock motif is very popular amongst tribal art form. The relationship between peacock and tribes may be divided into four major sections; the peacock as a sacred entity, the peacock in tribal music and dance, importance of the peacock in tribal medicine and tribal folklore related to the peacock. Before entering in the main discussion, I want to provide three tables below to show how various tribes are related to the peacock across the country.

1.1

Name of the Tribe	Habitat Region	Peacock's Place
Gaddi	Himachal Pradesh	Use ornaments made of peacock feathers
Bhar/Rajbhar	Uttar Pradesh	Totem
Bhil	Gujarat, Maharashtra, Rajasthan, Madhya Pradesh	The Mori clan of Bhil worship peacock as a totem and use its feathers for medicinal purpose.
Mina	Rajasthan	Consider peacock as a sacred entity.
Rebari	Rajasthan	Ash from peacock feathers used for the treatment of asthma, headache, and fertility.
Banjar	Rajasthan	Believe that peacock's meat can cure all type of illness.
Katkari	Maharashtra	Worship peacock like deity.
Warli	Maharashtra	Worship peacock like deity and feathers used for medicinal purpose.
Bawariya	Gujarat	Peacock meat used as medicine.
Dubla	Gujarat	Feathers used during religious dances.

³ Elwin, Verrier, *Myths of Middle India*, Madras, 1949, p.33

1.2

Name of the Tribe	Habitat Region	Peacock's Place
Ahir	Rajasthan, Gujarat, Haryana	Feathers used for dance.
Kattunayakan	Tamilnadu	Feathers used for waxing.
Kota	Tamil Nadu	Legend about the sex life of peacock.
Adiyan	Kerala, Tamil Nadu	Believe that God can cure illness with the help of peacock feathers.
Siddi	Karnataka	Uses peacock feathers for grooming during the dance.
Chenchu	Andhra Pradesh	Peacock feathers delivered as bride price.
Koyi	Andhra Pradesh	Peacock is related with the Goddess of small-pox.
Jatapu	Andhra Pradesh	One clan of this tribe considers peacock as their totem.
Sabar	Madhya Pradesh, Orissa, Bihar, West Bengal	Considers peacock as the messenger of good fortune.
Baiga	Madhya Pradesh, Jharkhand, Chhattisgarh	Various type of folk tales about the peacock.
Santhal	Bihar, Jharkhand, Orissa, West Bengal	A clan of this tribe believes that they are the descendant of peacock God.
Khond	Orissa, Madhya Pradesh	Once peacock was related with the human sacrifice rituals
Kol	Orissa, Bihar, Jharkhand	Importance of the peacock in tribal medicine. Peacock motif in art.
Gadaba	Orissa	Folktales about peacock.

1.3

Name of the Tribe	Habitat Region	Peacock's Place
Kharia	Jharkhand, Bihar, Orissa, Madhya Pradesh	Peacock is related with the ceremony of childbirth.
Dhamar	Madhya Pradesh	Feathers are used in the arrow.
Agariya	Madhya Pradesh, Uttar Pradesh	Peacock motif in art.
Maria Gond	Madhya Pradesh	Peacock is related with funeral ritual.
Garos	Meghalaya	Folktale about the relationship between peacock and raining.
Khasi	Meghalaya	Popular folktale about the relationship of peacock with Sun Goddess.
Sherdukpen	Arunachal Pradesh	Folktale about the magnificent beauty of the peacock.
Khamti	Arunachal Pradesh, Assam	Perform peacock dance to please the deity.

The Peacock as a Sacred Entity

In most of the tribal societies in India, the peacock is regarded as a holy or a heavenly entity. For this, no one can ever dare to harm a peacock. The Bhil tribe is the largest tribal sect of the whole south Asia. This tribe has a very glorious past. Shabari, a woman who is referred to in Rāmāyana gave Rāmā the sweet berries, probably a Bhil by the ethnicity.⁴ Bhils are divided into many different clans. The Mori clan among the Bhils considers the peacock as their totem. During the worship of a peacock, the Mori people enter the forest to find the footsteps of a peacock. On finding the footprints they clean the ground round about and spreading a piece of red cloth lay an offering of grain on it.⁵ They believe that if a member of the clan knowingly sets foot on the track of a peacock, he is sure to suffer from some disease afterwards.⁶

The Santhal people of eastern India, worship the natural objects, like 'Sing Bonga' (Sun God), 'Marang Buru' (Mountain God). A popular folktale about the origin of the Santhal people states that they are the descendant of the Peacock God, 'Moreko', from their

⁴ Naik, T.B., *The Bhils: A study*, Delhi, 1956, p.34

⁵ Frazer, J.G., *Totemism and Exogamy: A Treatise on Certain Early Forms of Superstition and Society*, London, 1910, p.220

⁶ *Ibid*, p.220

father's side.⁷ They say that their separate nationality dates from the age when the peacock with its starry tail became the sacred bird of Here, the moon goddess, and when men began to count the year by the solar and lunar track.⁸ During my visit to Bolpur of Birbhum district of West Bengal, I saw a peacock is drawn beside the entrance of a Santhal house. After interacting with the family, I came to know, many Santhlas consider the peacock as a heavenly entity.

The Khond people of the Ganjam district of Orissa, once performed a human sacrifice (Meriah Sacrifice) in honour of Earth Goddess, Tari Pennu or Bera Pennu to ensure good crops and this deity was presented under the effigy of a peacock.⁹ On the occasion of this sacrifice, the celebrants went in procession around the village, carrying the victim or Meriah and a pole to the top of which was attached a tuft of peacock's feathers.¹⁰ Later during the British rule in India, this sacrificial ritual was banned.

The Gond people of India are divided into many clans, like Maria Gond, Raj Gond, Dhurve Gond etc. Mainly, the Bastar region of Chhattisgarh is the habitat of the Maria Gond tribe. They believe that the first 'Ghotul' (a typical hut where Maria boys and girls stayed for few years to learn their tribal culture) was established by Lingo Pen (Imaginary Tribal Hero) whose roof was covered up by peacock feathers.¹¹ During their religious festivals, this tribal people performed peacock dance in honour of various deities. 'Pandi Dokara', the tribal god of Maria presented in the form of a pole tied with peacock feathers.¹² But the most interesting thing is that in their funeral, the peacock plays a crucial role. From the Harappa civilization, we get the reference that peacock carried the human soul to the heavenly world. An earthen pot, discovered from Cemetery H, shows a peacock carrying a tiny human figure in its belly to the stars.¹³ Similarly, the funeral ritual of Maria Gond is closely related to the peacock. At the funerals of Maria Gond, wooden posts with the rude representation of peacock are set up next to the grave.¹⁴ Actually, they believe that the peacock will help the dead soul to reach into heaven.

The Minas of Rajasthan consider the peacock as a sacred being and no member of their community ever dare to harm them.¹⁵ The Warli people of Maharashtra and Gujarat worship goddess 'Hirva', who is represented as a bundle of peacock feathers.¹⁶

The Peacock in Tribal Dance and Music

In tribal culture dance has two significances, sometimes it varies with the religious purpose and sometimes serves as an entertainment. The tribesmen believe that the dance they can delights their heart with happiness and beside this, the mother nature is gratified. Most of the tribes believe that human being learnt the rhythm of the dancing from the

⁷ Hewitt, J.F., *History and Chronology of the Myth-Making Age*, London, 1901, p.519

⁸ *Ibid*, p.519

⁹ Thurston, Edgar, *Omens and Superstitions of Southern India*, New York, 1912, pp.199-200

¹⁰ Nair, P.T., *The Peacock Cult in Asia*, Asian Folklore Studies, vo.33, no.2, 1974, p.160

¹¹ Elwin, Verrier, *The Muria and Their Ghotul*, Oxford, 1947, p.vii-viii

¹² *Ibid*, p.198

¹³ Parpola, Asko, *The Roots of Hinduism: The Early Aryans and The Indus Civilization*, Oxford, 2015, pp.185- 186

¹⁴ Grigson, W.V., *The Maria Gonds of Bastar*, London, 1938, p.27

¹⁵ Mann, R.S & Mann, K., *Tribals Culture and Change*, New Delhi, 1989, p.22

¹⁶ Tribhuvan, R.D., *Health of Primitive Tribe*, New Delhi, 2004, p.64

bird, especially from the peacock. The peacock, the most graceful and attractive of birds combines his artistic talents with the sexual-appeal and takes the prime place as a dancer.¹⁷ According to a popular legend, the peacock learnt the art of dancing from Lord Krishna.

At first, I will describe the dance of the two Central Indian tribes. The Gond people has a fascinating story about how they first learnt to dance. This story tells that the Gonds once saw a peacock dancing to please a peahen.¹⁸ The beautiful dance attracted them and they learnt the dancing art from the peacock.¹⁹ They believe that the God came in the form of a peacock to teach them to dance. A folk-tale of Baiga tribe tells that once their forefathers saw a tiger beating a drum, a leopard blowing a trumpet and a peacock dancing to the tunes and rhythms of this music. Since their forefathers started dancing.²⁰ The Ahirs of the Western Gujrat is one of the ancient tribe of India. Historian R.V Russell suggests that the name 'Ahir' is derived from 'Abhira', a tribe mentioned several times in inscriptions and the Hindu sacred books.²¹ At the beginning of November month, mainly after the Diwali, a festival, called Marhai is celebrated by the Ahirs and on this occasion, they pay their homage to the peacock. At the time of this festival, they dance around a pole in which peacock feathers are tied on the top and sometimes wear peacock feathers as costumes.²² It is said that Lord Krishna and Balaram used to wear peacock feathers when they danced in the jungle of Mathura but this rite has probably some connection with the worship of the peacock.²³ Another tribe of Gujrat region, named Dubla also has the tradition of dancing, which is linked with the peacock. At the time of the Gheriya dance, the leader holds a cluster of peacock feathers in his right hand, as a token of good luck and good omen.²⁴

The Khamti tribal of Arunachal Pradesh and Assam performs peacock dance in honour of their deity. The northeastern part of India is the homeland of various tribes but due to the negligence of historians, we remain deprived of the vast information about their tribal lives. For this, the history of Khamti tribe is not clear even today like the other north-eastern tribes. According to their belief, God 'Mongphi' was troubled in heaven to find so much chaos on earth and so he sent god and goddess 'Tewa' and 'Tewi' to spread the message of peace and happiness.²⁵ After that, the duo was turned into a peacock and a peahen by Mongphi.²⁶ Therefore, in honour of God 'Mongphi' and to maintain peace on earth, the khamti people perform peacock dance, which symbolises eternal love, harmony and peace.²⁷

¹⁷ Shah,P.G,*The Dublas of Gujrat*,Delhi,Bombay,1958,p.97

¹⁸ Deogaonkar,S.G & Deogaonkar,S.S,*Tribal Dance and Songs*,New Delhi,2003,p.16

¹⁹ Ibid,p.16

²⁰ Ibid,p.16

²¹ Russell,R.V,*The Tribes and Castes of the Central Provinces of India*,vol.2,London,1916,p.18

²² Ibid,p.32

²³ Ibid,pp.32-33

²⁴ Shah,P,G,op.cit,p.106

²⁵ Chowdhurie,Tapti,*Expressions of Joy with Abandon*,The statesman,nov 25,2016,8:15 p.m.,
<https://www.thestatesman.com/features/expressions-of-joy-with-abandon-1480104917.html>

²⁶ Ibid.

²⁷ Ibid.

The Munda people of India has a rich tradition of songs and in the Bala category of the song (sings during the marriage ceremony), the references of peacock appear many times in various ways. At the time of marriage, the friends of the bride compare her beauty with a peacock through the songs.²⁸ Mundas believe that marriage is a law of nature, as life without a companion is dull. For this, to describe a person's beauty which lies remaining in the pair, they cite the example of the peacock and its colourful tail.²⁹ Beside this, the Mundas perform their social duties happily. A maternal uncle has the responsibility to arrange a marriage for his orphan nephew. In a song during the searching of bride, the maternal aunt of the bachelor tells him that his uncle goes to Biru Pargana to hunt a peacock.³⁰ Here the peacock means a bride for the boy.

Importance of the Peacock in Tribal Medicine

There are many references about the medicinal use of peacock feathers and peacock meat in Suśruta Saṃhitā and Caraka Saṃhitā, the two famous books of treatment. According to a Buddhist legend, once Lord Buddha appeared on earth as a peacock and during that life, he learnt the treatment of snake bite from the peahens and when svāti, a priest of Jetavana Vihara got beaten by snake on his leg, Buddha cured him with the knowledge which he gained during his incarnation.³¹ The importance of peacock for medicinal purpose in tribal lives could be divided into two parts, firstly, the direct use of various body parts of the peacock and, secondly, the magical use of the peacock.

The ash of peacock feathers mixed with honey to cure asthma as well as the mixture of coconut oil and feathers are used for a headache by the Rebari people of Rajasthan.³² The Kattunayakan community of Arcot district in Tamil Nadu mixes feather's ash with coconut oil to get rid of unwanted hair.³³ The Chenchu people of Andhra Pradesh take an infusion made from the charred powder of peacock's leg for the remedy of severe colds.³⁴ Most of the Indian tribes consider that the peacock feathers have magical power. The Mori clan of Bhil rounds the peacock feather around the head of a patient.³⁵ The Adiyani community of Kerala believes that Jogiyachan visits the house of the sick with a pipe and a peacock fan and heals the ailments.³⁶ The Warlis of western India believe in good and evil spirit. They consider that evil spirit can cause illness. For this, during the Diwali celebration, a long broom of peacock feathers which is the manifestation of Yesu Gavila (a good spirit), is taken from one house to another to destroy the evil spirits.³⁷

Tribal Folklore Related to the Peacock

²⁸ Topno, Sem, *The Musical Culture of the Munda Tribe*, New Delhi, 2004, p.208

²⁹ Ibid. p.193

³⁰ Ibid. p.158

³¹ Lewis, Todd T, *Popular Buddhist Texts from Nepal: Narratives and Rituals of Newar Buddhism*, New York, 2000, pp.148-149

³² Adak, Baishali, *Wildlife campaigners warn peacock feathers, legs and fat are being used Rampantly in Indian Medicine, as the national birds go into decline*, 8th March, 2017,

³³ Amuthavalluvan V., Devarapalli Jesurathnam, *Indigenous Knowledge and Health Seeking Behavior Among Kattunayakan: A Tribe in Transition*, Global Journal of Human Social Science, volume 11, Issue 6, Version 1.0, October 2011, p.22

³⁴ Morris, Brian, *Chenchu Folk Medicine*, Bulletin of Indian Institute of History of Medicine, vol. xix, p.32

³⁵ Frazer, J.G, op.cit, p.220

³⁶ Menon, Indu V, *Gaddika: Ritual and Reality in the Culture of Adiya Tribe*, International Conference on Studies in Humanities and Social Sciences (ICSHSS'15), July 29-30, 2015, Phuket, p.31

³⁷ Dandekar, Ajay (ed.), *Mythos and Logos of The Warlis A Tribal Worldview*, New Delhi, 1998, p.18

Folklore is an important part of oral history. Actually, myth, legend, folk-song, fairy-tale, fable all of these are the different variation of folklore. For many decades, there has been a serious debate over the acceptance of the folklore as a historical source. In most of cases folklore is full of imaginary citation and it is very problematic to find out the substantial evidence. Though we cannot reject its importance in our cultural perspective. According to John Putnam, “folklore includes the traditional elements of the way of life of a group of people.”³⁸

Among Indian tribes, there are different types of folklore about nature, imaginary yet phenomenal protagonist, spirits etc. Among the birds, the Peacock has a prominent place in tribal folklore. The Khonds of Orissa has a fascinating story that how Goddess Nirantali first made a peacock by wax.³⁹ In a story of the Baigas of central India, tells that the first peacock was originated from the saliva of their forefather, named Sanha Dano.⁴⁰ The Khasis of Meghalaya have a charming folk-tale about the eye designs on the wings of the peacock. According to this story, once the Sun Goddess, ka Sngi’s tears bedewed with the feathers of the peacock and transformed them into all colours of the rainbow.⁴¹ The Garo community also has a very interesting story to account for the more beauty of the peacock than the peahen.⁴² There are several folk-tales related to peacock among a large number of tribes of India. But I want to concentrate on the two tribal stories about the peacock. The first folklore is very important as it shaped the story of Mayūra Jataka of Buddhist literature and the other is about the sexual intercourse of the peacock, which has recently made a big controversy as a judge of Rajasthan High Court said that, peacock does not have sex with a peahen.

The Mayūra Jātaka and a Gond folk-tale both share a story of a golden peacock. According to the Gond tale, ‘a goatherd had a little son, one day the boy went to the jungle with a blanket and an axe to cultivate rice. When the rice grew up the boy took his blanket every day and went to watch, but one day he was tired and slept all night. While he slept there came a peacock with golden wings and ate the rice. When the boy awoke in the morning, he saw his crop ruined and got a feather of that golden peacock from the field. He took it home and stuck it in the roof. One day a barber came to the forest and saw the golden feather in the roof, he reported it to the Raja. The Raja ordered the boy to bring the living creature from which this feather came otherwise he will be buried in the ground. The boy was frightened and ran into his field and found the footprints of the peacock. After with the help of a sambhar, an antelope, a tiger and an elephant, the boy caught the golden peacock and brought it to the king. Then the Raja became so pleased that gave her daughter to her and when he died the boy became the ruler of the kingdom.’⁴³

Now if we focus on the story of Mayūra Jātaka, we will see almost the same theme. According to the story of this Jātaka, ‘when Brahmadata was king of Benares,

³⁸ Putnam, John, *Folklore: A Key to Cultural Understanding*, Educational Leadership, p.365

³⁹ Elwin Verrier, *Tribal Myths of Orissa*, Oxford, 1954, p.330

⁴⁰ Nair, P.T, op.cit, p.96

⁴¹ Rafy, K.U, *Folk-Tales of the Khasis*, London, 1920, pp.9-17

⁴² Rongmuthu, Dewan Singh, *The Folk-Tales of the Garos*, Calcutta, 1960, pp.80-81

⁴³ Elwin, Verrier, *Folktales of Mahakoshal*, London, 1944, pp.17-18

Bodhisatta came into this world as a golden peacock. The peacock lived in the hilly region of Daṇḍaka. He recited some sacred hymns to the sun every morning and evening. One day a hunter noticed the golden peacock and sent this news to the king. During this time, a queen of Brahmadaṭṭa, Khemā by name, saw in a dream a golden peacock holding a religious discourse. She told this the King, saying that she had longed to hear the discourse of the golden peacock. After that, the King ordered the hunter to capture the peacock alive. The hunter tried it for seven years but he could not catch the peacock. And one day the queen died without obtaining her wish. Later the king caused an inscription, made upon a golden plate with the statement that a golden peacock lives in the Daṇḍaka hill, and who eats of its flesh becomes ever young and immortal. After the death of King Brahmadaṭṭa, next six Kings tried to catch the peacock but they failed. At last at the time of the seventh King, the peacock was captured and brought into the court of the King. The King wanted to take its flesh to become immortal, then the golden peacock started to tell the long story of his past life as an imperial King and after that, he was freed and returned into the hill of Daṇḍaka.⁴⁴ Actually, through this jataka story, the Buddhist preachers wanted to teach the demerits of being a non-vegetarian. Where the golden peacock story of the Gond just come to an end when the peacock was captured, the Jataka story of golden peacock continues from here with a deep discourse about the morality of human life. After the study of theme of these two stories, we can definitely say that the story of the Gond makes the background for the Mayūra Jātaka. Gond community live in central Indian region and the most interesting thing is that the Jātakas were originated from this region, though compiled in Sri Lanka. For this, there is no doubt about the source of the Mayūra Jātaka from the tribal folklore of the Gond people. Most of the tribals of India believe that the peacock reproduces itself by letting its seed fall from its mouth during the dance. The Kota tribe of Tamil Nadu has a strange story about the sexual life of the peacock. According to this story, once a peacock disturbed a certain couple during intercourse. For this, they cursed the peacock to become impudent and unable to perform any sexual activity at the desired time. The curse also forces the peacock to spit his sperms out being unable of an erection. when the black monsoon cloud came covering the land, the peacock will be dancing beautifully, because the fatigue of his dancing the seeds of the penis will not come through there but will come through his mouth and will fall from the mouth with a cough. At that time, the peahen will approach with desire and gulp down the seed and thus becomes pregnant.⁴⁵ The Gond people of Balaghat also have a beautiful story in this connection. In their story, in Hyderabad, Drupti Mātā was trembling with anger and she sent disease to the crops and cattle and made a large section of people poor. In this trouble, Nanga Baiga took his dirt from his body and made a peacock to gift it to Drupti Mātā and to please her. He gave the peacock everything but a penis. From that day the peacock becomes a beautiful bird gets no pleasure.⁴⁶ Not only the tribal people but most of the Indians think that peacock is a brahmachari and does not perform sex. In this perspective my opinion is probably when

⁴⁴ Cowell, E. B. (ed.), *The Jataka*, vol. II, Cambridge, 1895, pp. 23-26

⁴⁵ Nair, P. T., op. cit., p. 108

⁴⁶ Elwin, Verrier, *Myths of Middle India*, Madras, 1949, p. 140

the peacock become the vāhana of Lord Kārttikēya, this type of belief was originated. Because Lord Kārttikēya is a brahmachari and the temples of Pushkar (in Rajasthan) and Pehowa (in Haryana) which are dedicated to the Kārttikēya, there is the prohibition on the entrance of the women.⁴⁷ Once upon a time, Kārttikēya became a popular deity both in North and South India. Briefly we could say that the image of peacock as a brahmachari suits him as the vāhana of Kārttikēya.

Concluding the discussion about the peacock's stature or phenomena in India's tribal cult, the importance is easily understandable. A peacock is not merely popular among the tribals it plays a significant role in mainstream Indian culture. In any sacred event we usually lit up the Pradip carrying the emblem of a peacock. The Hindus prefer the fans made of peacock's feather for their deities. The Digambar Jain monks also use a broom made of peacock's feather to sweep away the tiny insects from their path. In Uttar Pradesh, eternal love story of Radha and Krishna is presented through the peacock dance. Peacock feather is also used in Ayurveda and Siddha medicine. There are various types of references of the peacock in Rig Veda, Atharva Veda, Jatakas and in Jain moral stories. Actually, the peacock is believed to be a part of any or every sacred Indian ritual. Therefore, the peacock was preferred to receive the honour of India's Nation Bird in 1963 because of its great impression in the all segments of Indian Society.

⁴⁷ *Women are not allowed in these places of worship too*, Aug 26, 2016
<https://timesofindia.indiatimes.com/india/Women-are-not-allowed-in-these-places-of-worship-too/articleshow/53871816.cms>