

FIRST PROGRESS REPORT
From 1st January 2016 to 30th June 2016

TRIBAL & TRADITIONAL FOLK DANCES OF ODISHA



By

Sri Jayanta Kumar Behera
(Senior Fellowship)

File No-CCRT/SF-3/121/2015

At : Mahabirpada, P.O. : Bhawanipatna

Dist: Kalahandi, Pin : 766001, State : ODISHA

Mobile Nos. : 09861521613, 08895381006

E-mail : jayantabehera1947@gmail.com

From

Sri Jayanta Kumar Behera (Senior Fellowship)
File No.CCRT/SF-3/121/2015
At. Mahabir Pada, Po. Bhawanipatna
Dist. Kalahandi, Odisha, PIN-766001
Mobile : 9861521613 / 8895381006
Email : jayantabehera1947@gmail.com

To

The Director
Centre for Cultural Resources and Training (CCRT)
15-A, Sector - 7, Dwarka
New Delhi - 110075
Phone : 011-25309300 / 25309348

Sub : Submission of the 1st Report of the approved thesis.

Sir,

With honour, I do submit the 1st Part of the approved thesis as per your letter No CCRT/27050/03/2015/31251 dated 17.12.2015. This is for your kind information and necessary action.

Thanking you Sir.

Yours faithfully,

(Jayanta Kumar Behera)

TRIBAL & TRADITIONAL FOLK DANCES OF ODISHA (WESTERN REGION) A BRIEF INTRODUCTION ON WESTERN ODISHA

Western Odisha is highly distinctive for multi-featured symptoms. Though it is politically not a special identity landscape or region, still then it has its speciality from the socio-cultural aspects. Western Odisha is identical and unitary in view, comprises of the districts like Kalahandi, Nuapada, Bolangir, Sonepur, Bargarh, Sambalpur, Deogarh, Jharsuguda, Sundergarh, Boudh. Apart from this, as stated by the geologists and environmentalists, "The locality is filled with mines and minerals, floras and faunas with a developed modern agricultural output."

HISTORICAL RELEVANCE

According to the historian Sri Jitendra Prasad Singhdeo, "Western Odisha is considered to the eastern part of Southern Kosala i.e. undivided Kalahandi, Bolangir and Sambalpur in the ancient and middle age. (Cultural profile of south Kosala – J.P.Singh Deo, Gian, Publishing House, New Delhi 1987, Page No.01). But the geographer Dr. R.L.Singh in his book 'Regional Geography of India', he has taken Bolangir, Sambalpur, Sundergarh districts as part to Odisha whereas he has taken Kalahandi, Koraput and Bastar region as part to Dandaka region. (Regional Geography of India – R.L.Singh)

Whatever the state points of various historians, geographers may be, but most universally people consider that, Western Odisha is

constituted of Kalahandi, Nuapada, Bolangir, Sonepur, Bargarh, Sambalpur, Deogarh, Jharsuguda, Sundergarh, Boudh regions for it's social uniformities, relationships, cultural and traditional aspects, linguistics and dialectical integrations. Some researchers include the Athamallik region of Dhenkanal district as a part to Western Odisha having some relevance of it's own.

Western Odisha is also exclusively carved out of the Gadajatas. (The community situation in Western Odisha – S.N.Rath Western Odisha – A study in Ethics – Sambalpur University Press, 1992, Page-286). In the Koshal movements, Boudh and Athamallik is also included in the concept of the formation of Koshal state. It carves 51,301 sq.km. which is 1/3 of the total area of Odisha (1,55,707 sqkm.) a big patch indeed.

GEOGRAPHICAL SITUATIONS

The geographical situation and formation of Odisha is completely distinctive from the geographical features and identity of coastal Odisha. This region is full of forests and mountains, hills and plateaus, rivers and plainlands. The forests are found dense. Hills and mountains covers 50% of the landscape. The southern mountains are part to East range mountain where as the northern mountains are part to Chhotanagpur and Vindhyanchal regions. Among them, Kathpar-Purubadi mountains of Guragarh (Nuapada), *Dongarla mountain of Kalahandi, Gandhamardan of (Bolangir-Bargarh), Barpahad range of Bargarh, Khajuria, Pradhanpat and Khaidanta range of Deogarh, Makadanacha Badmagad, Kumiritar, Belchakhani, Khandadhar of Deogarh are prominent.

MOUNTAINS

Kathpar-Purubadi (Nuapada) and Dongarla (Kalahandi) range of mountains are very long and high. The Tangridunger (1229 mtr), Jamarpat dungari (537 mt.), Budharas range (741 mt), Gochhaki dungar (555 mtr.), Ara Dungar (376 mt), Supkar Dangar (882 mt.), Chura Dungar (933 mt.), Godma (784 mt.), Guru Dungar (734 mt.), Gaitar Dungar (494 mt.), Barghat Dungar (1006 mt.) and Katki Dungar (506 mt.).

RIVERS

Apart from the range of mountains, many rivers and rivulates, fountains and water liners cover this area in many parts. The Indravati river makes it's flow starting from the Mardiguda of Dungarla region of Kalahandi flows to words Bastar, Maharastra and joins in the Godavari river at Bhadrakali, Andhra Pradesh. Its length is of 329 miles. (Debrett, E.A. Political Agent, Central Provinces Gazetteers - Chhatisgarh Fendatery States, Bombag-1909, Page 26).

River Tel is the most important and prominent river of Western Odisha. Starting from the corner part of Nabarangpur district, it covers Kalahandi, Bolangir and Sonepur and joins with the Mahanadi. The Sagada river from Karlapat, Sundar from Sunabeda, Rahul from Phulbani and Udanti, Utei, Suktel, Gaidhar, Indra rivers cover this area and join with Mahanadi at different regions. (District Gazetteers Kalahandi, Page-11).

The chief and most prominent river the Mahanadi has made its origin from Sihawa, Amarkantak (Chhatisgarh). River Jonk – originated from Sunabeda valley is a part to Gandhamardan and other rivers like Zeera, Juang, Ibb, Kerandi, Zor, Sarubali, Harihar Nallah, Vezan, Sapai, Kharla are the sub-rivers of many a rivers.

DEMOGRAPHY OF WESTERN ODISHA

Western Odisha is a region of teeming population. In these regions birth rate is high due to lack of awareness among the people, ignorance, absence of economic independence of women, economic use of children and above all insufficient contraceptive device in the remote areas. Alarming growth rate of population combined with absolute poverty strikes at the negative root of the economic development of such region. This region is mostly predominated by tribals socially and economically backward people. Lack of women education, early marriage are the major contributing factors for the alarming growth rate of population of such region. One striking feature of this region reveals the fact that, the said region has a favourable sex ratio. Western Odisha contains 24.34% of the total population of Odisha. Tribal populations comprise of 40% of Western Odisha's total population. The Aghrias, a community from Northern Western UP make up close to 10% of the population in an area 23.38% of Odisha, S.C. population and 33.9% of its ST population reside in this region. The area supports 29.75% of the Odisha State's economically backward people, 25.8% of its cultivators, 27.52% of its agricultural labourers, 32.18% of its household industrial workers,

25.36% of its workers over all, 30.54% of its marginal workers and 22.87% of its non-workers. It is worth mentioning that, although this region has stupendous natural resources but due to unskilled personnel, outdated technology, and poor political leadership stand on the path of economic development of this region.

SOCIO – CULTURAL HISTORY OF ODISHA : A BRIEF IDEA

The socio-cultural history of Odisha has a brighter prospect with a rich socio-cultural heritage. The present Odisha had different names in different times like Kalinga, Udra, Utkal with an importance of it's own. Many a historians tell that, "Behind all the names of Odisha there lies an indirect impact of the natives." The history of Odisha witnesses the administration and socio-cultural prosperity of the location at different times in the reigns of the kings like Ashoka, Kharavela, Chodagangadeva, Narasingh Deva, Anangbhim Dev etc. The socio-religious conditions, life-style, social relationship, infrastructural development, literature, sculpture, art and particularly the monumental presentations of temples and others mark the greatness of Odisha.

If we make a critical analysis of the history of Odisha between 5th century to 9th century, we find a revelation of tribal culture or tribal importance to the history of Odisha.

We find a glorious mixture of the culture of Aryan and Non-Aryan, between the General and the Tribals, between culture and sculpture

between administration and monumentation. We also find a pure mixture of the nature, behaviour of many a people living together. This amalgamation can never be found in the other states of India. Though Odia art, culture and literature is as distinctive like others still then the colourful rainbow of life and realities are found in it. The sense of unity among the people of Odisha, particularly socio-cultural unity is said to be wonderful. Though one third of the people of this land is of tribals with a very distinctive life style, still then they go on behaving as a part to the total.

The forceful economic prospect of the people of Odisha as it is an agriculturally dominated area depends on the natural behaviour. The cultivation we find here, in most places are highly traditional and monotonous. The modern scientific way of farming has touched the cultivators in a low grade, can never help for high yielding. People are also highly religious whose lives are linked to religious aspects in every step or movement. As a matter, people get linked to religious performances ceremony rituals which directly and indirectly promotes socio-cultural development. Dance as a form of this, makes it's rise in different ways in different localities, areas, people, communities as suitable to them. The dances of these common people who are called folk said to be folk dances. As per tastes, various locations, the dance of the people varies. So are the folk dances like Ghumura in Kalahandi, Dalkhai in Sambalpur, Karma in Keonjhar, Dhap in Kalahandi, Bajasal in Kalahandi, Nachnia in Bolangir, Badi in Nuapada and Kalahandi, Ghanta patna in Jagatsinghpur, Danda in Dhenkanal-Bolangir-Ganjam, Chon in Nilagiri, Chaiti Ghoda in Cuttack etc. seem to be prominent.

FOLK DANCES OF WESTERN ODISHA

Folk dances in Western Odisha excludes themselves from the dances of the other parts of Odisha for it's typicality. Dance as a form of art is not merely for pleasure, rather it is an act of the folkloric expression of the folks in Odisha, particularly in western Odisha. The dance gets involved with the folk song, music with multi dramatic and expressional effects, highly a reflection of their socio-economic structure. Merely considering the folk dance as a means of pleasure, passtime, merrimaking may never be sufficient, rather it has every strength of binding the people, their relations, cultures, costumes, traditions together. The transformation in form and representation of style in these folk dances are an integral part of the folk culture. This has been handed down from generations to generations with a transmissional, transformatory and expressional mode.



A TYPICAL VIEW OF TRIBAL & TRADITIONAL FOLK DANCE

Specialising the folk dances in Western Odisha, the very keenness and aptness of style with rhythm and chore marks the distinction of the folk dances in Western Odisha. To make a proper understanding of

the lesser known folk of the western Odisha, I made a micro-plan for the preparation of the thesis in final, so that a clear, visualized form of the various dances in west Odisha may rightly be taken for a proper methodological study of the matter.

My proposed research work and the preparation of thesis has passed through visiting sights/localities, interaction with the folk/artists/learned, collection of data/photographs, understanding of theme and writing of thesis or report.

My observation of the dances as per my interaction with the folks, folk artists, dancers, musicians, lyricists, local talents and from field observation, I found lots of data and encouragement. I think that to be needful and fruitful to make an authenticated presentation of the information related to the folk dances of Western Odisha.

KARMA

Karma as a form of folk dance found in the western Odisha. Karma in West Odisha is completely different from the Karma dance of Mayurbhanj, Keonjhar, Boudh, Phulbani means Northern and Eastern Odisha. Karma as a folk dance found in the districts of undivided Sundargarh and Bolangir in Western Odisha. The villages and artists in these districts who perform Karma folk dance are



Talipali, Maandiga, Lakhanpur region of Sundergarh and Tepran, Khaliapali, Paruabhadi, Bandhapali and Bandhpada region of Bolangir and Churichuan, Kandetara, Jughghat of Nuapada District and Jamankira, Balbalspur, Rupapali of Sambalpur District.

DEFINING KARMA DANCE

Karma is a ritual based folk dance, prevalent among the tribals like the Gond, Binjhal, Sahara, Dimal, Pan, Kunda. The dance is performed on the honour of deity Karam or Karamsani, exclusively called in Sambalpur as Desi Karama. Karam is nothing but a Sal Tree worshipped on this occasion by the worshippers, by planting it at the centre of the village or worshipping venue, making an invitation to the good fortune. In the Karma of Sambalpur and Sundargarh regions, male dancers also perform this dance

but in other parts of Odisha only female have to perform being supported by the males.

RITUALISTIC APPROACH OF KARMA DANCE

Describing the ritualistic approach of the dance, it can be analysed that, the worshippers whether the male or the female get fast whole of the day without water, bring a sal tree or its branch from a nearby forest or locality, plant it at the centre. The priest plays it's offering to the Karma deity for a good blessing and giving of good fortune. Then the young girls and the male in Sambalpur region dance round the planted Sal tree holding one another's hand and the neighbour's waist get bend in a chained manner. This folk dance goes with their usual Karma folk song and the rhythmical pattern of stepping, bending, jumping, dwindling as synonyms to the music Madal (Drum) and other supported musical instruments.



KARMA – THE DANCE FORM

Karma as a form of folk dance varies from localities to localities. In some places, the performers don't have any costume or special costumes but the Binjhals of Padampur and Paikmal perform this Karma dance with an eye-catching, attractive special costumes. The young men and women dress themselves in their utmost attractive traditional costumes.



The song of the Karma dance is carried by the tribals in their local, colloquial dialects go on dancing in a more linear form. The tone, sound and rhythm of the song bears a sense of ritualistic approach. The body movement, and stepping in the dance should be uniform. The dance starts at the evening or dusk session and carries in the whole night means upto dawn, being helped and associated with the musicians and drummers. Drum as a musical instrument of Karama dance is supported by other musical instruments like Flute, Jhumka, Jhanz and Nishan etc.

The venue or place of the dance is decorated with lights and lanterns, the ground is to be neatly plastered with the cow dung. Above the planted Sal tree or Karma tree, there is an arch of mango or sal leaves.

Karma as a folk dance is performed in group or it can also be said as a group dance. The tribal people from the nearby areas visit to watch the dance and sometimes some of them jump to it, if they are of single tribe and group.

Sometimes the Desi Karma dance is being performed by the male dancers and singers carry the songs of the Odia epic songs like Mathuramangala, Vaidehisa - Vilasha with a change of style. It shows that, the ritual part of Karma dance is same but, what it differs is the style and narration mode or form of the dance. At the end of the dance, all the materials used for worshipping of deity is collected neatly and they drop everything in the nearby river or watertank. Till the end of the ritualistic part, they fast whole of the day.

MOTIF OF THE DANCE

From my observation, I can say that, Karma as a tribal folk dance is highly religious, ritualistic offer, worship made to the Karma deity for an invitation of good fortune to their tribe, people and the locality at last. This is a worship of adornment of peace and fraternity. The very objective can be said as holistic and marvellous.

DALKHAI OR BHAI JIUNTIA

Dalkhai is one of the important and popular folk dances of Western Odisha mostly performed in the districts like Bargarh, Sambalpur, Bolangir and Sonepur. It is very often said by the people that, “Dalkhai is Dalkhai” means it is an independent and exclusively a heart winning dance. It is also a religious based traditional folk dance linked to agriculture and fertility part of the aggragarian society. Dalkhai is said to become “the Goddess of Fertility” performed by the tribes like Mirdhas, Kondhs, Gonds, Binjhals etc. It is a common believe that, if Goddess Dalkhai gets satisfied than, there will be greenness in the world and simultaneously there will be good crop, good that food ultimately leads to a good life.



With Guru Ranjan Kumar Sahu of Sambalpur

MOTIF OF DALKHAI / BHAI JIUNTIA

In some parts of Western Odisha this Dalkhai folk dance or ritual or worship is otherwise known as Bhai Jiuntia – observed by the women and

maidens praying the Goddess for a longer and healthy life for their brother(s). During the worshipping hours to the mother Goddess, a special form of dance is performed known as Dallkhai Dance – the dance of the folks, the common men. It has a special form of song and rhythm preceded and followed by a phrase ‘Dalkhai bo...’. The dancers could be both men and women but the musicians are completely male.

THEMATIC VISION AND WORSHIP STYLE

The thematic vision of the songs are the clear and lucid description of the Mother Earth, it's greenness, its' contribution to the world with a sense of sensuality among the dancers. Dhol, Nishan, Tasha, Mahuri/Flute are the various types of musical instruments used to perform this folk dance at the best. It is a group dance displayed at different stages of worship.



The worshipping style of the deity Dalkhai has a special form. It's a believe that, if the mother Goddess is satisfied then peace, prosperity and harmony rules the world. In some areas and districts, particularly in the tribal and forest areas, animal sacrifice is performed with a believe to satisfy the mother God. The venue, where the sacrifice task is done is known as 'Dalkhai Gudi'. The worshippers eat and drink heavily, holding an 'Aanla' branch go on dancing. It is observed on each Thursday of the Odia month Aswina (between September-October) and in Sambalpur region it is worshipped on the eighth day of the first fortnight of Aswina.



DALKHAI – THE DANCE

Always Dalkhai folk dance goes with Dalkhai song and i.e. also intermittently. During song, the dancers sway their body, dangles their hands, steps their feets as per the rhythm of the music and the Dholia (the drummer) who beats the Dhol slowly. The rhythmical movements of the body and the steps are the reflection of the oneness of the mind. The women participate in the dance spontaneously.

In a special programme of Dalkhai folk dance, the women dancers dressed themselves with their special costumes known as 'Dalkhai Costumes', With this they look more attractive and elevating.

MODERNITY IN DALKHAI

Apart from the praying and offering to the deity Dalkhai, the sensuousness of the dance is found out in the dance style as the sense of love and emotions flow out among the dancers. Sometimes the successful



Demonstration by Guru Sri Gandhi Barik of Bargarh

love stories of Radha Krishna, the bond of man to God also presented. In the dance to make it more attractive. The dancers use some extra or adjunctive or additional songs to the dance with popular songs like Rasarkeli, Mailajada, Jaiphula, Bajnia etc. The whole depends on the master musician like 'Dholia' or drum beater who makes, influences, encourages the dancers to stop and dance to hop and jump, to straight and bend etc. He plays an important role in the whole dance.

The folk dance Dalkhai is getting modernized by and by. Various cultural teams are performing this dance across the country even at the international level looking at the speciality and demand of the dance. The colourful modern costumes of Dalkhai and the uniqueness of the dance wins over the heart of the viewers, spectators. The demand of the dance now a days has been increased a lot and this is the time to enjoy watch, and observe how far has it to go.

SINGBAJA SINGHKHEL DULDULI

The folk dance Singbaja or Singkhel is also otherwise known as Dulduli. It's a community based professional dance being danced by the scheduled caste people of Western Odisha in almost all the districts with a little variations. Singhbaja as a folk dance is performed in various social occasions like marriages, rituals, performances and celebrations. A time was there that, no social functions or celebrations were made without Singbaja or Singkhel. It was the most common items for happy celebrations of social functions.



DEFINITION OF SINGBAJA

The title of the dance 'Singbaja or Singkhel or Dulduli' seems different. Sing means Horn, Baja means Musical Instrument. Horn like iron rods are tied in both the sides of a musical instrument like small Nishan and the Nishanias go on performing the dance largely in a sportive mood

by bitting of the musical instrument Nishan. That's why it is known as Singbaja or Singkhel. Singbaja as a musical instrument seems like a horny animal, every chance of creating fear in the mind of the people in the front and besides. The chief difference between Singbaja or Dulduli is in the difference of addition of horn to Nishan. In Singbaja where iron rods are tied off, in Dulduli the original horns of the animals like deer are tied by the side of the Nishan. Except this, all other forms, modes, styles are the same so that, the dance bears a single thematic vision.

SUPPORTED MUSICAL INSTRUMENTS

The various musical instruments help to carry out the folk dance Singbaja are Nishan, Sing-added Nishan (horn like Nishan), Dhol, Tasa, Mahuri, Jhanj or Tal (cymbol) Jhumka, Tamki. Inclusion of all these musical instruments with their special features, tones and music support the dance. All the instruments are made in a mere calculative and measured manner in a more traditional approach. Except Dhol, almost all the instruments are one sided instruments.



DANCE STYLE

The scheduled caste people in the districts like Kalahandi, Nuapada, Bolangir, Sambalpur, Bargarh etc. take this Singbaja as religious based as the four important musical instruments of the dance like Dhol, Nishan, Tasha and Mahuri are taken as the symbol of Lord Brahma, Vishnu, Maheswar and Durga. To perform the dance a team is needed, comprised of five to six people or musicians. The chief and important role is to be taken by the front line musicians, i.e. the man with horn added Nishan. They go on beating of their Nishans, in a more sportive and dancing mood that please the viewers largely. The supported musicians have to support the Singhlias. The attractive part of Singbaja is the dance form, their gestures, postures and reflections. They are as if in (1) Hunting mode, (2) Romance mode, (3) Animal mode, (4) Wrestling mode, (5) Yoga mode etc.



With Guru Sri Pradeep Kumar Singh, Budelgaon

The thematic approach and the dancing style of Singbaja is based on the themes needful for the routine activities of life along with their experience on Nature and its objects.

The hunting approach of the dance, the art of offence and defence, the mode of creating fear, the art of self defence and some forms of hunting added as dance style of Singbaja, that provides an ethical pleasure of the dance.

The animalistic presentation of Singbaja are like snake-walk, bull-fighting, cat-fight, cat-calinness, peacock dance, butterfly mode etc. The learning from the birds and animals and their sustainable approaches provide dance technique to the dance.



PURPOSE AND COSTUMES

Singbaja is performed mostly during social functions and occasions like marriages, thread ceremonies, negotiations, rituals and even in the time of worshipping of Gods and Goddesses. The Singlias decorate themselves with an attractive form of dresses wearing half-pent, using round shaped artlets made out of peacock feathers go on dancing by clapping their hands

and biting their legs. The Yogic form mostly stretching and bending are key to the dance linked to Akhada (Gymnasium) activities.

SONGS IN SINGBAJA

The rhythm of the song in Singbaja is mostly sports based and Akhada based. Mixed rhythm is also followed sometimes but mostly songs in quartrians form are used like:-

Gidgadi gidin tiktak tiktak
Ae... ae... gidgadi giden tarrod tarrod
Gidzak gidzak gidzak khitak
Khitak khitak gidzak khitak.



Singbaja as a folk and traditional dance has been performing since a long. As it is a caste based professional and commercial form of folk dance, so that, the dance is continuing in a more heridatory or traditional form. The study of Singbaja needs a historical and geographical base study so that, more support can be extended.

MADLI

Madli as a folk dance is performed by the Gond people of Kalahandi and Nuapada district. From the word “Madal” means drum like instrument, Madli has been derived. In other words, it is in the shape of Mridanga or Pakhwaj or Khola a drum like item.

The folk dance Madli is a very popular dance like Ghumura in Kalahandi. Among the Gond tribes the Dhruba, Amat, Larias, Jhartas, Rajgandas only perform Madli folk dance. So it is highly a tribal folk dance continuing in a traditional dance form.



Madli Troop from Sanyasikundamal

RELIGIOUS APPROACH OF THE DANCE

Specifically telling of Madli folk dance, it is largely performed in the Khadial region of Nuapada district. The Gondas of Khadial to worship and offer their prayer to their Gods like Budhadeo (Bhairav/Balendra), Jungadeo

(Jagannath) and Lingadeo (Siva), they perform Madli dance. Through Madli folk dance the dancers, performers want to give a message to the community or the area to start cultivation or farming. This has become a community based dance to the people of the locality. Particularly at the beginning of the cultivation i.e. in the month of Baisakha and at the end of farming i.e. in Margasira Purnima, Madli dance is performed.

SUPPORTED MUSICAL INSTRUMENTS

The folk dance Madli goes with some musical instruments like Madal, Jhumka, Flute, Jhanz, Timtimi, Thodkel and some farming tools as symbol of agrarian prospect like plough, axe, sickle, pickaxe, hoe, spade and fishnetting items like net, stick or rod, pin, thread as a symbol of courage and prosperity.



The chief musical instrument Madal is a hollow log piece covered with leathers in both the sides. The leathers are tied in both the sides with leather thread only which is popularly known as Baadi. It is also decorated with different types of colourful threads and clothes. Madli folk dance has a specific opening song highly mythological and interesting. It's like:

Panda mase ganda choula dhoile
 Madli arambha sate
 Bahuda gundicha rati santa hue
 Chhatisa pataka mate re madli
 Tak tum tum baje.

(When the Gonds celebrate their reaping festival in the month of Margasira, the Raj Gonds act like Senapati or store keeper by beating of Madli or drum).

During the performance of Madli folk dance, a singer has to sing and the other co-dancers go on dancing in more natural and symbolic manner of farming. The tribal Gondas believe Goddess Bhima as their Mother Goddess and to satisfy her, they worship in their traditional dance form along with Lord Hanuman. The dance is made to bring peace and harmony, joy and prosperity to the earth.



Madli Artist Sri Suna Sira Majhi



With Guru Sadhuraam Banchhor of Sanyasikundamal

There are many Madli dance songs that represent the socio-economic structure of the people in reality. Madli in both Kalahandi and Nuapada district has special importance and relevance. The use of various musical instruments add new and extra joy to the dance form of Madli folk dance. It is really interesting and entertaining.

BAJASALIA

The folk dance 'Bajasalia' is mainly found in almost all the parts of Kalahandi. It is a dance of marriage based one. Somewhere this dance is also treated as caste based because the castes like the Telis, the Gondas, the Malis perform this Bajasalia folk dance on their marriage rituals. Bajasalia is also treated as a part of the form of folk dance as 'Singbaja'.

DEFINITION OF BAJASALIA

Bajasalia as a folk dance has some specific group or people of performers known as Bajanias. They attend the marriage ceremonies of the groom two or three days before to help them in all the marriage related



Team performing Bajasalia at Kalahandi Utsav

rituals and the maidens and youths go on dancing the whole right. Bajasalia – the dance is performed in a particular place of the celebrates house. The venue where the dance is performed is known as 'Bajasal'.

Exclusively Bajasalia folk dance is meant for the invited ones like kiths, keens and relatives of the grooms side for entertainment sake. It is danced to pass the marriage time with a sense of joy and humour. This could be said as the highest mode of pass time to keep every body in togetherness in a particular venue of celebration, that provides the chance of feeling fellow feelingness among the invited and the invitees.

MUSICAL INSTRUMENTS AND DANCE STYLE IN BAJASALIA

The various musical instruments used to perform this dance are Dhol, Mahuri, Nishan, Tash and dhal. All the instruments help to carry out the dance with heart winning and attractive rhythm and tone.



Bajasalia dance is only performed by the bachelors and maidens known in the typical dialect as Dhangaras and Dhangris. The elderly people stay at a distance of the performers to watch the dance. The maiden or girl dancers dance with their 'Raamtali' (a wooden musical instrument) with small cymbals (gini) at the middle). They are with marriage costumes, new

sarees, well painted, beautifully haired with eye-catching flowers go on dancing mostly in bending posture making a movement of their body forward and backward, carrying each other's waist and hands on the music of the Bajnias. The Dholia or the drummer stands in front of the maiden dancers to provoke them for extra joy, encouragement, who dances himself also. In the other side of the maidens, the boy



With Guru Rajendra Prasad Panda of Bhawanipatna

dancers go on dancing in a criticizing or teasing manners towards the girls. There is no hard and fast rules to perform this folk dance. Gesture, posture,

stretching and bending are key to Bajasalia dance.



*Demonstration by
Guru Rajendra Prasad Panda*

As Bajasalia is an entertainment and marriage based dance, so the performers to make this dance more advanced, active, entertaining go on singing the traditional songs of Western Odisha like : Rasarkeli, Dalkhai, Jaiphula, Mailajada etc.

FUTURE OF BAJASALIA

The performance of Bajasalia folk dance is getting changed with the change of time, tribe, caste, region etc. The demand of the time and the advancement of education has made this dance little bit back particularly to the women dancers. They are now not paying their utmost interest to perform this dance. But the importance of Bajasalia is still found in the highly rural, conservative and remote pockets of the district. Still it has its relevance as many more marriages are being fixed up with the



With Guru Markanda Naik of Chhoriagarh (Singer)

performance of Bajasalia in a marriage function. Hence, we find the importance of the dance in a socio-cultural aspects now a days also. We also find an emotional and entertaining mode of bond in it.

BANABADI / GOUDBADI / KESAIBADI

Stick dances in India are very common, popular and an acceptable forms in the of dances. From the mythological stories it can be incorporated that, the Yadavs in Dwapara Yuga or at the time of Lord Krishna, they used to play or dance

with sticks.

Particularly the Goudas or Gouda communities have been carrying of this stick dance from the ancient time and still it is found in many parts of India. The



stick dance has been *Artists of Habaspur demonstrating Banabadi Dance* circulated to some other tribes or communities even to the advanced groups in more separate or different forms. In Chhatisgarh, the stick dance is known as Aahir, in Odisha it is Loudi Nach or Goud Badi or Banabadi or Kesai Badi. Kesaibadi is the same form with a different name, found in the districts like Sambalpur, Sundergarh and Bolangir of Odisha. It is known in the name of Goudbadi in Kalahandi, Nuapada and Sonepur districts. The dance forms are almost similar and are unanimous in style almost in every regions.

MYTHICAL IMPORTANCE OF GOUDABADI / BANABADI

Goudbadi as a form of folk and traditional dance is war like. The

custom, tradition and mythical importance of the Goudas are seen in this dance that, they articulate and show some war techniques, behaviours, approaches, styles of victory, joy and defeat. The Goudas relate this dance to the victory of their mythical legendary Gouda hero Kharatamalla who fought against the enemies with his associate soldiers after being instructed by their deity Rankochhen. They became victorious. From that time onwards Goudabadi as a form of dance is with the Goudas mostly. So that it is treated as a caste or community based dance.



Artists in Banabadi, Bhawanipatna

TIME OF DANCE

Banabadi is an adventurous form of folk dance. This dance is meant that the deity is carried out from villages to villages from the 10th day of Kartika Or Dasami day of Kartika Suklapakshya by the Goudas with their sticks, weapons, Ghumura, Spear (Barchha). This ends by Dasami occasion of Magha Suklapakshya. The deity goes with their victorious umbrella and flag. The Gondas go on dancing and dancing to other Gouda villages as

invited by their relative or community living villages. The dance is like a religious expedition with an over presentation of power in a more traditional form or mode.

COSTUMES

The performers of Banabadi dance has a typical wearing. The Goudas wear dhotis, dress themselves like warriors, decorate them with decorative tattoo like items across their chests, hands, faces known as 'Bana', use white coloured turfan. They think all of theirs is of God's items or properties including themselves. Around 20 to 25 people in a group go on performing the dance with their sticks what is known as 'Banabadi'.



Guru Pabitra Gahir at the centre with team mates

DANCE STYLE / PATTERN

Apart from this typical form of wearing, the performers carry those sticks or Banabadis made out of Kendu Tree and burning them half like

snake looks as a symbol of their deity 'Bhainsal' or 'Kirai Kachhen'. The first artist or chief performer pick up the deity with umbrella, the next the flag and the others the other weapons along with Banabadi. A big decorated Kendubadi (Banabadi) is decorated with clothes, flowers and peacock feathers. The musicians are found at the end of the troop. The music of this Banabadi or Gondbadi is warlike or expedition mode and highly spirited. The performers go on dancing as per the rhythm of the music. They move



With Guru Pabitra Gahir of Kankeri

villages to villages. In many villages they are invited and treated by and in some others they are being checked by. In the village, when and where they are checked, a small, tussle like war or fighting goes on between two troupes. They also create some horrified sounds to create the sense of fear in the mind of the opponents. They also invite their opponents by biting their chest, hands, legs through jumping or dashing or teasing mode. All these activities take place within the dance itself. The music of war in Goudbadi / Banabadi is known as "Badimara" or "Gohur-gulam".

The fighting style among the Gondas in the dance can never be negative or ill-intentioned. They have a holistic, positive, friendlier religious form of performance or display. They also display their akahada activities in their dance. The dance is followed with a social feast of the performers are to be sheltered in other villages. In the next day, they move to some other villages finding out the invitations.



Artists painting before dance

The folk dance Gondbadi has a historical and mythical relevance that, they follow the kingly behaviour of war technologies making campaign of being Emperor or Samrat.

Whatever that may be, it is a typical, traditional folk dance of the Goudas and Gonda Community going performing from ages to ages. This is also a symbol of cultural harmony, relation and representation of the people of the locality.

DANDARI

Dandari is a folk dance of the people of the Bhatra community of Kalahandi, a stick dance like Goudbadi or Banabadi. As it is a community based dance, when and where Goudabadi is performed by the Goudas, Dandari is performed by the Bhatras, Kandhas, Sabars, Gondas etc. The stick of Banabadig is bit long but stick used on Dandari is short. Banabadi is songless and Dandari is song based dance.



TIME & PURPOSE OF THE DANCE

Dandari as a folk dance is performed during the Purnima Tithi (fullmoon time) of the month of Margasira. The dance Dandari is highly meaningful as the time, they dance are in a free mind as they don't have the thought for bread and butter. The reaping a yielding time is over by that. They don't have any other jobs to do. So that, for the well being of their community, village and people in general, they worship before their community, village and people in general, they worship before their God.

During their prayer, they go on dancing in a more specific form known as Dandari.

DEFINITION OF DANDARI

Dandari is a stick made of Bamboo item what is known as Danda. From Danda (stick) it is Dandari. As the dance is being performed, holding the Danda, so that, the dance is known as Dandari. Dandari - the stick is around 2 feet in length, cut into two pieces and create music to perform the dance.

Just like the folk dance – Goud Badi, this Dandari dance is carried by the Bhatra community. After worshipping their mother deities with different names in different places like Maet Matia Duma, Haribol Bhima, Lankeswari, Bhimabudha, Budharaja, Dharni, Zena, Thakurani etc. with all rituals, they move villages to villages where their community people. Animal sacrifice is very common to them.

During the procession to other villages, the Bhatras go on dancing with their Dandas known as Dandari. Their relatives and socially related villages invite them, honour them with feasts. There, they perform Dandari. Dandari starts with the Margasira Purnima, continues upto the whole month of Pousa and ends with Pousa Purnima. The closing function of this Dandari folk dance is made in a more traditional manner that, the performers invite all of their Gods and Goddesses. Lastly, they burn out their Dandari sticks in their worshipping venue known as ‘Pathgharen’. They celebrate with feast and wine. They have also a believe that, if Dandari is not burnt out, it

may invite some serious or contagious diseases to their village. So they do this with all care, coolness, calmness, peace and harmony.

Dandari is a community based group dance. Around 15 to 20 participants in a group perform this dance. They follow their team discipline to perform the dance. The various musical instruments used to perform Dandari folk dance are Madal (Pakhwaj), Tamki (Tim Timi) Tala or Jhanj, Jhumka, Ghugurla, Tenkophas, Thodkel, Ramtali etc. Each of the instruments are played by the specific performer. Apart from these associated musical instruments, the key instrument of Dandari folk dance



is the stick. They go on hitting of the sticks by creating sweet musical sounds in different variations and vibrations, rhythms and tones.

COSTUMES

The performers of Dandari folk dance have a very peculiar form of wearing. All the Dandari performers wear like Adibasis with their usual

dress like Dhoti or Sarees with a Karia style. They wear banian or genji, towel or gamchha on their waists. Turfan or Pagdi on heads, ghungurla on legs, matimali in hands, ear rings. They decorate themselves with beautiful flowers, feathers of the birds and other cosmetics like snow, powder, lipguard and a lata in legs.

Another eye-catching item of Dandari folk dance is that, one male Dandari is to be dressed like a female dancer. He holds a comb and mirror, performs the dance in different positions. Another one is a jocker known as Hasyarasika. He is the person to create fun and amusement. His wearing is extra ordinary amusing. He wears straw like things in his body, makes a



tail at the back, wears mask (mukha) of the monkey and any thing amusing, acts with different Rasa concepts like Hasya, Sringara, Bira, Bibhasa, highly romantic in nature.

In Dandari, the performers show their dancing talent in more ritualistic and traditional manner. They also show their braveness in various postures

like Adbadi, Thadbadi, Fultola, Badi, Shoal, Skingar Baudi. The dance is also performed in various festivals and occasions apart from the month of pousa.

DANDARI SONG

Dandari song carried during dance can be of love and romance, honour and humiliation, praise and criticism, mimicry and art etc. The dance is exclusively to be made in Pathagharen Temple. But now a days, because of the lack of space, it is danced in towns' midland or chowk. The dance has no restrictions. All the people from every age group can perform the dance. Even the young guys and maidens dance together which may provide them a chance for finding out their life partner or mate.



With Guru Sri Simanchal Nag of Kachhimdola

Dandari as a folk and traditional dance is on Bhatra rituals, performance just like Goudbadi to the Gondas. However, it is one of the beautiful forms of folk dance. Whatever the progress of music be, still the dance has it's own importance and relevance to the community.

DHAP

In Western Odisha, Kalahandi has a rich cultural aspects particularly in the form of art, culture, music and dance. Dhap is one of the popular folk dances of Kalahandi, almost performed in each every area of the district, where the tribes like Kandhas are found. Dhap is a social, community based tribal folk dance and the dance is named after a musical instrument known as Dhap.

DEFINING DHAP DANCE

Dhap is chiefly a musical instrument, round shaped with one side leather binded. The dance related to this musical instrument is known as 'Dhap dance' and the song sung for it, is known as Dhap Song. This folk dance is found in this



region since long, treated as the original instrument related folk dance. The musical instrument is just like 'Dhapli' in Hindi where the music is created by biting in one side of it in a thin bamboo stick in one hand and with fingers in other, but Dhap is completely different and distinctive from Dhapli musical instrument.

During 'Dhap' - the folk dance, Dhap song is carried out with rhythm and lyre the Kandhas call it as 'Bole' or 'Mara'. Bole can also be accompanied

or exclusively displayed by other musical instruments like Nishan or Mahuri. Dhap performers use the musical instruments like Dhol, Ramtali, Timurli, Tasa, Mahuri, Nishan, Madal, Ghumra, Ghudka, Gini, Jhanj apart from the chief and important Dhap instrument.

USES OF DHAP DANCE

The Kandhas as the original natives of Kalahandi, used to play Dhap in all functions, ceremonies, worships, rituals, traditional views. As per the nature and behaviour of the function, the dance is performed. The various types of Dhap dances are - Dhaplaga or Badi Dhap, Biha Dhap (Marriage), Barni Dhap (Negotiation), Sakala Dhap (being together), Bala Dhap (Badi Dhap), Khija Dhap (criticism or sareason), Kero Dhap (Biha Dhap), Pushpuni or Chherchhera Dhap (Festival), Para Dhap (festivals), Dhangra Dhangri Dhap (youths and maidens). Each and every Dhap dance has it's own specification and special importance. For instance Dhaplaga or Budidhap dance are of four types like 'Chhal Badi', Kancha Badi, Chhenka Badi and Chitrangi Badi making a base to the style of the dance and music.



Through 'Dhap' the humans, animals, birds behaviours, their gestures, postures, the feelings of romance, realtion and enmity, criticism, humour, praise are presented through the dance. This also make a base to the

professions, puranas, yogic sense and of social rituals. Dhap can also be danced in a question-answer form where the talents, the presence of mind, the words and languages are taken to importance.

The folk dance is highly entertaining, passes time with all bachelor Dhap dancers. It serves the purposes of a cultural association for learning and education, social integration. In Dhangra-Dhangri Dhap even marriages are settled. The bachelor Dhap dancers try to find out their life partners, it is something highly sensuous in articulation. But whatever that may be, it is performed with all social disciplines and integrations.

In dhap dance, mostly the male performers, musicians stay at the middle, around them, the female or male with female go on dancing. They make a twist of their body. Some of them also



sing the song of their mindset or best for any purposes what is known as 'Chakhana' or 'Payar'. The professional and experienced Dhap singer is known as 'Dhapua' or 'Tahalia' or 'Manguala'. He is the beginner, runner who makes an end to the song and dance.

As Dhap song is rhythmic carried with a lyre and the rhythm is like this....

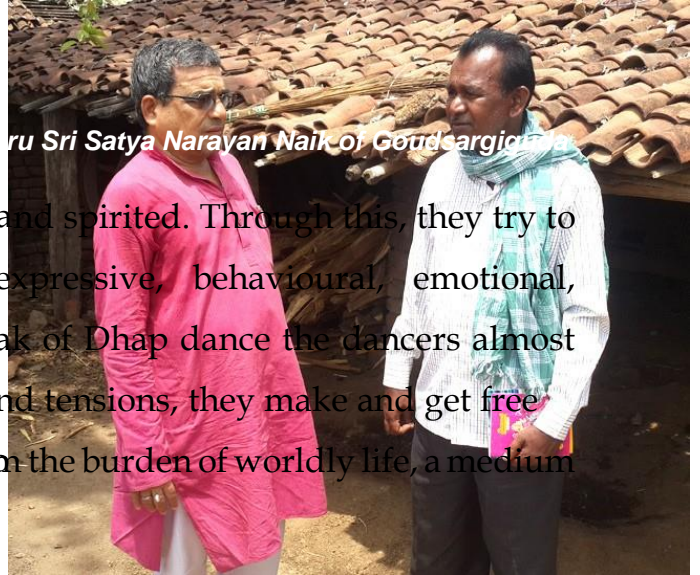
Aaa – aaa – aaa – aaa (1)

Le - Le - Le - Le - Le - Le - Le - Le - (2)

x x x x x x x

x x x x x x x

This type of beginning in Dhap dance is known as ‘Teka’ means the singer has to carry it with a long pitched, high breathing long tone. The other performers who carry after him are known as ‘Palias’. Dhap dance has many articulations like stretching, bending, moving, jumping etc. But their right hands are made free to blow out Ramtali instrument. Sometimes in the middle of the dance, the male dancers sound like ‘Hur Hur’ and the female dancers ‘Urr Urr’ sounds to make it more encouraging, sportive and spirited. Through this, they try to make the dance more ornamental, expressive, behavioural, emotional, natural and spontaneous. At the peak of Dhap dance the dancers almost forget all of their worldly burden and tensions, they make and get free themselves. This makes them free from the burden of worldly life, a medium of relaxation.



The purpose of Dhap dance means a lot. Apart from cultural relaxation, presentation and development, the kind of social integration, harmony, relationship are found in the modern forms of dance. The Kondhas in Western Odisha exclusively in Kalahandi still have the dhap dance with them, that needs to be more facilitated.

GHUMURA

Ghumura is the most indigenous folk dance of a specific region of Odisha, found nowhere in any other parts of India. The region is said to be the river banks of the Mahanadi and Indravati water reserve area, in the districts like Kalahandi, Bolangir and Koraput. As these two rivers have their functioning and the Bastar region of Chhatisgarh state also, so in these locality the folk dance Ghumura is found.



In Odisha, Ghumura is the most popular folk dance chiefly found in Kalahandi district, as it is seen in almost every villages of the district. So that, “Kalahandi is said to be the Land of Ghumura”. The origin and history of this folk dance Ghumura is so long and performed predominantly by the Gonds, the Bhatras and the Bhumia tribes. As per history, Ghumura was the dance of the kings, they were very much fond of, so that, it was used as war dance. But now a days this folk dance is being performed in the occasions like fairs and festivals, functions and celebrations of joys and victories. In the festivals like Nuakhai, Dussehra, Poush Purnima, the youths of the villages form troops to perform this dance. This dance has become the identity of the district like Kalahandi, particularly Ampani, Jaipatna and Dharamgarh areas of the district are sound in Ghumura.

The dance Ghumura as mentioned by Sri Jitamitra Prasad Singh Deo, the noted historian of South Kosala said that, the findings of terracotta from Nehena village of old Kalahandi now in Nuapada, signifies that the musical instrument Ghumura was in use by the people of this locality since last 1000 years." The picture and images of Ghumura performers are also found in the Konark Temple (in Natamandapa). The epics, puranas and some holy scriptures like the Mahabharata, the Ramayana and Chandi Purana etc. describe this folk dance Ghumura as the war dance.



Ghumura is a typical form of dance having four aspects in it like Music, Dance, Song and Acting. But this dance is exclusively called as Ghumura, named after a pot like musical instrument named Ghumura and the sound Ghum Ghum comes out of it.. The pot like matter is an earthen one and the face is covered with the skin of iguana. It is put in front of the chest, tied to shoulders and waist, so that problem may not occur during the acting and dancing part. Whatever that may be, Ghumura is a group dance mostly performed by the male performers displayed with a context of agro-religious entertainment and functions. But the popularity of Ghumura has gone upto the apex that, inspite of castes, colours, creeds and religions, all are performing and enjoying this dance which has become an identity now.

Describing the historical and contextual development of Ghumura, from time immemorial till date, it has been passing through lots of influences, effects, impacts, developments and changes. The beginning of Ghumura as a dance was merely a dance without song what is known as 'Ur' form. That was



Demonstration by Guru Chaitanya Rout

the inception form of Ghuma when people in past treated it as a source of musical dance excluding song. Then and there it served the purpose of performing the dance in war activities for preparing declaring war or celebrating the joy of victory.



Demonstration by Guru Chaitanya Rout

The presence of religious attitude, holiness, sanity and eroticism entered the Ghumura dance to locate their identity and strength. Just like the Maharaja of Kalahandi Mr. P.K.Deo considered this folk dance Ghumura as, "It the dance of Kalahandi only, rather he wanted this to become the dance of the 'State of Kalahandi'". So in 1930, this folk dance got royal patronage and became the dance of the court as "Durbar Dance". As it was

the dance of the court, the landlords under the Maharaja from different divisions of Kalahandi like Thuamul Rampur, Ladugaon, Dharamgarh,

Palas, Fufgaon, Junagarh, Ampani etc. formed Ghumura Troops, encourage them by appointing Gurus. The dance got it's popularity and craziness then and won the heart of the people by providing entertainment.

The dance 'Ghumura' is made related to the instrument Ghumura itself and secondly from the sound



'Ghum Ghum' coming from the musical instrument Ghumura. But it has it's mythical relation of representation apart from the making or processing style of the potter communities, who used to make it. The dance performance makes the episode of epic stories like Dasavatara, Radha Krishna dance, Droupadi Vastraharana etc. But in modern one, some modern forms of moral, ethical values have been infused in it and people are also getting adjusted to the changing form.

Ghumura as the folk dance of the district like Kalahandi serves many purposes. Apart from the presentation of Ghumura as a dance, it has a socio-religious linkage. From the myth or religious output, it is said that, the instrument Ghumura was considered to be the war drum or war provoking instrument of the Demon Gosimha Ashura and the dance was supposed to be the war dance of Goddess Durga. Now this becomes the dance of ritualistic vision perform in the temple of Goddess like Maa Manikeswari, Maa Lankeswari, Maa Bamaleswari, Maa Duarsuni etc. This dance is also

performed during socio-religious functions like Durga Puja, Nabanna, Pousa Purnima, Kumara Purnima etc. Now a days the dance performance is also made in the functions of schools and colleges, in inviting guests and other functions of organizations and institutions.

The folk dance Ghumura is performed in group. Initially it was danced or performed by a specific group or



With Guru Maheswar Saraf of Moter

community known as the Paikas or Banka Paikas. But, the fondness and the popularity of Ghumura has gone upto that height that, it has gone beyond all castes, creeds and communities. Now it has been treated as a mass dance, performers or dancers away from all disparities can join the dance. It has gone beyond any kind of restrictions. The development of Ghumura and the period of changes or transitions, it has passed through, due to modernization and upto modernization in multi-cultural, textual, traditional and contextual context it is very big and remarkable.

Ghumura the dance is carried out with three musical instruments chiefly such as Ghumura, Nishan and Tal. The tone and rhythm of each and every musical instrument has it's own identity and specification. They are as follows:-

Ghumura : Taktini taktini, tak tini tini

Nishan : Kidgadi gidin, kidgadi, kidgadi gidin kidgadi

Tal : Jham, Jham, Jham Jham

There is a fear for the assimilation of other musical instruments like flute, harmonium, benzo. The typicality and the originality of the original Ghumura performance may be loosing and that may be, in instrumental sense be said that Ghumura should have instrument specification as the folk dance. One of the eminent personalities of Kalahandi Late Parsuram Mund was always in favour of the typical musical instruments of Ghumura.

We also find Rasa Theory (the concept of Rasas) in Ghumura dance. Bira rasa, Prema rasa, Bhakti rasa, Chalbadi, Janamatak (Karma) rasas are the top rasas found and displayed through this Ghumura dance. The songs of Ghumura dance initially started with Bhakti rasa or emotion gradually leads to Bira-rasa or Prema-rasa. Now a days the emotional bond and attachment in this dance is found in large. Basically, as it is a male performing dance, so it is something representative, expressive and suggestive. The rhythms assimilation of song, music and dance provides delightfulness both to the performers and the viewers. The change in gestures and postures of the artists present a thematic vision and understanding to the dance. The stepping of legs and feets, clapping of hands, melodious sounds, reflections of the costumes and ornaments, the view and role of the audience, the side actors can determine the nature and behaviour of the dance.

The performers in Ghumura folk dance dress themselves as warriors

as it is a war dance. They go for well-knit, tight war like dress, paint and decorate themselves like warriors, turban on the head with beautiful peacock tail, armours in arms, ear rings on ears, garlands on neck, small and tight clothes (kachha) on waist, hanging fringe on the back. But the success of the dance largely depends on the body movements as per music and song. It needs a cohesive body language making a base to the situation, environment, experience and the need of the hour.

How and why Ghumura is different to other forms of dances like Odishi, Chhau etc. that in this dance, each and every performers are the performers of dance and music. The most

with Guru (Lyricist) Satya Narayan Naik of Goudsargiguda



difficult part of the dance is that, the dancer has to dance by playing the musical instrument. In a contextual study of Kalahandi, as it is a socio-aggragarian tribal district, where we find the effect and influence of the birds and animals like horse, frog, peacock, bull etc. Accordingly they make their body movements like Benga Dian (frog like), Mayura Nachha (peacock), Gai chhanda (cow), etc. In Ghumura dance, many people assemble together in a group or troop and perform the dance collectively, what is known as 'Gulma in Natya Kshetra' as per Bharat Muni. They perform their art in different geometrical shapes like circular, semi-circular,

straight line, rectangular, square, half-circle mode etc. The Singer and the Taal artists stand in the western and southern part of the performance uttering different sayings known as 'Bole'. All are to be placed in a more self-guided self-disciplined manner.

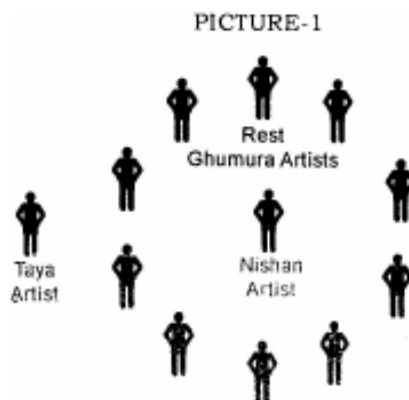
In the starting part of Ghumura dance known as 'Uthana Par', the Ghumura artists used to arrange themselves in circular, semi-circular or straight line mode known as "Purba Ranga". By this, they are well able to show various types of dances found in Ghumura as a part or sub-part of the dance. The other forms of Ghumura dance are :-

The heroic folk dance is performed in various styles, formats, expressions and presentations. Ghumura in its early or preliminary form is displayed in its circular, semi-circular, straight line, triangular, rectangular, animals-approach, sportive and war forms or modes. But, whatever that may be, it is something methodical, geometrical and entertaining. The style are given as follows:-

CIRCULAR STYLE

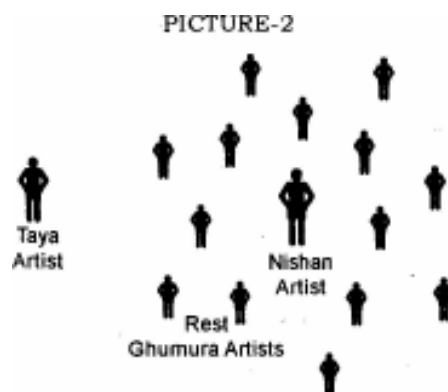
Circular mode of dance is one of the format of Ghumura dance where the artists used to stand in a circular way around the Nishan player. But, the Tasha player stands out of the circle. During the dance, the artists take a left tilt or twist till the round is completed and for the second time, it is to the right. They go on dancing, making circular movement with in themselves standing and circling across the line again.

Always, the centre of attention of the dance artists or performers is towards the Nishan player. The other co-dancers like the peacock feather holders, the Jhanj players, the singer they stay outside of the circle and go on dancing. This circular format is highly entertaining one.



SEMI-CIRCULAR STYLE

Ghumura dance can also be performed in a Semi-Circular mode or form. In this format, the artists form two groups, one group stands inside in a circle and the other group in the outer circle. The Nishan artist stands in the middle and the Tahiya player is at the out of the circle. The dancers in the inner circle go on dancing at the instruction and instigation of the Tahiya player. Artists who stand in the inner circle take a right turn where as at the outer circle, they take a left turn, but all they dance together - a reflection and representation of a combined form or style.

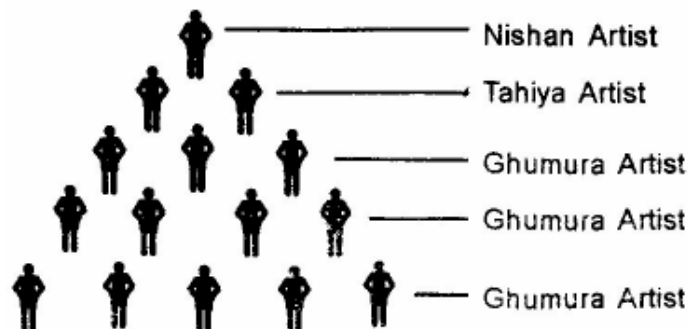


TRIANGULAR STYLE

In the Triangular style of Ghumura dance, the Nishan player stands either at the beginning or at end of the performers. The artists stand back to back or front to front in one plus or minus format to the front or back line. It is like in the first line 5, second line 4, third line 2, fourth line are style given as in picture.

All the artists used to sing and dance together either in a straight linear form. The artists movement is made either to the front or to the back with an independent twisting, bending, stretching and movement. But when the dance is performed, they look as if they are in a triangular style of Ghumura dance.

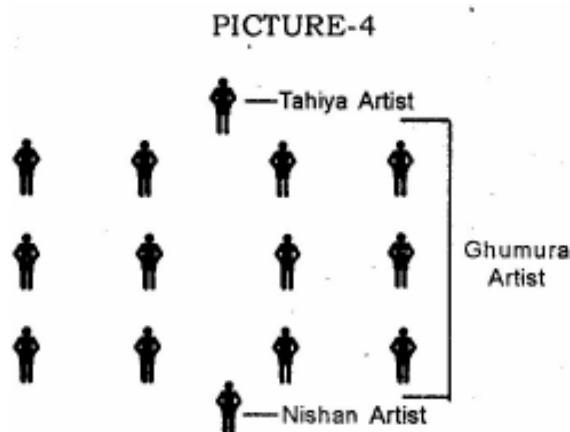
PICTURE-3



RECTANGULAR / SQUARE STYLE

In the Rectangular or Square style of Ghumura dance, the artists form four lines, more or less artists in rectangular and similar numbers in square form go on performing the dance. The Tahiya artist stands in front of the

Ghumura artists and the Nishan artist at the back. Through song and dance, they go on performing as follows:



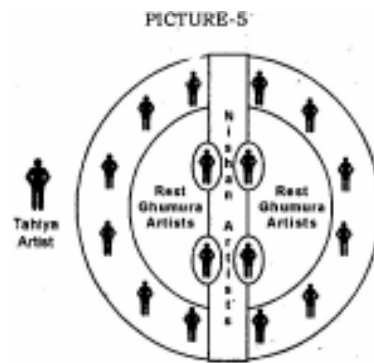
The artists in these rectangular and square forms are much conscious and alert to maintain the straight line. While dancing, they make a backward movement, rounding, curve dance, sitting as instructed by the Tahiya player. The Ghumura artists even change their position from one to another by replacing the front or side artists. The viewers, spectators get lots of entertainment from this Ghumura dance.

Apart from the geometrical format of Ghumura dance, there are some styles and approaches of animals found as forms in Ghumura dance. They are as follows:-

GO SPADA DANCE (COW FOOT DANCE)

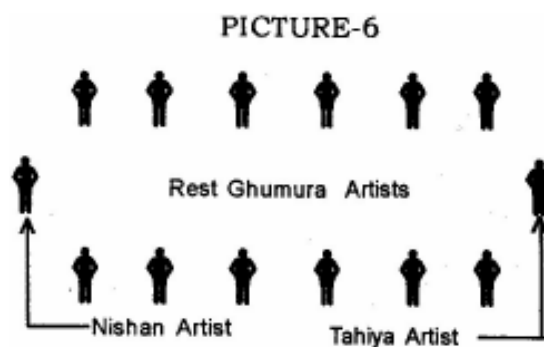
In the Go spade style of Ghumura dance, the ghumura artists form two groups, one group is in a semi-circle, moves towards the left side and the other towards the right side. The Nishan player stands at the middle of

the two groups where as the Tahiya artist moves around the two groups. Mostly, the artists movement is made to the front or back movement along their individual movement. This format of Ghumura dance shows something war like as if the enemy is surrounded by the oppositions.



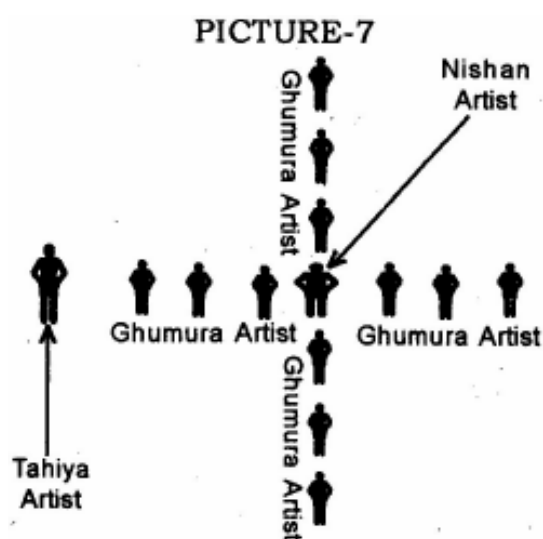
MESHA YUDHA DANCE (SHEEP FIGHTING DANCE)

Mesha yudha dance is one of the styles of Ghumura dance. Mesha means sheep. Here the artists have to take the positions of the fighters to behave as if they are ready to fight and fight just like sheep. The style is that, the Ghumura artists have to get divide two groups, take their dancing positions facing each other in troop. Here the Nishan and the Tahiya artists stand by both the sides of the artists or troops. Both the troop start facing or meeting each other as per the continuation of song and music. The style is that, they move forward and get backward as if they are in a mood to fight, in search of a change to meet the enemy. But all of their movements carry in a linear form of each group as shown in the picture.



CHHAKI DANCE (CROSS DANCE) STYLE

“Chhaki means cross” and Chhaki dance style is also one of the format of Ghumura Dance. Here, the Nishan artist stands at the centre of the artists and others stand in horizontal and vertical mode just like a cross mark or addition mark. The Tahiya artist is found in one of the corners houring no any great attention. But the number of artists stand in similar or equal number to maintain the perity or goodness of the performance. As the song and the dance start, the artists have to move back to back maintaining equal distance from the Nishan artist at the centre in a more rhythmic manner, getting back to their original position or place time to time. The Tahiya artist standing in the outside or corner has to move corner to corner to make the dance more appealing. The posture or dance style is as below.



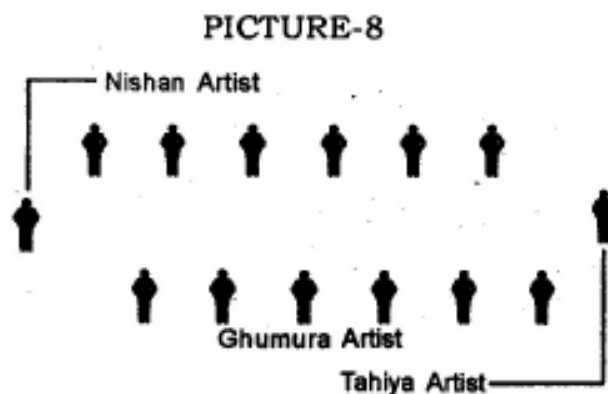
Along with the above animalistic approach styles of Ghumura dance, some more animal like approaches are found as the styles and forms in Ghumura dance. They are Benga Dian (Frog jump), Bag Chheli (Tiger-sheep), Makad Dian (Monkey jump), Thekua Dian (Rabbit jump), Ghoda Dian

(Horse jump), Mayur Nachha (Peacock dance) etc. Looking at the situations, the artists adopt these dance styles.

Some of the other styles also found in Ghumura dance form representing the humanistic approaches of living and carrying of life. They are:-

THIA PUCHI STYLE

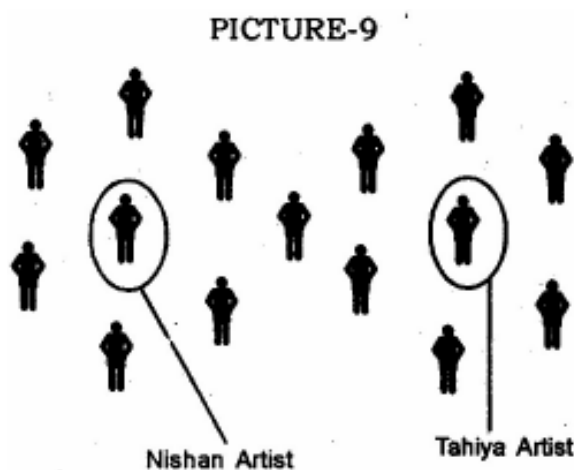
Puchi is a game of the girls where they sit half, jerk their body in a half slippery mode. Just like the folk game of the girls i.e. Puchi, the Ghumura artists go on jerking their bodies up into the earth with the help of their legs. Thia Puchi style is a jerking style of dance. During this performance, the artists go on bending around, side to side. The knee of the artists get bend just like the women folk dance i.e. Puchi Khel. The style is like this:-



GODA TEKA (LEG LIFTING STYLE)

‘Goda Teka means lifting of legs’. When Ghumura dance is performed lifting the legs and exclusively, the whole of the dance is majorly

dependent on the movement of legs i.e. known as Goda Teka style of Ghumura dance. In this form of Ghumura dance, the left leg of the artists rise upward, the lower part of the knee remains vertical to the earth, the upper knee is horizontal, forming an angle of 90 degree at the knee point. At this time, the chest of the artists move slightly to the front, the faces and eyes of the artists point towards, the direction of the left leg. Here, the front foot of the right leg touches the earth. In this format, the dance continues as per the continuation of the song and the music, as instructed by the Nishan and Tahiya artist. This dance format is bit difficult in performing Ghumura dance.



KHANDA DHARA STYLE (SWORD KEEPING)

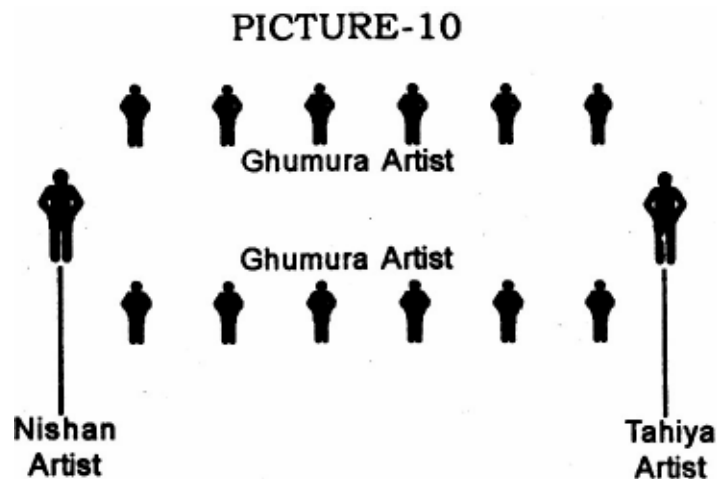
“Khanda Dhara means keeping or lifting of sword”. Just like the warriors have to go for war or celebrate their victory by lifting up their sword, they perform Ghumura dance. In this style of dance, the dancer keeps both the hands on Ghumra musical instrument, right leg on back foot and left leg on front, feet on earth go on performing the dance. The form is just like the Yogic form of ‘Birasana’. It is something war postured or positioned.

ANTA HALEN (WAIST DANCE) STYLE

Aanta Halen is also another style of the folk dance Ghumra. "Ananta means waist, Halen means movement or twist." Here, in this format of performing the Ghumura dance, the artists have to make a movement of their waists with a variation of speed as needed with the continuation of song and rhythm of music.

Here, the legs of the artists rest at a gap of around 15 inches as suitable to them. The waist takes it's movement both to the left and the right. But the artists have to either in a standing mode or he has to sit giving load on legs in a half sitted style.

These are the multi-variation styles of the traditional and folk dance Ghumura. The Ghumura artists are given proper training, making of their practice in the practice venue mostly known as Akhada place. To train the artists, some Gurus are there. The Gurus give them the various techniques of dance style, make clear the meaning and tone of the song, maintain a rhythmical balance with Ghumura music.



With the passage of time and the periodical changes of ages, a regular and continuous process of changes found even in Ghumura dance related to socio-cultural, geographical, economical, religious outlook related to the area and the performers. As we find a growth process in the behavioural and social attitude of the man and the artists, so we find a remarkable atmospheric changes in the living styles and approaches. Whatever that may be this folk dance Ghumura is a dance of some extra specification, a reflection of heroism with a mixing of Rasa concept known as 'Birarasa'. Like the other dances found in Odisha, still Ghumura possesses an individual identity with social importance and acceptability in the districts like Kalahandi, Nuapada, Bolangir and Sonepur. It is a dance of some high vitality and importance always related to the folk and religious tradition.

SECOND PROGRESS REPORT

From 1st July 2016 to 31st December 2016

CONCLUSION

TRIBAL & TRADITIONAL FOLK DANCES OF ODISHA

The tribal and traditional folk dances of Western Odisha play a vital role in determining and settling down the various multi-faceted issues and systems related to their life. Folk dances to these tribes are not merely dances or a medium of passing the leisure time, rather it's a revelation of their socio-economic structure, ritualistic religious patterns of life, linked to the rhythms of their life and death. Through these folk and traditional dances, the life of the people get refreshed, finds a new tune and tone making and searching for a new sort of life. But all these are now in a matter of decay that needs proper study, analysis and presentation. The Government and institutions needs to make special attention to these by framing special scheme for it. Hence, to make a mere conclusion to the folk and tribal dances of Western Odisha it can be said that:-

"A new life can be designed and framed through these."

By

Sri Jayanta Kumar Behera

(Senior Fellowship)

File No-CCRT/SF-3/121/2015

At : Mahabirpada, P.O. : Bhawanipatna

Dist: Kalahandi, Pin : 766001, State : ODISHA

Mobile Nos. : 09861521613, 08895381006

E-mail : jayantabehera1947@gmail.com

From

Sri Jayanta Kumar Behera (Senior Fellowship)

File No.CCRT/SF-3/121/2015

At. Mahabir Pada, Po. Bhawanipatna

Dist. Kalahandi, Odisha, PIN-766001

Mobile : 9861521613 / 8895381006

Email : jayantabehera1947@gmail.com

To

The Director

Centre for Cultural Resources and Training (CCRT)

15-A, Sector - 7, Dwarka

New Delhi - 110075

Phone : 011-25309300 / 25309348

Sub : Submission of the 2nd Report of the approved thesis.

Sir,

With honour, I do submit the 2nd Part of the approved thesis entitled "TRIBAL AND FOLKDANCE OF ODISHA" as per your letter No CCRT/27050/03/2015/31251 dated 17.12.2015. This is for your kind information and necessary action.

Thanking you Sir.

Yours faithfully,

(Jayanta Kumar Behera)

INTRODUCTION TO SOUTHERN ODISHA

Odisha as a leading State of India has proved it's greatness from it's socio cultural background, despite a shadowline in the economic conditions of the people. It has been seen and statistically proved that, the socio-economic conditions of the people of Odisha in general is increasing, so is the per-capita income and the standard of living. The glorious history, humanistic approach, ecclesiastical natural beauty, the tossing of the sea, the feeding of the lake, the intelligence and strength of the art of meeting natural calamities always makes Odisha glorious and proves it's potentialities.



The rich cultural heritage in monuments, art and architecture, music and dance, temples and caves provides a clear picture about the richness of Odisha. But, telling particularly of Southern Odisha, it has its separate identity. The history of Southern Odisha is associated to the history of Vijayanagar Empire of Emperor Krushna Chandra Gajapati and the Puranas like the Mahabharata.

The Southern Odisha builds its own identity separately in every aspects of the socio-cultural, art and architectural point of view in the districts like – Ganjam, Gajapati, Kandhamal, Koraput, Malkangiri, Nawarangpur and Rayagada. The land of these district can be unitedly briefed as South Odisha for a similar and parallel socio cultural identities and aspects. What that matters more in these districts or South Odisha are the tribals, many of them are primitives, still unseen of the mark of modernity, found in the remotest parts of the districts like Koraput, Rayagada, Malkangiri, Kandhamal and Gajapati. The traditional and cultural aspects of the tribals of South Odisha can be said and presented distinctive and uncommon. Their socio-cultural uniqueness, typical living pattern, existing sphere of workfield, and art of song, music and dance presents a spectacular and attractive keenly dense forest atmosphere on the tribals and folks of Eastern Ghat range of mountains, a locality bellied with rivers, streams and fountains. The tribes like Gond, Didayi, Bonda, Gadba, Saura, Bhatra, Koya, Paraja, Kandha, Sabar are the client tribes of South Odisha identified separately for their food, agriculture, costumes, ornaments, dress, song, music, dance, living pattern, tradition and culture in a sustainable atmosphere. They maintain a unique sort of relationship, a self-guided administrative process, self judicial system with a bond of social values and fellow feelingness that compel others to

not to go or think without admiration. The people of Southern Odisha, particularly the tribals have a homogenous pattern of maintaining live or livelihood management. Most of them lead their economic life depending on agrarian aspect and others depending on the existing and available natural surrounding, environment either by hunting, shifting agriculture, collection of food from forest and rivers or on handicraft items. Now, the demand for the products of the tribals of South Odisha has increased a lot. The items like Kandhamal turmeric, Dhup, Dalchini, Dal items from Koraput, Banana from Malkangiri, bamboo and horn from Rayagada and Gajapati and chilly from Ganjam. With the regular implementation of Govt. Schemes, peoples awareness has made them bit self-earned, apart from the handicraft items like: horn works or art of Gajapati, Bamboo (Beta items from Ganjam, pottery art of Kandhamal mango and Kaju items from Malkangiri and Nawarangpur with and many others are in greater demand. No doubt, they have a limited or low access to the outside still then the tribals are getting sensitising for a greater commercial linkage.

DEMOGRAPHIC PROFILE AND ECONOMIC CONDITION OF THE PEOPLE OF SOUTH ODISHA

As per the latest Census Report, the total population of Odisha in 2011 census was 41947358 where the male population was 21201678 and that of female was 20745680. Our state has a favourable sex ratio which stood at 978 females per thousand males.

But, according to the recent estimates population of Odisha in 2015 stood at 94338419 i.e. 44.3 million. Population in the state has seen growing

on a descent growth rate of 1.4% every year. As per 2011 Census Report, the literacy rate has improved by 10% in this decade. Odisha Govt. has taken significant measures to improve the educational standard of the people.

South Odisha comprises of certain districts like Ganjam, Gajapati, Rayagada, Kandhamal, Nawarangpur, Koraput and Malkangiri. It has been estimated that, as per 2011 Census Report, the total population of South Odisha was 9298365 out of which, maximum numbers of people belong to schedule caste and schedule tribes. The striking feature of South Odisha is that it has a favourable sex ratio which is more than the national average.

The sex ratio of South Odisha is a favourable one in which the females out numbers per thousand males. The literacy rate of are these districts of south Odisha gives a dismal picture. Particularly, Nawarangpur, Koraput and Malkangiri district has lower literacy rate which could not even touch 50%. Due to lack of education, early marriage, orthodoxy, absence of economic independence of women, engagement of children in economic activities, insufficient birth control device and above all lack of recreational facilities in all these districts of south Odisha experience a high growth rate of population. A majority chunk of such population due to lack of adequate knowledge about health and sanitation lost their life at an early age. Their life expectancy is much low as compared to the national average. Infant mortality rate and maternal morality rate are extremely high in such districts. As per the latest report, Odisha has highest infant mortality rate in India. Due to malnutrition, health hazards, insanitation, most of the child in such districts die. Due to insufficient gap between the children, mothers also suffer a lot which reduces their life span to a greater extent.

These people are deprived of all sorts of facilities as provided by the central and state government. Due to their ignorance and simplicity, they easily get into the clutches of money lender who charged the exorbitant interest rate from them. It undermines their economic status. Such people, having their prime occupation as agriculture could not raise their economic standard for failure of crops due to uneven and erratic monsoon. Due to insufficient fund, they could not undertake the scientific methods of cultivation. They born in debt, live in debt and lies debt behind. They are being deprived of civic amenities which are quite essential for all the citizens of India. Lack of proper infrastructural facilities poses a great problem for such people. Shifting cultivation is being adopted by them, where they are the age old practice and the result is very low output. Animal rearing, fruit gathering, collection of medicinal plants are also their main source of livelihood. But it's a matter of great concern that, these people could not fetch a good price by selling their products in the market. They are being constantly exploited by the exploiters due to their ignorance and illiteracy. Due to poor transportation and communication they find it very difficult to sell their agricultural products in the urban areas. So they are forced to sell their products at a lower rate to the intermediaries.

Because of strict rules, the poor people of such areas could not get financial assistance to carry out their varieties of business activities. They are being harassed in each and every aspects and occasionally commit suicide. Most of the people of such districts are not the land owners rather, they are the tillers of the soil. They are giving a majority share to the landlords and getting a meagre amount for their hand labour. Such practices pull them into a vicious circle of poverty from which they cannot extricate themselves.

Describing the other common folks of South Odisha, mostly the people lead a common agrarian life in occupational format cultivating paddy, maize, turmeric, mustard, dal items, banana, honey and vegetable farming in the district like Ganjam. Whatever that may be, they possess their own socio-cultural identity enriched with traditional humanistic social and artistic values. Dance as a format of art and culture, the pattern of South Odisha separates itself distinctively from the other regions of the state. Again, the dancing pattern of each and every tribe have their own specification, influenced by multifaceted reasons varies time to time and sub-regions to sub-regions, mostly the dances found in south Odisha or either tribal or traditional. The impression of modernity and the talent of outsourcing culture has left a little impression in the costumes of varied forms of tribal and traditional dances.

The only fact of the unitariness and homogeneousness of the traditional and tribal dances of South Odisha is their linkage to the spiritual or religious sense or ethnicity. All of their dances from song, music, instruments, dancing format, movements costumes and mostly the purpose is somehow linked to the religious aspects. Their participation is made in a divine form of getting the result or fulfilling the heart and mind besides the social costumes, traditions and entertainments. The principles of religious worships, celebrations of festivals, conduction of fairs, treatment of diseases have a clear and precise link to their dance pattern with a sense of building of social relationship and entertainment. Among the various performing arts of the South Odisha, dance is the most popular and widely accepted form of art among the people of south Odisha.

THE DANCE

The tribal and traditional dances of South Odisha beginning from Koraput, Kandhamal to Ganjam are based on doing religious rituals, celebrations of social functions, farming of land, time of recreations, festive occasions and even at the loose monuments of life. Most of the tribal and traditional dances of South Odisha are found primitive, some are mythological and others with a source of entertainment. But, each and every tribal and traditional dance of these regions has it's own importance, vitality and genuinity. Apart from this, these dances passess high socio-religious values with a multi varied cultural talent, tieing everybody with a bond of fraternity, fellow feelingness among the people in different ways in different times. It is also found that, some of the tribal and traditional dances are performed in discarding the power of the spirit or through enchantment of sloka or hymns either to welcome diety or to driven out the ghosts or the evil spirits. But whatever that may be, the tribal and traditional dances of South Odisha have a separate and distinctive taste to perform and enjoy. All these broadly can be said that, "The tribal and traditional dances are culminating points of art, culture, heritage, religions, nature, literature and after all the supreme power of believe i.e. God."



The beginning of the history of the tribal and traditional dances of South Odisha has no relevant details. All those say, are most probably the saying of discovering the people of a region, locality or a tribe in a tribal, forest or isolated region, whose culture might have been started from a long time about whom either the history is silent or unknown. If this can be ignored, than how can we say that, these tribal and traditional dances are linked to Rig Vedic or Sam Vedic period or culture. Even, that has been displayed during the region of Emperor Vikramaditya, Emperor Samundragupta, Emperor Kharavela, Gajapati Krishnadev Ray and later during the British rule in India. The impact of the puranas like the Ramayana and the Mahabharata in Trutiya and Dwapura Age as per Hinduism are linked to Dandaka region are seen in the dances as the tribals were in existence and inhabitants of these South Odisha locality.

Some of the dances of the tribes or areas with due passages of time has been restored or treated as caste, clan region and tribe based, which they think as their own or property. They try to keep, maintain and display it. These in times became traditional dances. Whatever that may be, the tribal and traditional dances of South Odisha have a silver lining.

Most of the dances seen in South Odisha are highly rhythmic of song, music and modulations, performed in group or charos form. We hardly or never see any duet dance or singular form of tribal and traditional dances of South Odisha as we find Rangabati, Rasarkale acts of West Odisha, Gotipua, Odishi of East Odisha. That's why we find a sense of togetherness, a bond of goodness, beauty in presentation and all together a symbol of

unity, fraternity, homogeneity in a unitary form. Some of the tribal and traditional dances are recreational, some are sensitive others religious as per social differentiations from dance to dance starting from motif to dancing pattern. People have a great concerns and likeness towards the dances of this locality.

South Odisha with the passage of time has been witnessing multi-variations and changes. Since age long, low economic conditions of the people, inflow of outside influences, hatred of the so called sophisticated and highly living societies, lack of proper patronage and chiefly the presence of tropical climate made the art and dance forms of this locality as highly indigeneous. It hasn't prospered or changed a lot still then, the reality and



the originality of the forms are still with the performers and the performing art. All the tribal and traditional dances of South Odisha are being performed with the existing and assorted available conditions, mostly and preferably displayed in the open air presentations. Almost all the dances are performed in groups. highly musical and some of them go with modulations and acting. There are some typical traditional dances found in South Odisha enacted in duet form like Sabara-Sabaruni, Kela-Keluni, Dasakathia and such others. These format of dances are also highly entertaining. Some commonly known

tribal and traditional dances of south Odisha are the entertainment or display of the full cost comprising of all or multi-elements such as music, singing, acting, dancing and sometimes a reflection of the expression of anger and conflict. The very sense of this type of reflections present a humorous and scenic view to the audience that compel them to watch, observe and enjoy a lot. The dances are performed either in socio-recreational venues or open pendal or streets, where the spectators stand all around. Their stylised gaits, ornate costumes, rhythmic, lyrical and tuneful music, multi-style modulations, gestures and postures are found to be the parts of the tribal and traditional dances of South Odisha.

The impact of tribal culture is very much perceptible in the dance format or pattern of South Odisha. The traditional caste system has certain basic influence in a rigid frame work of social living among the tribals and rurals on their dances. In south Odisha, the caste structure is something solid, passes through minimum influence and change with a fixed format of socio-religious outlook. They go under a regular format and informal functional relationships in relation to God and Nature being associated with



the social structure. Dance can be said to become a means or medium of their expression, an articulating form, with a sense of approval and obligation expressed through presentations or ceremonies. The common folks, the leading community and especially the landlords of the locality - so called Gaontias facilitate their locals in displaying and performing the dances as they become a part of the agrarian structure of living.

The tribal and traditional dances of South Odisha are the chief source of pomp and gaiety, that reflects their collective way of living life as most of these dances are danced collectively. Almost all the tribal and traditional dances are performed in groups and the common men prefer this at large or in chore instead of performing it in pairs and single. Almost their dances go with their typical, traditional musical instruments of various shapes, sizes forms, making, design as per the dance or befitting to the dance. The very important and interesting part of the combinations of the dance that the articulation, modulation, song, music go parallel to each other. The unitary coherence among all such items provides a great aesthetic pleasure to the performers and the audience. As some of the dances are categorically associated to certain occasions like any social functions, worship, marriages child-birth or of any kind, so that their nature, behaviour go accordingly. We find a sense of variations among them.

The artistic skill of the tribals is manifested in every spheres of the dance, beginning from style to music, song to costumes, dresses to ornaments. In each and every spheres of their dances, we find a self-imagery, divine and aesthetic sensibility visualized rhythmically with a high maintenance of chore.

The very interesting part of the tribal and traditional dances in South Odisha is that, most of the dances are being guided or supported by their natural environment and habitates. The biological, natural and behavioural approaches of various birds and animals like skipping, jumping, slipping, singing, escaping, looks, flying, crying etc. and human behavioural approaches during Nature's reflections like lighting, hundering, raining, pairing etc. are seen in the dances of their locality. Apart from this, the common religious practices like call to Nature, worship to Mother Earth,



driving of spirits, ghosts phantoms, traditional treatment tricks of diseases in the diseases like fever, measles, chickenpox, asthma etc. are also associated with the tribal and traditional dances of South Odisha. The Jatra costumes, worshipping of the mother deities like Maa Thakurani, Maa Gouri, Majhi Ghariani etc. in these associated localities or the stick festivals like 'Lathibula' or 'Bouasrani' or worshipping of Bamboo stick are also the reflections of tribal and traditional dances. So the tribal and tradition dances of South Odisha, what is seen simple can never be simple because, the dances are not dances simply, rather an art associated to the life skill, presentation and format of living.

The individual description of the dances can give us a clear picture about the individual importance, nature, behaviour of the dance with high specification in a changed scenario of format and time.

DHEMSA

Dhemsas is highly a popular tribal and traditional dance of Koraput, Nawarangpur, Rayagada and Malkangiri districts of Southern Odisha. The dance is highly acknowledged among the tribes of Parajas, Godwas, Bhuians, Bhatras, Kandhas and Koyas. This dance is so popular that, it is performed in almost every villages with their strength and styles. If any researcher has to speak on the tribal dance Dhemsas must have to speak about these four districts of South Odisha or about the previously undivided Koraput district.

The tribal dance – Dhemsas has a wider revelations as this dance is performed by both men and women or by jointly or in togetherness. The beauty of the dance lays in the co-performances of men and women of all ages. The real charm of the dance is felt whenever the dance is performed



by the youths and maidens of the tribes tied in a bond of relationship, co-matched to each-other.

Dhemsas as a tribal dance of southern

Odisha is an age old dance form of the tribals with it's own uniqueness. The dance is highly exceptional in its composition, style, rhythm, costumes, body language, hair style, foot steps in a tribal folk format. This is the most

indigeneous dance form of Koraput. Now a days, the dance is slightly mixed with the touch of modernity still then, vulgarity has been kept far away. There is also lesser persceptive of the artificiality of the dance we find.

Dhemsas as a tribal dance, not only performed on festive occasions rather it provides a relief to the tribal folks and the other common men from their burden day to day work or a token of marrimaking during their pastime. But mostly, the dance Dhemsas is served as a prime mode of



entertainment that helps in restoring harmony, peace and fraternity among the people and the localities.

The traditional dance ‘Dhemsas’ is named after a typical type of musical instrument named ‘Dhumsas’. This musical instrument plays the most vital role in this dance pattern, that rules over the total system, centralizing itself.

Dhemsas is purely a tribal, primitive dance, maintained time to time, ages to ages, castes to castes, tribes to tribes and locality to locality. That’s the reason why, it bears it’s traditionality. The very system of living together,

binding together, walking together in leading life or doing activities is the key style of this dance.

Describing the style of Dhemsas dance, it is a chorus dance, danced together in walking, running, twisting format carrying each others' shoulders and waists to the next. One can feel the style as it is completely in a chain format. The leader of the performers is known as Baat Kadha or Line Giver, who gives directions to the co-performers or other dances signaling or indicating the mode of dance whether they have to walk in bend or twist, carrying a bundle of peacock feathers. The position of the dancers are in a circular or semi-circular way. They go on dancing with rhythm or as per the call of the music.

The various other associated musical items that help in displaying Dhemsas dance are Dhol, Mahuri, Tiribidi/Timki, Tamak or Jodi Nagara. The pioneer musician Mahuria carries the tone of Dhemsas dance at first and the other co-musicians go on carrying out their music as per the rhythm, tone and lyric of the Mahuria. The start, the length, the pause, the change of music depends on dance and vice-versa. Dhemsas dance is mostly guided by certain existing situations like the availability of conducive weather, co-dancers and mostly the patientful audience. It has been seen that, the dancers or performers in Dhemsas dance is not fixed. Apart from the musicians, sometimes it has been seen that, a minimum of 5 to maximum of 200 performers have performed the dance. The more are the performers: the more is the interest and we find a deep sense of aesthetic involvement in the dance. If the size of the dancers go long then one can see and feel as if

a train is moving or a big snake is making a twist. There is no fixed law, almost the number of performers. During the dance also, a new participant or dancer can join at the middle at anywhere and any time and in others, somebody can leave the group also. From the various intimated resource, it is found that, the male or female co-dancer join the troupe looking at the partner of their choice or matched one. Sometimes, the dancers danced together with their fiancée or the proposed one to win over the heart of the next counter part, that may be socially recognized or accepted later on.



DHEMSA SONG

So far as Dhemsas dance is concerned, it's song varies from one format of Dhemsas to another format of Dhemsas dance. Some of the popular Dhemsas songs are there, that the singers sing it with style, tone and rhythm. All the Dhemsas songs have almost only one rhythm (Ghosha) so that some of the lines are made repeated like:-

Tipuru tipuru Pani mare birifule nain
Kenta Mahuria Fukhsi ache aanta jhule nain!

x x x x x x

Kumuda ropula gobara khaate

Maala gale parabate

Jhali aana jhali paara

Maala galaparabate

The costumes found in this traditional Dhemsas are typical and highly eye catching. They wear saree, gamchha on the neck and ornaments like Bali in the ears, Khagla around the neck, Dandi or Jhulpi Dandi in nose, Chownrimund Paanpatri, Jari or forest flower on hair, Chud, Katria and Bandria on hands, Kamarpati on waist and Pahud on legs.

Mostly Dhemsas have many styles to perform which have been named looking at the specific modality of the dance. Those are :

- [1] Hindani Dhemsas (walking style)
- [2] Antajhulani Dhemsas (waist movement)
- [3] Kunda Dhemsas (facing down to earth and bending position)
- [4] Rinjodi Dhemsas (like paraja dance)
- [5] Sira Dhemsas (like spirit charm)
- [6] Bonda Dhemsas (like Bonda dance)
- [7] Godibetani Dhemsas (picking of stones from earth)
- [8] Doudani Dhemsas (running mode)
- [9] Luharamara Dhemsas (bitting style of an ironsmith)
- [10] Mandi Lechkani
- [11] Handia Dhemsas
- [12] Dalkhela Dhemsas
- [13] Lachhkani Dhemsas
- [14] Bali Dhemsas

- [15] Khadpani Dhemsas
- [16] Palani Dhemsas
- [17] Bagh Dhemsas
- [18] Sailodi Dhemsas

From the origin of the Dhemsas dance, the dance took its start from the simple and easy style first, then preferred to the most difficult style for winning of the heart of the spectators. The dance is performed in linear, circular, semi-circular, faster slower, bending, twisting, stepping format.

The tone and rhythm of each and Dhemsas dance is also varies from one to another. The dance allows a free-flow movement and freedom to the musicians and the dancers, irrespective of caste, colour, creed, age. All the people join and dance together. Really it is seen in the dance that, Dhemsas the tribal and traditional dance of South Odisha has a higher value to the life of the tribals and the performers. Not only it provides a relief, rather a reflection of their rich socio-cultural tradition and heritage.



Interview & interaction with Dhemsas Guru Banamali Pujhari with Dhemsas artists.

RANAPA DANCE

Ranapa is a prominent and one of the typical traditional dances of Ganjam. The dance has its closer association to the life of the common folks, earlier performed in stipulated months largely found among the rural natives, particularly by the cowherd boys or communities of Southern Odisha.

Ranapa is both a traditional and spiritual dance highly popular, very often performed in the various cultural festivals of Ganjam a part of South Odisha. It is a community based traditional dance and always, the dance goes with songs related to the childhood life of Lord Krishna. It mirrorises the story of Lord Krishna of his cowherd life on the background of his boyhood exploitation exploitation to the friends and maidens.



Defining the traditional dance Ranapa, it literally means 'Stilt' or 'pillar'. Ranapa dance literally indicates stilt like dance or the performers have to perform in pillars style with the help of two sticks over which they jump and climb, walk and ride, twist and move, hop and jerk, bear and dance. This dance is highly prevalent among the cowherd communities of Ganjam district of South Odisha. The young boys or the performers of these communities perform the dance in the various festivals like Dola Yatra, Giri Gobardhan Puja, Saptapuri Amabashya. Apart from these festivals, Ranapa is such a popular dance, widely accepted and performed in almost all others and related festivals, come across in their way of life.

Ranapa in the form of dance indicates the two sticks over which the performers stand and perform the dance or the dancing art. It is a mixture of both sports and dance means a sportive dance with the two sticks, where the performers stand to dance with the bamboo sticks. The length of the sticks are as per the height and dancing art of the dancers beginning from 2 feet to 7 feet. These sticks or ranapas are made in a more simple and easy way.

To put the feet on the Ranapa sticks, two footrest are added or tied to the sticks, over which the performers put their foot and go on performing the dance. The length of the sticks or ranapas are as decided by the height and standard of the dancers, so that, the upper part of the sticks can be carried out to put the balance of the body and to make necessary movement to go on performing the dance. The steps of the Ranapa dancers are known as 'Horse Steps' like the neighing or running of the horse. The sound created from the sticks during the dance is similar to the walking sound of the horse.

Though Ranapa sticks are simple and easy to see, but the dance has a very fearful or terrible format. The performer has to make a proper balance of the body standing on the sticks dwending in the air. It has a greater chance of inviting danger during the performance.

It has also widely been accepted that Ranapa is a heroic dance. During the performance, the veins and tissues get energetic, circulatory system gets more prone, really a dance of heroic warfare. The learner dancers are to take proper care in displaying the dance and it would be wise for them to climb the sticks gradually from a minimum height to the maximum height. Initially, they take the support of walls, the other co-dancers, till the time to make the fear out of the mind and body. Later on, whenever somebody gets perfected, no need of support is there and the performer has to display the dance at the best of his ability or learnt talent.



Ranapa dance can be performed in multi-styles. The prone styles are:-

- (1) Walking Mode
- (2) Circular Mode
- (3) Single leg Mode
- (4) Running Mode
- (5) Fighting Mode
- (6) Free Mode

All the performers of Ranapa dance gathered together to perform the dance. In the Circular Mode of Ranapa dance, they stand in a circle and at the centre - the chief or potent musician. They go on dancing all in a circle with various gestures and postures.

In Free Mode or format of Ranapa dance, there is no fixed rules or regulations for dance. Everybody is allowed to dance freely as per the capacity and will. But all that is found that they are disciplined and organized dancers. Free style doesn't allow the performers to touch and disturb others as they are stood in Ranapa sticks and that could be dangerous.

In a Single Leg Format of Ranapa dance, they go on dancing in a hopping style, just like the rabbit or deer jump all sudden finding a danger ahead. The other stick that they carry in their shoulder can be used at the time of danger. This single leg dancing style of Ranapa seems highly pleasurable and the audience applause with big hands shouting

“Chhoti GodiChhetteng
Chhoti GodiChhetteng”

means

‘you single leg –
walking like a lame fellow’.

It is highly satiric in a more humorous sense.

In the Running Format of Ranapa dance, all the performers stand on a queue. They are given a target point, and they have to reach the targetted point walking with their ranapa sticks. It’s all like a competition in Ranapa dance. The winner is awarded with prize or felicitation in any format.

As Ranapa is also a heroic dance, fighting spirit is found very common here. The two dancers behave as if they are enemies to each other displayed in the dance format. This seems serious but interesting. They go on displaying the art of offence and defence in their dance. It seems as if two animals or birds are fighting each other with all hatefulness and heroism. This style provides immense pleasure to the audience.

After all, in all the dance format of Ranapa dance, all the dancers use the existing, available surrounding to entertain the mind of the audience. The dance starts from the 1st day of Amabasya or Chitalagi Amabasya and continues upto Saptapuri Amabasya for the whole month. The dance has it’s relevance for the treatment of various skin diseases like burning, infections, small pox, chicken pox etc. The local natives make necessary

arrangements with food items. The dancers also visit home to home. Sometimes they sing the song like:-

Lia de, de, pitha de,
Gharara pitha sabkede
Lia de, de, paisa de
Ranapa bhanga puja de!

During this whole month of continuing Ranapa, a kind of festive occasion is seen in the locality. At the end day or the next they close the dance with feasts and celebrations and worship their mother goddess to mother Earth or deity to keep them healthy and happy round the year.

Ranapa is exclusively a very good performing art form of eraditional dance, widely recognized and accepted. It is really appealing for the audience to watch and enjoy.



Interview & interaction with Ranapa Guru Sri Sahara Bisoi

SOURA DANCE

Soura is a typical tribal and traditional folk dance of the Koraput and Rayagada regions. It is a community based dance danced by the soura tribe, being divided with their sub-groups : Lanjira, Patar, Suddha, Kampu, Zara and the Sabars. These community people have made their settlements in Gunpur, Kashipur, Nandapur and Malkangiri areas of the undivided Koraput district.

The folk dance 'Soura Dance' is, by the name of the Soura Tribe which we find, co-matched or co-named as per the tribes name, found in very rare. The title of this community based traditional dance is completely treated as their community properties that, they used to perform the dance in various festivals, religious occasions, social issues or need like :- in the Birth occasion of a child, Namkaran, Marriage, Funeral, Guanr festival, Karza (worship to the forefathers), Kandul Nuakhai festival, Tangma festival and in the worship of many such festivals or occasions.



In Soura dance, a very strange and typical thing is found that, these Soura tribes make use of their Soura dance in the treatment of diseases like smallpox, chicken pox, fever, head drilling, weaknesses. They used to perform the dance before their Mother Goddess or Deity named as 'Kintu' to satisfy her to be blessed by. The Soura used this dance even in driving out the female spirits, witches, phantoms. To their chief Goddess 'Kintu', they think as the Originator or Creator of everything such as song, dance, language and alphabets etc.

The outlook of the Soura dance seems attractive and inspirational. The people of these Soura tribes and of the sub-groups while dancing, the male dancers wear dresses of multi-coloured shirts, Ulia Khap on their waists called in typical language 'Koupani' with a long tail at the both front and back side, turban on their heads infused or added with the feathers of heron



bird. The maidens or women or girl dancers wear colourful sarees and blouse. The sarees are of short or very short, of around 5 to 6 feet. In total the wearings of the women dancers is known as Gatanu Khap. The speciality

of the women wearing is that, they wear sarees on their waists and a separate cloth or cover for their chest or bosom part, covered with the Malis (chains) made out of various attractive items. With the change of time, a sense of modernity has infused, so that the style and costumes of the old pattern of saira dance is getting changing by and by.

The style of dance in Soura dance is said to be difficult and highly exhausting. The movements and twists in this form of traditional folk dance is based on the rhythm of music. They move to every sides, front to back, back to front, left to right and vice-versa. Sometimes some of the difficult steppings are there, that need the infusion of every moment at a very quick and positive response. The style of the dance is occasion based apart from the musical rhythms and tones. The female performers go on dancing carrying a bunch or a bundle of peacock feathers sometimes a broom. The male dancers pick up bows, arrows, axes and dance together by robbing each other and creating musical sounds.

The other supporting musical instruments are highly traditional with their local names like 'Tandu' (Tamak) – an instrument made of iron or teen seems like a Dubba opened one side, 'Surkama' (Mahuri/Turi) – the clarinet like item, 'Jajat' (Pital Ghant) cymbal (Ghant) like item and 'Regrega' an instrument made of bamboo. The female Co-dancers dance by bitting of Pittal Thali plate and Pittal Kansa with sticks in different tones, styles and rhythms. The tone of the musical instruments in total creates a sense of enthusiasm in the mind of the dancers or performers. It's basically a step performing dance, now a days made more attractive with the adoption of many costumes.

The Soura community have this traditional dance and they largely use it as an entertainment mode. To get a sense of relief from their day long exhausted work, this kind of recreational dance provides them a kind of pleasure being in social tie-up or bond.

During any painful moments like in the treatment of diseases, driving of evil spirits or witches, the dance takes a different style. For instance, if a man is suffering from any disease, for the treatment and to make him cure, a special kind of music is created known as 'Seda Music' in the form of 'Kalis' means a male or female has to come to the role of the holy deity Goddess Kali or like that and to behave himself a herself as Goddess, it is Kali who feels out the problem of suffering and it's solution for treatment. Accordingly they go on doing what the incarnated deity has to speak them for treatment.

During the festive occasion also, this Soura dance is performed by the community people from birth to death. In these happy moments of Soura dance we find the most attractive and the peacock style of Soura dance – a fusion of indirect love and romance, of acceptance and rejection of love in a more happy cheerful mode of spreading out hands and legs along with their musical instruments or co-instruments.

Generally, we find the song in Soura dance largely in religious and traditional form. Normally it includes the prayer format of singer like Mangalacharana, Thematic View and Concluding Song in the wish form. The thematic vision or concept of the song may take the topic related to all

times, common issues or current topics like deforestation, pollution, rainfall, increase of forest resources or of social bond of love, romance and relationship. Mostly the song is meant for the well being at all.

Patara Soura is an another type of Soura Dance, quite similar to Soura dance being danced by the same Soura community people and their sub-groups.

The male dancers are known as Soura or Savara and the female are known as Sourani. In the dance, the Soura and Sourani goes out hunting and dies of snake-bite and the scene of Sourani's lamentations for the death of her husband in the jungle, represented through the dance. Really, this seems attractive and meaningful. The call of Sourani to Lord Shiva to save the life of her husband gives another twist to the dance as other performers appear in the role of Shiva and Parvati and they go on dancing together. The husband regains life and their re-union in the form of music-cum-dance gives a very well meaning dance-cum-acting to the audience. The audience take a lot of pleasure in these strange union of almost all components of traditional art.

In the Patara Soura dance, the dance starts with showing bow and arrow in hands saluting to their God or Goddess. We find some acrobatic and gymnastic features in the performance of Patara Soura dance. The forest scenes in the dance show a very nice view to both the viewed and the viewers. Some lines of the Patara Soura dance is found in a a dialogueic mode, between the Soura and Sourani means male and female dancers.

The rhythm of Soura or Patara Soura dance is so attractive in audible pleasure mode that, if one can't understand the language also, one can find the sweet tone, pleasantful for to the ears. This has become a popular item of folk entertainment in the various occasions.

In the Patara Saura dance of the Gunpur regions of Rayagada district, the dance is performed with the special musical item of 'Ghuduki'. They carry the song of Natuchori, Udkoli, Krishnalila, Bhajan, Prayer like things.

In this way, Soura dance - the folk and traditional community based dance is now widely accepted. This is on the path of passing into oblivions, needs preservation and fecilitation, so that this type of dance, art may get some more craze and sustainability.



Interview with
Saura Dance Guru
Sri Gurubaru Majhi

DUDRA OR DHUNDRA

The tribal and traditional folk dance Dudra is a typical dance seen in the Koraput district of Odisha. In some of the regions, this dance is also otherwise known as Dhudra, Dhundra, Ghoda Naat or Horse Dance.

The Bhataras, the Pentias, the Halwas like tribals perform this Dudra dance, mostly seen in the tribal and rural prone areas. The word 'Dudra' is the name of a musical instrument made out of wood in a rectangle or square size, seems like a wooden box or a letter box model. This musical instrument is hanged above the chest or belly, sometimes just below the neck, the thread is tied around the neck to tighten the instrument with the body. The performer having Dudra musical instrument, feels a sense of discomfort as a wooden box-like item is hanged on the body. With this, he creates music, hitting it in more different tones, rhythms and styles.

To this tribal dance 'Dudra' many people in the many regions call it in different names as like 'Dhundra', 'Duddra', 'Tadra' etc. Whatever that may be, the dance is found to be one and unique with all similarities except the performing talent and a little change of costumes.



Apart from the key performer, who blows this musical instrument 'Dudra', the total team is consisted of around 7 to 8 performers. One of them is with a horse rider and the horse is made out of Bamboo Patti with a horse head. That bamboo patti is shaped in a horse body shape with a hole in the middle where, the performer has to stay and dance as a horse rider. This horse image is tied to the horse rider, the performer who goes on dancing in a horse riding mode. He makes the dance something chivalrious, kingly, warrior like, having all the costumes of a king or a royal, warrior as if going for war and victory. But the amazing part of this performer is that, he wears a spec, that creates a sense of humour among the audience, following after the dance. Sometimes he is said to be the clown by the people or viewers because the common men can never accept a king or a warrior of a royal family to be like this with such behaviour. Mostly, the dress he wears, the speco is of black colour. Really he creates a very good sense of humor for the audience, who never feels any sense of humiliation of his own behaviour.

The speciality of this 'Dudra' dance is that, the dance is only being performed by the male dancers or performers only. The another attractive aspect of the dance is that, out of the 7 to 8 performers, two of the male dancers are with the female dress or they are being dressed female, who perform the dance. They wear sarees, blouse and many other female costumes. Their co-dancers are in kingly or royal dresses also go on performing the dance.

MUSIC

In the dance format of Dudra dance, the key musician who has the

musical instrument of Dudra, tied to him go on dancing by creating music or rhythm striking that Dudra musical instrument with two sticks. The other performs, who also are dressed in a more typical style. They wear sarees on the body, made out of collarium, or blue coloured powder, make them more interesting for visualization. These dancers go on dancing creating music with their musical instruments like Bada Nagara (Big Drum), Dibidibi (small drum like item), Sana Dhol (Small drum), Banshi (Flute). These musicians-cum-dancers make a match of their music and dance with the Dudra musician in all forms and rhythms from the beginning to the end including the pause and volume.

The dance Dudra is an eye-catching dance because the audience find a very strange combinations of every thing of fun and seriousness, king and clown, male and female dressed male dancers etc. As two of the male performers are dressed in female dress, we find a sense of love and romance among the performers in the dance style. The type of feelings we find are as religious in Prayer (Bandana). Heroic (Chivalrious), Sringara (Love and Romance). Sometimes, the dance has a sense of humor that creates laughter in the mind of the audience.

As 'Dudra' is a specific format of dance found in some regions of Koraput like Kalimla, Mottu, MV-79 even in the remote part of Damanjodi, Sunabeda, Nandapur areas. So that, as a mode of recreational dance, it is used in the festivals and celebrations. They have a great sense of humour and delight in performing or witnessing the dance. This is a very popular dance among the tribals having no time limit for performing the dance. But normally it is seen that, like most other dances, this dance is performed

very less or almost not during the rainy season as that is a season of farming and cultivation. But whenever they start dancing, they make a prayer or worship to their supreme Mother or Earth Goddess or Mother Deity and perform it.

Dudra as a popular dance is being accepted and recognized by all but still, that needs an extra care for finding out the teams and their promotions, so that a better form or mode of preservation can be made and the tribal and traditional dance like Dudra may have it's sustainability and importance in the time to come.



Interview with Dudra Dancer and Musicians

DANDAHULIA

Dandahulia is a very famous and a popular dance of Borigumma, Jeypore regions of Koraput and Nawarangpur district. It is a popular region based dance being danced by both the tribal and the non-tribal people. In Nawarangpur district and in some of its nearby areas, it is known as Dhandari where as in other regions it is called by the name of 'Dandahulia'.

Dandahulia is a type of stick dance being danced by the Bhumiyas, the Holwas, the Pentias, the Bhatras of the tribal communities and from the non-tribal groups the people belong to Ranas, Paikas, Malis, Sundhis, Gondas perform this dance.

The origin of the name of the traditional dance 'Dandahulia' is from the word 'Danda' means stick. The individual performer of the dance carries two pieces of sticks in hands go on dancing biting each other in different styles. The Gondabadi or Dandari dance of Kalahandi has a very close similarities with this Dandahulia tribal-cum-traditional dance of Koraput and Nawarangpur regions. The Dandas or sticks used in the dance are highly decorative, painted in linear form for a visual beauty and dancing attraction.



This traditional Dandahulia dance is an old, ancient dance found in these localities. Some of the researchers relate it to the period of Lord Krishna i.e. Dwapara Yuga, what Lord Krishna was doing up in his childhood period or his time, in Gopapura as a cowherd boy. It is said from the myths related to Dandahulia dance is that Lord Krishna used to play this Dandahulia dance with his cowherd mates as a mode of pastime in the forest regions. The very practice made by Lord Krishna during Dandahulia performance, that he taught his copartners to win over the enemies through these Dandas at the time of danger or adversities. The Danda can also be used as an instrument-cum-item in performing the traditional Dandahulia dance. The dance has, its origin from that time onwards is being performed by various people in various localities by various names, found as Dandahulia in Nawarangpur and Koraput regions. Loudi Dance in Baleswar district by a specific Gond community.

Dandaluhia is a universally acknowledged but specifically danced by some fixed communities. Some where it is also called as caste or community based dance. The tribal and traditional dance Dandahulia found in the Southern part of Odisha though is a stick dance still then, it is completely a specific and separately identified dance from the other stick dances found in various other states of India like Bihar, Assam, West Bengal, Andhra Pradesh, Telengana, Gujarat and Maharashtra etc. The dance pattern, costumes, dresses, musical instruments, songs and after all the presentation styles of this stick dance Dandahulia is completely separated or different from other stick dances found in the other parts of India.

Describing the dance Dandahulia, it is a chorus or group dance. The standard, strength of the group is revealed from its participation of dancers or performers. It can be said that, a standard form of Dandaluhia dance is known from a healthy participation of around 15 to 30 participators which seems eye catching, attractive with a visual beauty. The Dandas used in Dandahulia traditional dance is made of bamboo, of around one and half feet to two and half feet. These bamboo sticks are cut balancelly in cross form in one side upto the half of the sticks, size and the other side left uncut. The cut part of the bamboo sticks or Dandas when strike by the dancers create musical tone and sound as per the format of striking style and strength.

Dandahulia dance starts from the month of Pousa in Odia calendar month i.e. November and December in English calendar year. The performers before start dancing, find out a suitable date and time, worship their Mother Earth or village deity. In Southern Odisha mostly



the people worship the Deity-Hundi to start Dandahulia dance. The period of dance continues for one and half to 2 months i.e. upto the month of January. Just like Gouda Badi of Kalahandi, the Dandahulias or the dancers of Dandahulia dance visit villages to villages carrying their deity loaded on a big sort of Danda or stick. By this time, they go on collecting various food grains like paddy, rice, black mole including the donation in the form of

financial way. All these collected items and funds are used in a massive feast that, they conduct it after coming back to their original village. The visit of the Dandahulias are mostly made to their relative, friendly or own communities, so that, a right sort of treatment and honour is paid to them or found by the Dandahulias. During their visit to each and every villages, they go on performing the dance and the mega part of the dance is displayed in that village, where they are to rest at night. The Dandahulias are treated with all honour and dignity by their friends, relatives, community or caste people. Some of the marriages are also made settled in the visiting time, as they come into each other's contact with their family members.

The tribal and traditional dance Dandahulia is performed with the other associated musical instruments like Dhol (Drum), Tamak, Mahuri (clarion), Dibdibi, Banshi (Flute). In this modern time, some where Jhumka and Sai drum are used to make it attractive. Each and every musical instrument takes its role and responsibilities in displaying Dandahulia dance but, the key role is to be played by the cut bamboo sticks known as Dandas. Their sound dominates and guides all other associated musical instruments. It is Mahuri (clarion) makes the start before or after the Dandahulia Song.



The Dandahulia songs are highly religious, mythical, ethical based on Puranas or religion based stories. The role of Lord Krishna the call of

Radha, the role of mother Yosada and king Nandaraja are being sung but at the beginning, a Bandana or Prayer is made to their Mother Earth or Deity or Goddess Hundi. With the advance of modernity and it's infusion, the Dandahulia song is based on moral, ethical conduct of the common people – a description of love, truth and non-violence that provides an audible pleasant.

Dandahulia is only a male performing dance, mostly of the youths. The women performers are not allowed to be a part of the dance except in the worshipping part. The dancers wear colourful dhoties of red, yellow or green colour in Kachha style and a shirt or coat on the top. They also put turfan called Pagadis designed with poly design work and the thread added with peacock feathers or some other feathers made out of some fashionable items.

So far as the dance Dandahulia is concerned, the performers go on dancing with the rhythm and tone of the musical instruments along with song. They may follow some stepping format with the sounds created with their Dandas creating sensuous, spirited, chivalrious, call based sound like Ho! Ohho! Hay! Wow! Aek! Etc. The audible style of the sound definitely makes a dancer something aware and spirited to dance. By the side of this, a senior or experienced artist goes on blowing out whistle in the mid part of the song or dance. The dancers dance in a circular, semi-circular, linear, front to front, back to back format. Sometimes wrestling, acrobatic and gymnastic features are also been in Dandahulia performance. But, whatever the performers go on performing it is all guided, neatly, composed and highly

organized. The questions of odds or addities are rarely found in this Dandahulia dance. Some of the community-based Dandahulias display their community features like the paikas or Gondas in their uniformat or typical features.

But it is seen that, the whole Dandahulia performance is a treasure of the Southern Odisha's tribal and traditional dances.



Interview with Guru Padmanav Dubey

KOYA

The Koyas are primitive the tribals of the Malkangiri regions of old Koraput and originally found in the Malkangiri district after the division of Koraput district in 1993. These Koya tribes are found in the border areas of Odisha and Andhra Pradesh that is of Malkangiri district of Odisha. The Koyal follow a typical, indigenious format of primitivism to live and now a days they are the people to struggle in the rapidly changing modern world. They are found lying back more then a century and the torch of modernity and civilization hasn't reached to them yet. The advancement of 21st Century has put them far behind in the socio-economic mode of leading life or advancement. But, the type of dance they have is the dance of their land, still varies and looks different, highly indigeneous, attractive and one must find that, this dance is still away from the touch of modernism. As per the name of the Koya people found in the deepest forest regions of Malkangiri district, their dance is named after the tribe entitled it as Koya Dance.



So far as the Koya dance of South Odisha in general and Malkangiri in particular is concerned, the costumes, the dresses, the ornaments, the tattoo designs and the other co-wearings of the dance are as attractive as the dance. The tribal Koya performers look more eye-catching, attractive with their dance costumes.

Whenever the Koya people are pre-informed or planned to perform the dance, they make a greater preparation, not of their dance, rather of their costumes. They make a neatness of the sarees, towels on the shoulders if they are visualized with their new dresses. Apart from this, they have anklets, brasslets, earrings, nose-ring or nose-stood, pins for hairs, flowers for head, tattoo work of multi-design around their body, arms, shoulders and the male cross their chest and belly. The male dancers or performers are also with their costumes like small, thin mali, caps made of rhinocer's horns added with cowrie cells. If somebody looks at the Koya dancer, he must find it amazing to see as somebody feels, as if the dancer has come from some different world almost of Puranas or historical origin or output. The dresses and costumes of both the male and female dancers make them highly attractive and eye-catching.

The Koya dance can be performed by 1 to 10 male dancers dressed in their male Koya dancing forms each with a Dhol (Drum) big in size, go on



striking, rudely or heavily but all with it's rhythms in a more organized form. They are being supported by the female dancers of around 20 to 30 females in the troupe with their usual, tribal dance costumes and behaviours. The women dancers have sticks in their hands each with one i.e. known as Gazuri Badi or Gazuri Danda. At the end part of the stick or that Gazuri Danda, there is small ringing balls known as Jhumkas in a bunch to create sweet, melodious sound or music. Some of the women dancers have bundles of peacock feathers instead of Gazuri Danda. The mixture of Gazuri Danda and the bundle of peacock feathers create a very good combination of dancing associated kit or tool, that they use to dance.

So far as the Koya tribal dance is seen, when the male dancers chiefly the drummers, go on drumming their big sized Dhols, go on walking, the female dancers as earlier organized come in troupe or group and join them in the midpart of the music. They all sudden go on dancing, singing the Koya Song, criss-crossing each others hands and arms. The stepping style of the dance is that, they go forward in 45 degree, 60 degree, 75 degree bending position and again, they get back in that position without looking back also. Their step dance

is altogether a coherent, well-practised chore, what they usually follow and normally dance. During the continuation of Koya dance, the female dancers dance in a circular, semi-



circular, twisting, bending position, some times in a snake like postures. All of their movements are as per their music, played with the drum. The drum is also associated with other musical items like Singaar (an instrument made out of rhino's horn) and Bansi (Flute). The music created out of that Gazuri Danda can never be ignored here, that add some sweet melodious sound to the continued music or dance. The striking tone of Dhol, the dangling sounds of Gazuri Danda, the waist movements of the maidens, the stepping style of the performers, the joy and elevation in the facial expression makes the Koya dance appealing and entertaining.

Whenever Koya dance is performed, in relation to the religious activities or rituals related to the line of witch, spirit or supernatural elements, the dance is found more serious, more methodical, more organized with a sense of fear that, their Mother Goddess or Mother Earth or Deity may get dis-satisfied on them and something unhappenings may happen. Out of fear for powerful and supernatural elements, the Koya performers dance together with the rhythms of the song and music. Sometimes to know the fact of the unknown happening, they make one of their performers as 'Kalishi' or 'Incarnation of Goddess' who can express the reason of sufferings or unhappenings. In the continuing dance form, the Kalishi or Incarnated Goddess goes on dancing, answering the questions of the local priest known as 'WADE'. At this time, the dance seems furious, takes it's V-Turn till the end of the ritual and dance.



In this way, Koya dance is purely the dance of the tribals being danced by the Koya tribe. Their dance has some different charms of revelations and reflections, that can easily catch the mind of the viewers. This is a pure native dance of the tribals found among the Koya forest tribes of Southern Odisha.



GADWA

The Gadwas are the prominent forest tribes of South Odisha found in Koraput, Rayagada, Malkangiri districts. Just like the Koyas, the Parajas, the Gondas, the Bhatras, the Bhumiya, the Gadwas have their own dance form and it is by the name of their tribe. The dance of the Gadwas is known as Gadwa Dance. It is purely a tribal dance as per their origin with a separate identity.

Though the tribal and traditional dance Gadwa has some similarities with the other dances of the tribals, still then, the costumes, ornaments, dresses, musical instruments, song, rhythm, gestures, postures have various differences including both the expressional and ornamental mode of dancing. The Gadwas claim their dance as purely indigenous, native and raw, still found separated from the touch of modernity or call of modern submergence.

Describing the costumes of the performers in Gadwa dance, the dancers are both of male and female categories, each with their own form of costumes and wearings. The female Gadwa dancers wear a specific type of saree known as 'KERANG SAREE' made out of TANTU of a specific kind of tree. The saree is of yellowish coloured being bordered with



red or black colour. The female dancers wear these sarees giving a knot on their left shoulder, wear little bit short, in a more decorative way. Apart from this, they also put various chains or malis made of aluminium items. The names of some of the items used as costumes in Gadwa dance are Khagla or Bala (Bangle), balls from red and white coral, hair pins. They put these in more attractive and decorative manner. The male dancers in Gadwa dance are in their usual format of Kurta or Dhoti and mostly in the usual dress. They make the women dancers to dance. The male performers are especially played the role of the musicians in Gadwa dance.

MUSICAL INSTRUMENTS

The male performers in Gadwa dance use the musical instruments like Dhol, Tamak, Khiridi (a type of brass instrument), Mahuri (clarion), Bansi (Flute), Dungdunga (string instrument), Jhumka (a brass instrument) etc. Each of the musical instruments have their own speciality, from the role playing model to the addition of music in a rhythmic motion to the rise and fall of the music, song and dance.



SONG IN GADWA DANCE

In addition to Gadwa tribal dance, the role and importance of the song in carrying out the dance can never be ignored. It is the song, that makes the dance more sensuous, alive and active. Most of the songs being sung in Gadwa dance are of happy mode – mostly related to God and festive occasions. The songs are occasion based, one differs to another as per the type and nature of festival. The song being sung in Chaiti Parav or different to Pousa Parav,

Nabanna to Dussehra festivals. Whenever Gadwa tribal dance is performed in relation to Gotara Parav or festival (meant for the



memory of the ancestors and forefathers), the Gadwas perform the Gadwa dance in some other segments of music and dance known as –Kunda, Bhajiphula, Sarundari, Sailodi, Marichaphula etc. These dance formats in Gadwa dance are found more attractive and sensuous.

DANCE PATTERN OF GADWA DANCE

The style of Gadwa dance is typical and found highly indigenous. Mostly, the dance is performed in a circular, semi-circular or topsy-turvy mode. The performers use various tactical visions, display to win over the hearts of the spectators or viewers. Sometimes it is seen that,

the male performers have their eyes on the female dancers. Rarely in some cases, this lead to the matrimonial and social relations. But, it is seen that, the dance is performed by the people of the same community or group making a base to their own regions, villages or hamlets.

To make the tribal Gadwa dance more exciting, spirited, the performers as well as the spectators go on blowing out whistles, a shrill pitched tone by the women known as HULAHULI. The whistling sound of the performers is also made looking at the needful hour of music, rhythm, pause and dance as a total. Some of the critics consider the blowing of whistles and giving of HULAHULI as a part to the musical amalgamation and dance. The sharpness and sweetness of the whistling sound in various musical rhythms and tones are appealing and heart touching.

To the whole performers of the tribal dance Gadwa, the dancers, mostly the experienced and senior one, carry on the other co-dancers to



perform the dance. He plays the vital role in the performance. An exclusive name is given to this chief performer known as 'Dhangada Majhi' who leads the co-dancers carrying a bundle of peacock feathers. The whole team dance, as per the instruction and direction of this Dhangada Majhi.

'Gadwa' the native tribal dance of South Odisha in general and Koraput, Nawarangpur, Rayagarh, Malkangiri in particular is a typical format of tribal dance seen distinctive exclusively for its style and dance pattern. This dance is not being given up priorities. Neither they are given financial aid because they are the grassroot or raw dancers. So, to keep these dance form alive, there is a need of more care and interest to be paid, by facilitating the raw performers, so that, the dance will not pass into decay.

BAGHA NACHA BAGHA NRUTYA TIGER DANCE

The Southern part of Odisha is mostly inhabited by the people of tribal communities or of various groups and sub-groups, scheduled castes, scheduled tribes and the people with poor economic standard with low purchasing qualities. The common people have their economic base on agricultural and forest products, highly make an association into the land and the forest. They have their closer intimacy and contact in the domestic animals and wild animals. As most of the tribals are forest living people or forest dwellers some of them reside in the dense forest of Southern Odisha, others depend on shifting cultivation. The reason to describe the fact that, these people have an association with the animals and they want to present the animalistic and nature's approach, behaviour and style through their dance. Bagha Narutya or Bagha Naacha or Tiger Dance is one such dance of the tribals of Southern Odisha, that provides immense pleasure to the audience.



Bagha Nacha is seen in the localities like Bhanjanagar, Purusottampur, Narendrapur of Ganjam, Paralakhemundi of Gajapati and some regions of Koraput district. In this form of tribal-cum-traditional dance, the dancers go on dancing, making an imitation of the styles of tiger. As an animal, tiger is wild, furious and dangerous but, at the same time beautiful to see and enjoy at a distance or in cabin. When this kind of styles and behaviorus are presented by the dancers with their costumes, dresses and representation style, one must enjoy the dance.



Bagha Nacha or Nrutya is associated to the religious and ritualistic approach of the people of Ganjam that, Mother Goddess Maa Durga is worshipped the source of all energies and truthfulness. As Maa Durga - the mother Goddess rides lion or seen with lion, hence the dance is performed in the special occasions like, in the day or festival of Maa Thakurani or Thakurani Yatra - The Mother Earth. Now a days, apart from these ritualistic yatras and festivals, as fecilitations are being provided in various district level cultural festivals so are they getting of minimum facilties to

make an extra performance and are capable of generating income though not in great or huge amount.

As Bagha Nacha is mostly found in Ganjam and Gajapati district, so that, the dance has their native importance. It has been performing with a specific group of people from generations to generations, still alive, though not so highly circulated and influenced to some other parts of Odisha. It is one of the formats of other types of bird and animal dances like Ghoda Nacha, Mayura Nacha, Hansha Nacha etc.

In certain mode or context, the viewers or spectators have a great sense of fear towards Bagha Nacha as it is linked to the religious sight and i.e. Maa Thakurani. None of the people, neither the dancer not the spectator dares to create only kind of disturbances whenever the dance is performed in the religious functions. That's why we find the dance as something more organized and rhythmic.

So far as the costumes in Bagha Nacha is concerned, they wear the masks of tiger and lion, clothes with tiger skin types, add long tails to their tiger skin coloured

dresses, long sharp nails made of fibre or plastic items. If in some cases, they don't have these arrangement of costumes, the dancers make a painting of the base body



and face in tiger skin format, add a tail made of rope or towel like items at their back and go on performing the dance. They really look furious and dangerous.

In the tribal-cum-traditional dance Bagha Nacha, only the male dancers are found from the age group of 10 and above. In a team, we find around 8 to 10 performers and they are like 2 tigers, where they need four performers – two in each tiger, a Master Operator - who operates, manages or commands the tigers to act, play and dance, a Changu Artist, a Mahuri Artist and a Dhol (Drum) Artist. If they want, they may also make an addition of some more tigers and musicians to make the dancers more interesting, attractive and huge.

In Bagha Nrutya, what we normally don't find in the song. In almost all the tribal dancers, we have song, that provides base or resource to the dance. But in animal and bird format of dances, we don't have songs. All the ways, the performance is carried with out song. But excluding song also, Bagha Nacha or Tiger Dance is seen more organized and rhythmic. The music created by the various musical instruments, their tones, volumes, sounds and organizational behaviours can make the dancers to start and stop, to be faster and slower, to be straight and moving etc.



Apart from the Tiger dancers, performers the role played by the Changu player or Changu artist, by beating of the Changu can make the dancers encouraging in it's music and rhythm. All these are being observed and guided by the master operator, manager who manages the Tiger Dance performers to carry out the dance in his instruction and direction. It is he who plays the role of a Ring Master just like in a circus who manages the wild animals in his command and directions. But here in Bagha Nrutya, his dress and costume seems funny and amusing because it is he, to create a source of joy and fun, pleasure and happiness in the hearts of the viewers. All the ways, the dance carries in his instruction but he is also well guided by the Changu artist and other musicians or performers.

Bagha Nrutya is such a tribal-cum-traditional dance, that can be displayed in both the stage and on the road. It is an open, transparent format of tribal dance that can be shown every where. Now, in Ganjam, it is used in festive, religious and in processions to make that more amusing and entertaining.

So Bagha Nrutya as a tribal and traditional dance of South Odisha is found very popular, though, it is seen in some specific and limited areas or regions of Ganjam and Gajapati and rare in Koraput district. Whatever that may be, it is a very good dance form of the tribals, danced in animal format in general and tiger in particular.

It has it's cultural importance both for learning and entertainment. Now, the dancers are also getting sensitized to make it more wider and popular and it is the time to speak of it's future.



Interview with Guru Sri Sailendra Acharya

PAIKA NACHA

Paika Nacha as a form of traditional dance of Ganjam creates a unique history in the cultural display of Ganjam district in particular and South Odisha in general. Paika Nacha is exclusively the dance of the Paikas – a tribe exclusively courageous, well connected to the traditional cultural behaviour of gymnasia and exercises.

Paika Nacha is exclusively meant to the dance of the Paika tribe. This dance is also otherwise known as Soldier's Dance. It is a martial dance, danced by the paikas aiming both a form of dance as well as a means of physical exercise. The dance has its generation from Akahada Practices or Practices from gymnasium) where the dancers or Paikas are given training both for physical exercise and as a dance form. The purpose of Paika Nacha has greater similarities with the Gotipua Dance.

The History of Odisha reveals that, the vast stretch of Odisha, longing from the river Hoogly in North to the river Godavari in the South was care



and protected by the ferocious, courageous paiks. They were treated as the protectors of the vast territory, now in Southern Odisha. They were doing of the activities of the military troupe or soldiers in saving the empire from the foreign invasion and internal disturbances. They were broadly treated as Peasant Militia, who were busy in doing the activities both of agriculture and warfare.

Highlighting the dance part of the Paikas, what is known as Paika Nacha or Soldiers Dance, we find the dance in a warfare mode. All of them display the reflections of the art of offensiveness and defensiveness. The art of each and every warfare skills or techniques including guirilla warfare is found in the dance format of Paika Nacha.

In the Southern part of Odisha and in Ganjam particularly, so many villages are there inhabited by the Paikas. Almost each and every Paika villages have their own place of exercise known as Akhadas known as Paika-Akhada or Village Gymnasium. The youth paiks of the village, after



completing their routine agricultural and other activities, gathered together in the village Akahads in the evening time. Here in this, Paik Akahada, they go for a long and purposeful physical exercises. Apart from physical exercises, teaching is imparted about the art of warfare. Excluding exercises and war techniques, what is added and taught, is the dance form to the Paika youths known as Paika Nacha or Soldiers Dance.

Whenever Paika Nacha – as a form of traditional dance is found, the paiks more than 10 participants or dancers go on performing the dance. The more is the number of performers, so is the beauty of the dance. All the performers are with their war tools like sword, pierces and Dhal Shield etc. Along with the various revelations of gymnasia forms of dance through physical modulation or displays, they go on performing the dance with their sword, pierce and Dhal (Shield). Carrying swords and shields, the paiks perform their dance as per the music.

The music found in Paik Nacha is highly heroic, heart taunting, mind igniting. All the rhythms found in the music of Paik Nacha are war patterned like:-

The role of the Drummer or another kind of musician is known as Dholkia (the performer of the instrument Dholak) can



never be looked back or discarded. It is he, who provides clue or real twist the dance, drumming by his own practiced style. It depends on him, the start, the pause and the speed of the music. The hard taunting, beating or striking at it's fastness ignites real interest and pleasure both in the mind of the paiks – the performers as well as the spectators. He is said to be the real navigator of the dance – Paik Nacha.

As a heroic dance, Paika Nacha aims at serving the purpose of increasing physical strength and an encouragement to the warriors in the form of dance. To encourage the warriors or youths they go on describing the glorious history of Kalinga / Odisha or of their own community. It works as a sense of ignition to boost the fighting spirit of the warriors. All the way the dance has passed through a years history from generations to generations. This only indicates the genuineness of the traditionality of the dance.

The costumes used by the Paiks to perform the dance are that, they wear Dhoti in a kingly or warrior mode, putting the tail at the back called in typical Odia as KACHHA form, tie up a towel around the waist, a turfan on the head. They also put a Victory Mark on their forehead. In the modern form of dance to make it attractive, they wear SANJU (Jacket item) to cover up their body as a



protective part to the chest, to avoid unhappenings like a demo of the warrior. The tools that they bear, are sword or pierce in one hand and shield in the other hand.

Paika Nacha is a very good form of dance. The dancing pattern seems interesting as they dance like heroes and warriors. The modulations of the body, the gestures, postures in many forms provide a source of entertainment and amusement to the audience. Some of the performers also wear armlet, anklet, decorative shoe, a feather in the turban. The steps in dance are all a chore. The dance style, the movement of the sword or piece creates a sense of fury in the mind of the audience but it has its own observation and pleasure.

In the total dance form, the role and performance of the Paiks are highly commendable and interesting. But, they are not in the pay-roll of the army. In the old days, these Paiks were used as the semi-warriors. At the time of need, they were used to fight. Now, with the change of the time, that format has been added as a dance form.

Paik Nacha as a traditional dance is very popular in South Odisha. It works as a preservative mode of the local cultural art and tradition.

M M

DANDA NRUTYA OR DANDA NACHA

In the history of folk tradition, the contribution of South Odisha means a lot. Folk and traditional dance as an art form of native tradition has special role as a means of pleasure and entertainment. The place of Danda Nrutya or Danda Nacha as a traditional dance form of South Odisha has its native traditionality, highly indigenous, but religious in nature. This dance is the most ancient of all Odisha's folk dances, a combination of songs with a variety of characters. It has become a part of mass religious and art culture of Odisha.

The sense and spirit of Danda Nrutya is spiritual – the worship of Lord Shiva and Goddess Kali. We find a series of complex rituals in connection to religion, life and fate. If we go back to the history of Odisha, it was in 8th and 9th Century AD, the impression of Tantrism on common mass was found at large. The life of the common men were inspired, affected and rescued from this Tantric form of worship and rituals. Ancient Odisha was



a base to this great worship practices. Danda as a form of this type of practices, has a great evolve with a strong affirmation of religious and supernatural power.

In south Odisha, Danda Nata or Nrutya is found basically in Ganjam district. It is prevalent mostly among the low caste Hindus. It had its origin from the age of Tantricism i.e. 8th and 9th Century AD. To get relief from pain and for and peace in life, they became the worships of Lord Shiva and Goddess Kali. They have a strong belief that, the worship through dance, receiving much pain can only relieve the pain in life."

Like some of the other folk dances such as Chhou, Patua, Chaiti Ghoda etc. Danda Nrutya has its start from Chaitra Yatra or festival. Exactly, this type of festival is also found with a little difference of costumes and behaviour, the Gondas of Madhya Pradesh, who call the festival as Meghnad, in Bihar it is Manda festival and in West Bengal it is known as Chadak Puja. In South Odisha it is also called by the name of Jhamu Yatra.



A time was there, this dance was performed by a group of single sub-religious people known as Shaivites. Lord Shiva was key God to them. It is in a single term they were the worshippers of Hara Gouri. Some of the people were also the worshippers of Goddess Kali. Worshipping Goddess Kali has become their association towards the religious concept of West Bengal. The fury of the Goddess, that they take and consider it as the Reliever or Surpasser of all troubles or problems. They take a complete devotional life. The very sense of surrendering before Maa Kali, that they think, provides relief from all the sorrows and sufferings of the material world.

The title of the dance 'Danda Nrutya' is highly appropriate to the traditional form of dance, that is performed by these groups of people. They build up a relation of art with a religious and conceptual bent of



mindset. Literally 'Danda' means 'a staff' and 'Nata' means 'Dance' and this has been recognized by many a people, performers and scholars. It is widely believed and accepted that, the founder of the Pasupati system of Shavism had a Languda (staff) for which, he was popularly known as Lagudisa or Lakalisa – appears in the temples of Odisha with a staff known as 'Danda'. This Lakudisa / Lakudisa impressed the people for a wide acceptance of Shaivism. The followers or preachers of Shaivite medicants were known as 'Dandi' who hold 'Dandas' in their hands or staffs as a

symbol of religious authority. They make a denunciation of themselves that, they are the incarnaters of Lord Shiva, as the Staff or Danda supposed to be the image of Lord Shiva, is with their hands. During the performance of the folk and traditional dance Danda Nata – they make their Dandas planted on the earth with another – thinking it, as an Image of Goddess Parvati. They plant the two Dandas in perpendicular mode. They think, Hara Goura as their Almighty, who can make their life peaceful and prosperous.

The traditional dance Danda Nata or Nrutya is found in different forms like Pani Danda, Agni Danada or Kamana Danda and Dhuli Danda. Some researchers take it in the form of Bak Danda (Control of speech), Mano Danda (Control of Mind) and Kaya Danda (Control of Body). The devotees make a strong and stunch practice of the rituals during their practice or observance of Danda Nrutya.

The participant of Danda Nrutya is known as 'Dandua' 'the Devotee' or 'Bhakta'. Apart from the Dandua, some of the people of devotee go fasting and observe the day, who are simply called as Bhaktas. All the Danduas, devotees wear sacred threads or dhotis being coloured with turmeric or orange colour, carrying a cane



staff all the times go on celebrating it. The observance period of this ritual form of dance Danda Nrutya is observed for nine, twelve, eighteen or twenty days which becomes a herculian task for the Danduas. Leaving off their residence, the Danduas reside in a cot or village club house, temple residence or periphery by making a distance to their family members. The house is said as Kamana Ghara (the House of Desire).

In the ritualistic part of Danda Nrutya in the dance the Danduas and devotees take an initiative of all of their rituals or religious approaches. So that, they light a lamp in the Kamana Ghara round the clock during the observance period. The chief Dandua is known as Pata Dandua or Pata Bhakta who performs the dance the ritual approach they have to go under a difficult part of examination or test in life.

During the performance of Pani Danda, the Danduas perform Danda Nata in day time. This format of Danda Nrutya is aquatic. During the traditional dance of Pani Danda, we basically find a special type of game known as 'Jhuna Khela'. When the Pata Danda along with other Danduas enter into the performance, go on dancing facing each other, holding the flames of fire, another Dandua sprays or throws Jhuna (resin powder). With addition to the resin powder, the fire goes upward, up into the sky, put terrific impact on the devotees and audience strengthening their belief with a devotion to Mother Goddess.

During the dance performance of Agni Danda also, the Danduas go on walking on flaming fire. They make a big hearth, being fired with all red

coloured flame. The associated Danduas go on lighting the fire with fire alivator to make it ash-free, so that the Danduas can walk on it. Almost it is a kind of giving penance to the body by walking on fire. The Pata Dandua has to boost the process. Why this called as dance because all the processes in performing the rituals go along with music and dance. Dance format only highlights the system. By walking on fire, they try to fullfill the Desires - the desire of heart, mind and body.

In the performance of Dhuli Danda, the Danduas go on nothing on the sand or in a worshipping place, hot sands are gathered where they roll in sleeping posture. This has become a difficult task. They sleepingly roll or go walking on hot sands, but by the way they perform the dance or go on doing of the things dancingly. That's why, this part is included in the traditional dance format. So it is seen that, in all the formats of Danda Nrutya, there is bodily penanance which they think, a successful victory to mind, body and heart, a with in life.

The celebration part of Danda in any forms go with dance, music and dramatic acts. In whole, it is not a complete story drama, but consists of various characters associated to the episodes in sequences. Each and every sequency has it's faith and believe on God. The characters are like Prava, Chadheiya, Jogi, Kela, Patar Soura, Binakara, Baidhana, Shiva, Parvati, Krishna and so many other charcters.

Danda Nrutya goes with various musical instruments like Dhol, Mahuri, Ghanta, Sankha (Conch) and Kahali (clarinet like items). Each

and every characters during the performance goes on singing and dancing in Danda Nrutya, which has become a source of entertainment in the dance format.

Basically the dance Danda Nrutya begins with a kind of prayer known as Beta Bandana - a song of devotion and inwardness goes with mild or loose dance. The songs are all prayers to the Gods and Goddess like Lord Shiva, Goddess Kali, Parvati, Bhabani and Rudrani etc. The song and dance is charged with the Hula Huli sound (a shrill sound given by the women on certain occasions) with the continuous music of Dhol, Mahuri, Sankha and Ghanta.

During the dance of Danda Nrutya, mostly it is seen that, the dancers are not so highly rhythmic, except some episodes presented in dramatic form. It is all the way, an observation of ritual in dance form. But whatever that may be, the common folks accept it as Danda Nrutya or Nata - a form of dance. The originality, traditionality and the nativity of the dance Danda Nata or Nrutya impacts a lot to the dance pattern of South Odisha.



Interview with Danda Nata Guru

CONCLUSION

To make the project authenticated and justified for myself earning knowledge and experience, I visited the villages of Tentulikhunti, Dabugaon, Kodinga, Umerkote (Podagarh, Dhodra) of Nawarangpur district, Kotpad, Kumuli, Gumuda, Ranaspur, Koraput, Jeypore of Koraput district, Padeiguda, Matili, Govindpali, Kudumalaguna, Mottu, MV-79 of Malkangiri district, Chanpajhodi, Tikiri, Kashipur, Kurli, Khambesi, Gartali, Putasingh, Gunupur, Laxmipur of Rayagada district. Belghar, Tumudibandh, Khurtamgarh, Baliguda, Daringbadi of Kandhamal district, Kulad, Bhanjanagar, Purusottampur and Narendrapur of Ganjam district and, Paralakhemundi, Sukalpet, Somepet of Gajapati districts. I also visited Berhampur University Library COATS - Koraput, District Library of Koraput, Kandhamal and Ganjam, interviewed and interacted with researchers like Dr. Durga Madhab Nanda, Sri Rajendra Padhy, Sri Jagabandhu Samal, Sri Raghunath Rath, Sri Parameswar Mund, Sri Samuel Bidika and Sri Laxman Mandra. I also attended the district level tribal festivals like PARAV, MANDEI, CHAITI and State Tribal Dance Festival-2016 at Bhubaneswar in December. I again met the folk artists and gurus named Dr. Sailendra Acharya, Sri Padmanav Dube, Sri Shankar Biswal, Sri Dambarudhar Naik. I also collected information from local talent, common folks, books and journals. From all these I came to a conclusion on the Tribal and Traditional dances of South Odisha that, the impact of the tribals on the dance patterns is too high and perceptive rather than the other regions of Odisha. I find an infuse of life, culture, art, customs, rituals and a sense of aestheticism - the source of all beauty.

THIRD PROGRESS REPORT

From 1st January 2017 to 30th June 2017

Contents

TRIBAL & TRADITIONAL FOLK DANCES OF ODISHA

Introduction To Southern Odisha 1

Dhemsas 13

Ranapa Dance..... 19

Soura Dance..... 25

Dudra Or Dhundra 31

Dandahulia 35

Koya..... 41

Gadwa..... 46

Bagha Nacha..... 51

Paika Nacha..... 56

Danda Nrutya..... 61

Conclusion 68

By
Newspaper Clippings

Sri Jayanta Kumar Behera
Rough Work (Senior Fellowship)

File No-CCRT/SF-3/121/2015

At : Mahabirpada, P.O. : Bhawanipatna

Dist: Kalahandi, Pin : 766001, State : ODISHA

Mobile Nos. : 09861521613, 08895381006

E-mail : jayantabehera1947@gmail.com



From

Sri Jayanta Kumar Behera (Senior Fellowship)
File No.CCRT/SF-3/121/2015
At. Mahabir Pada, Po. Bhawanipatna
Dist. Kalahandi, Odisha, PIN-766001
Mobile : 9861521613 / 8895381006
Email : jayantabehera1947@gmail.com

To

The Director
Centre for Cultural Resources and Training (CCRT)
15-A, Sector - 7, Dwarka
New Delhi - 110075
Phone : 011-25309300 / 25309348

Sub : Submission of the 3rd Report of the approved thesis.

Sir,

With honour, I do submit the 3rd Part of the approved thesis entitled "TRIBAL AND FOLKDANCE OF ODISHA" as per your letter No CCRT/27050/03/2015/31251 dated 17.12.2015. This is for your kind information and necessary action.

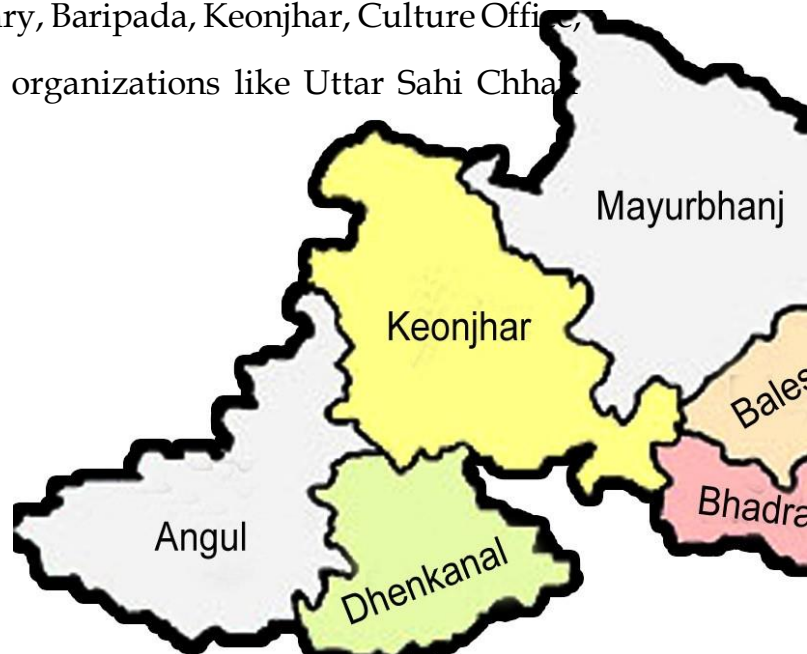
Thanking you Sir.

Yours faithfully,

(Jayanta Kumar Behera)

A BRIEF NOTE ON MY RESEARCH ON THE TRIBAL AND TRADITIONAL FOLK DANCES OF NORTH ODISHA

My study and research on the Tribal and Traditional Folk Dances of North Odisha making a base to the project approved by the Department of Culture, Govt. of India began from 20th of January 2017. Just like my previous submission, the processes and methods I followed, the same processes are maintained with a difference of the involvements of more locals and artists. I prepared an action plan to churn out the aims and objectives of my study and research, followed it paying visits to many places, interacting many local talents, artists, performers and the people on the line of art, culture, dance etc. My experiences in my visits to different parts and districts of North Odisha, gave me a new and exclusively different experiences. My visit to District Library, Baripada, Keonjhar, Culture Office, Government and Non-Government organizations like Uttar Sahi Chha



Map of North Odisha

Nrutya Anusthan, Nichuapada and my interactions made me felt to distinguish the tribal and traditional dances of North Odisha are in distinction with the other parts of Odisha. The maintenance of time schedule as per the action plan, finding out the leisurely time of the people, performers, artists and local talents, the valuable discussions, the arrangement with the Gurus of various tribal and traditional dances, the rough work, the preparation of the fair copy, the comparative, suggestive, modulative, expressive views of the study made me to become more careful and organized, that helped me in preparing this report as the Tribal and Traditional Folk Dances of North Odisha as a part report to The Tribal And Traditional Folk Dances Of Odisha. Apart from the artists, the performers, the local experts I was being helped and assisted by my fellow people in co-ordinating, organizing things to make it easier including photography and publications. The part report to The Tribal And Traditional Dances Of Odisha is completely an original and raw based report on the facts and findings during my study and research on the tribal and traditional folk dances from scripts to scriptures, performance to performers, art to artists, local talents to common men.

INTRODUCTION TO NORTH ODISHA

Odisha is completely a distinct and unique state of India for its socio-cultural, economic-geographical aspects. The state Odisha is great for its bright prosperous chivalrous history, trade fair mostly on sea, architectural and sculptural beauty, the serpentine beach, the blue skys amalgamation with the blue-sea, uni-literal and uni-format living style from food culture to the culture of customs, traditions and costumes.

North Odisha, as another distinctive part of the distinctive state Odisha has more and extra importance and vitality, what we mean and understand, North Odisha is comprised of the districts like Mayurbhanj, Balesore, Kendrapada, Bhadrak, Jajpur, Dhenkanal and Keonjhar. Most parts of North Odisha are sea-touched, found on the side of the Bay of Bengal. The Bay of Bengal washes its feet everyday with a varied cultural identities and aspects.

North Odisha is found in between the latitude 20-40 degree and longitude. Basically North Odisha marks a difference as any isolated and corner region of Odisha, where we found most remotest and different parts so far as transport and communication system is concerned. Some of the interior, rural and remote pockets are there, where boats are the only mode of transport and the people are mostly forest based or sea-based. So far as the geographical patterns of North Odisha is concerned, mostly the region is river based added with many rivulets and fountains those embraced the Bay of Bengal.

North Odisha is enriched with multi water resources. We find the chief rivers like Suvarnarekha, Panchapada, Budhabalanga, Rupanarayana, Rasulpur, Haladi, Kasai or Kanshabati etc. Apart from these big rivers, there are many small rivers, streams, rivulets, water lines, canals largely found in these locality. Basically it can be said that, North Odisha is a land of plains and rivers, the soil with its fertility. The other sub rivers are like Jambhira, Mohanty, Gulpha, Bhairangi, Kashalbasha etc. The land of North Odisha has a vast stretch of the Bay of Bengal that beautifies the land, helping and influencing the socio-economic pattern of the people of the land. Along with this, there are Coast canal and Hizili Tidal canal found in North Odisha that facilitates the productivity of the land and helps to improve the economic resources of the people.

North Odisha, as I have already mentioned is a land of distinction. The vast stretched forest mountains sanctuary of Similipal – a natural and biological resources, not only of North Odisha but of whole of Odisha attracts many a visitors with in and out of the state. The sanctuary is filled with lots of animals and birds of various species in a more natural habitat. **** The tiger safety and breeding project, the elephant breeding project are the two of the key projects of the sanctuary who always have it's name in the national scenario. The forests are filled with the trees like Saal, Teak, Mahul, Kusum, Siso, Arjun, Kadamb, Mango, Gauva, Kendu, Neem, Pippal, Suryan, Palm, Tamarind trees etc. The forest regions of the North Odisha are also enriched with many medicinal plants like Laakh, Jhuna, Honey, Bamboo, Kendupatra, Kusum, Harida, Bahada, Aanla etc.

The plain land of North Odisha is highly favourable for agricultural and economic sectors. The high fertile plain lands increase the productivity of the crops like paddy, wheat, paan, coconut, mango, kaju, mustard etc. Round the year, the common mens main way of living is agriculture. Agricultural resources and outputs are top and chief income resources of the people of North Odisha. The long grass named Sabai grass are also found in North Odisha largely. But so far as the wheather conditions of the land is concerned, North Odisha is unlike the other coastal regions of Odisha. In the coastal sides of this region we find every seasons in their apex. If it is rainy, we have too much of rains, there is chilly coldness in winter and scorchit hit we find in summer season. The coastal people have high dependence on sea resources like netting, fishing and selling sea materials like crab, prawn, conch and many more things.

In some of the districts of North Odisha like – we have the tribals, who have a rich cultural aspects highly homogeneous. They are classified and named as Santhals, Bhumijas, Bathudis, Bhuyans, Khadias, Lodhas, Majhis. North Odisha is also inhabited by the Brahmins, Karans, Kshatriyas, Baniyas, Sundhis, Mahalis, Sunaris, Gouds, Tantis etc. The coastal range of North Odisha is chiefly inhabited by the people like Khandayats, Brahmins, Mahitshyas, Rajus, Karans, Bantas, Telis, Tants etc. These people have their own way of living and maintaining life making a base to the various professional or livelihood sectors. Along with agriculture, the people of this locality are depended on small scale and cottage industries like making of plates out of leafs, bamboo items etc. Keeping of pets and domestic farming like Cattles, sheeps, goats, piggery, poultry farming are also other

professional and income generative efforts of the people of this North Odisha. However, the tribals and other traditional native tribes of this region maintains their life and art.

North Odisha faces a very peculiar weather situations. Nature has a different and distinctive behaviour here though most parts of this locality lie near the sea line or the Bay of Bengal. The amazing fact is that, though it has a vast stretching coast where normally the weather should be cool and chill during summer, what it is seen that, each and every season is found in it's apex with the high degree and velocity. All these happens because of the coastal sea tides coming from the Bay of Bengal in the coastal regions of North Odisha. Mayurbhanj and Keonjhar are the two separate districts of North Odisha where we find mountains with dense forest. The original native tribals are seen in these districts inhabited in the remotest or interior forest regions. The availability of the mines like coal, bauxite, iron etc. influence the temperature of the area.

DEMOGRAPHY

While analyzing the demographic profile of North Odisha it is found that, Mayurbhanj district has the highest Population which stood at 2519738 out of which male and female were 1256213 and 1263525 respectively. There was a change of 13.33% in the population of Mayurbhanj compared to population as per 2001 census. If we compare the sex ratio of the districts of North Odisha it is seen that Kendrapada and Mayurbhanj district both have highest sex ratio. But if we keep an eye into the density of population Jajpur, Baleshwar and Bhadrak district stood first second and third. All these above mentioned districts are mostly enriched with fertile soil with plains. Due to conducive atmosphere for agricultural activities and proper irrigation facilities, farmers of these regions are growing paddy, pulses, and oil seeds. Due to regular incidence of flood agricultural activities in most of the districts of North Odisha, is being hindered. So agricultural output in some districts like Baleshwar, Kendrapada, Bhadrak, and Jajpur are on a decline. It is pertinent to mention here that these regions are endowed with rich alluvial soil. So farmers of these regions are implementing some agricultural activities in the river bank. They grow ground nuts, cucumber, bitter gourd, watermelon etc. It some how improves their economic conditions. Moreover tribal farmers in certain districts of North Odisha like Mayurbhanj, and Keonjhar earn their livelihood by gathering forest fruits and forest goods like lac, dhup and chahar seeds, honey collection etc. Tribal women of these districts pay their best effort in this regard. Needless to say people of river surrounded districts and coastal areas earn their livelihood practicing fishries. Acqua culture is one of the

major occupations of Northern districts of Odisha such as Baleshwar, Bhadrak and Kendrapada. Coconut cultivation is also one of the major commercial farming of most of the districts of North Odisha. Animal rearing, milk production, preparation of milk bi-products are the major source of income of these regions. Bettle and bettle nuts production are also one of the major source of income of most of the people of North Odisha. Due to paucity of funds and precarious economic condition these people are unable to practise modern and scientific methods of cultivation. Over burden with debt and exorbitant interest rate of non-institutional sources compelled the tribal people to continue the age old traditional practice of cultivation. The result is low productivity, low income, low savings, low investment and low capital formation.

CULTURAL ASPECTS OF NORTH ODISHA

North Odisha is enriched with a rich and varied cultural aspects. As mostly, this locality is inhabited by the advanced societies of the people excluding the native tribals found in the remote parts, we find the sense of and art and culture in it's best with native taste. The art, literature in the form found in North Odisha have original indegenious Odia taste and flavour though some of the districts are the neighbouring to the other states like West Bengal and Jharkhand, Keonjhar and Mayurbhanj might have a little influence as the Odia tribals have their social and matrimonial relations with the native tribals of Jharkhand state.

The tribals and traditional people of North Odisha like Santalas, Bhunjias, Bathudis, Bhuiyans, Khadias, Lodhas, Majhis, Mahalis, Sundhis, Telis, Tantis, Khandayats have a rich socio-cultural aspects of life. Art as a form of their life skill presentations, the people express that through the mode of song, dance, music, literature, sculpture, architecture etc. Dance as a part to the life of the tribal and traditional folk, separately identifies itself for it's uniqueness, charm, importance and mode with a motto purposes of serving social and personal aspects of life. Dance for them is not just a mode or medium of entertainment and recreations, rather a life sustaining element, that helps them to lead and maintain their with all joy, importance and peace.

The tribal and traditional folk dances of North Odisha has a taste and flavour of it's own. The dances are very much typical and identically different to the same and similar dances of the other regions of Odisha even other states of India. Dances like Chhand, Jhumar, Karma, Mughal Tamasha

may be treated as same and equal as with the similar dances seen in the same or other names still then, here in North Odisha these are exclusively seen in raw and original. To the dances of the locality, the people have a long emotional, sentimental, attachment with social obligations and, regulations where the conduct, the behavioural approaches related to dances and tribes are little bit entangled or lined with. The people also have an aesthetic and devotional attachment to the dance forms of North Odisha being guided by the spirit of religious and social customary rituals. The reflections of life and societies of the people of North Odisha are seen in their native tribal and traditional folk dances being assisted by the related songs and music.

The tribal and traditional folk dances seen in North Odisha regions help to build a unilateral and uniform society with a sense of fraternity, a strong sense of social relations and co-relatives. They are seen in a huge social web, while we witness the dance performances of these people. Most of the tribal and traditional folk dances are guided by the sense of beliefs, faiths, religious approaches rather than the sources of scientific knowledge and reasoning. Dance to them is simply a solution for all hues and cries, doubts and disputes, problems and irregularities of life and that is but, individual and social relationships bridge the gaps in life and society.

Most of the tribal and traditional folk dances of North Odisha are community based. Largely, the people belong to scheduled castes and scheduled tribes are performing the dance with various needs and intentions. The dances are mostly communal based, where the people of their

community can only participate. As, the women of their communities are to dance, so that in some forms and styles of the dances, they have certain community based restrictions or conservations. It sometimes invites the sense of complete freedom among themselves and in others a revelation of a clear picture of claiming, as if, the dance is their own.

Dance and music are an integral part to the life of the tribal and traditional livings of North Odisha. They promote fellow feeling and community living by bringing people together. For a smoother practice and learning attitude the people of these locality build of Akhadas – a place of gymnasias or village gymnasium for learning of the dance and for physical exercises. We find Akhada culture in many villages of North Odisha largely towards the North-Eastern part. The youths both the men and women assemble together in evening in the akhadas and go on practicing the dance as well as the martial art, techniques and warfare. The very Akhada culture teaches the incartation of body with cultural learning attitude.

In every festive as well as celebrating occasions, the tribal and traditional dances are in used. The dances helped them a lot in organizational structure by bringing a sense of social harmony with individual adaptability. Dance to the people of North Odisha is indispensable in every festive occasions. In past days some of the tribal and traditional dances were performed for days together. But, with the change and shortage of time, with the high busy schedule life of the people at present the dances are performed in short term duration. Behind this, the villagers are competing among themselves towards the need and demand of moderanism being

getting away from the most indigenous forms of tribal and traditional dances. The peculiar features of the tribal and traditional dances of North Odisha that, the male dancers confront the girls with some extra ordinary qualities either by song, music, performance acts, comment, gestures, postures and vice-versa. Almost we find a linear system of approach and confrontation in the dance from displayed here.

The tribal and traditional dances of North Odisha bear a strong folk character found attractive for their colourful and heroic performance. The themes of the tribal and traditional dances of North Odisha carry the themes of the Indian mythology or folk tales, the tales of the Puranas, the representation of common faith, belief and socio-religious issues. Almost, all the dances having their tribal and traditional aspects create a highly thrilling and sensitive mood and atmosphere. The body movement, the facial expressions, the free intense and lyrical styles are the sources of adaptability of the tribal and traditional dances of North Odisha.

Dances to the tribal and traditional people bears a high value. To them, it is a sense of entertainment, which means a lot. It doesn't simply mean a medium to pass the time only, rather and simultaneously it provides an aesthetic pleasure and beauty to their life. It helps to build a socio-cultural relationship with values. Dance makes the tribal and traditional folk to express their bearing and hidden talents.

North Odisha is exclusively different from the other parts of Odisha for its geographical and socio-cultural history. The regional history

of North Odisha and the history of Odisha is general, pays a distinctive view of the kingly and historic administrative system so far as the line of art, culture, architecture, heritage and customs are concerned. From the historical as well as cultural aspects, we find a bond of harmonial relationship among the small pockets found in North Odisha, which are separated as the basis of Zamindari or land revenue settlements. This part of Odisha neighbours West Bengal and West Bengal may have it's socio-cultural influence and importance. Still then, some of the indigenous art, culture, songs, dances of the region form and formulate it to be separated from West Bengal's impact rather has it's closure association with central and Southern Odisha.

Language aspect is also the another varied and distinctive aspect of North Odisha where we find people from multi-lingual features, a fusion of Odia-Santali-Bengali hindi apart from their local dialects. The History of Odisha presents the linguistic aspect of North Odisha is a fusion of Odia-bengali and Hindi and all these are languages of Aryans. Apart from these general and common regulations of languages we find people using their own local and communal dialects like Santali, Ho, Mundari, Bhumija as per their community and society. Again the history shows that, during 16th Century, in the reign of king Tudor Mallha, Parshi language was seen in North Odisha, in the early 17th Century Marathi was there, in the mid part of 17th Century, English was also there to infuse the language of the land. A time was there, when, the vast stretches land from the river Godowari to the Ganges, it was Odia the language ruled out the land. And all these, that belonged to the State of Kalinga empire.

From centuries to centuries, Kalinga or the Modern Odisha has been contributing a lot to the cultural aspects of the country. Separating the contribution of North Odisha, it has its immense importance as some of the Akhada Clubs or places like Bhagbata Tungis were there, where Odia Ramayana, the Mahabharat, The Bhagbat Geeta, the Harivamsha etc. religious scriptures were read out and later on all those were transferred from the listening part to the dancing part. In some of the occasions of such festive celebrations such dances performed by the traditional folk and even by the tribal people highlighted the dignity and importance of the cultural celebrations.

JHUMAR DANCE

JHUMAR – a popular folk, traditional dance of North Odisha. This is such a dance above the castes, creed, colour, sex and all complexities of social hierarchies. When the people are in a sense of fatigue, the song and dance form of this Jhumar dance provides a unique form of joy, happiness and celebrations. Jhumar – the dance always aims at providing a joy of peace and happiness relieving the people from the awesome burdens of life and society. The simplicity and the neatness of the dance makes this dance Jhumar to become more acceptable and popular. The accessibility of Jhumar dance has also made the dance as the dance of the soil, bearing the identity of the land and the people.

As this Jhumar dance was an age old dance of North Odisha as it was found in the court of the Kings and Queens. Mostly court place or the courtyards of the Zamindars and highly rich people had this dance, for which this dance was also very popular as Darbari Jhumar means Jhumar of the



court or Darbar. The historical relevance of this Jhumar dance is also very much associated to the palace activities.

During 18th Century, Odisha had a larger political disturbances. The priests of the temples, the preachers, the religious torch bearers were forced to go to the court of the king and if not then they were forced to leave the place, whether that is a temple or any other institutions or organizations. We had a deep sense of political – religious disturbances. The unadjustable figures, who didn't adjust them near a before to the kings, they were forced to come to the common people, tried to be adjusted. To maintain their life, they accepted Jhumar as one of the prime acts. They performed the song and the dance in court place, temple peripheries, openyards of the Zamindaars making it a link towards the traditional and religious aspects of the people and the society.

The dance – Jhumar what we find in a more attractive and completed taking the raw and ingredient items from the other traditional, socio-religious dance forms exclusively from the folk, traditional dances like Jhumar or Bhatiari, Kirtan and Chhanda – Choupadi. As a mixture or culminating form of these items were placed together, in a more organized rhythmic, accepted form, what we find as Modern Jhumar is folk, traditional and religion based. As this Jhumar is danced in the court or Darbaar of the kings and queens, so that it was a Darbaari Dance.

What from my study, observation of texts, interviews with the experts visit to many places, I have my informations that, earlier the dance

was performed by a single woman dancer or a single male dancer and sometimes both of them dance together. For that, this dance is also called Naachni Naach or Bainach. But, now-a-days, the style of the Jhumar dance has changed a lot. More than two dancers or performers are performing the dance and the Jhumar performed in a large group or chore seems more attractive, eye catching and appreciative than the Darbari Jhumar dance. At this modern time, Jhumar has become a dance of freeness, frankness and beyond all kinds of inferiority felicitated of life and society. Modern Jhumar has already replaced the Old Darbari Jhumar and almost in all Jhumar dance performance, we find modern Jhumar dance, not the Darbari Jhumar. But, the benefits found in Darbari Jhumar is that, the dancers were felicitated and felicitated a lot by the Kings and Queens. Royal patronage was given to the people, party and to the dance. In this context, the Modern Jhumar is far back as, no such financial help is being extended to these people. The performers like the Baijis and the Debasis were in beneficiary groups in the Darbari format of Jhumar dance.



Though Jhumar is a traditional, folk dance, still then, this is not a primitive dance of North Odisha. We find a development of around 300 to 400 years, soon after the ascension of thrones by the Mughals. In some of the tribes, we find people with professional identity class or talent excelled in the field of song, dance, music, instruments etc. The people from these communities or talents unexceptionalities were performing Jhumar dance before the kings and the Queens to please them and in return they were getting of some pieces of land in a non-tax or tax free mode. The extension of such facilities or royal patronage was these till the reigns of king Purnachandra Bhanja and King Pratap Chandra Bhanja of Mayurbhanj district of North Odisha. Apart from these kings the earlier kings and figures like King Udit Narayana Bhanja Dev of Sadhaikala, King Jyoti Prasad Bhanja Dev of Panchakot, King Pasupat Singh Deo and King Upendra Singhdev of silliri, King Budhu Bhatta of Ranchi extended their immense support, hands both in cash and kinds, motives and encouragement to the Jhumar performers or dancers, so that, Jhumar can come with a beautiful spirit and look.



So far as the costumes of Jhumar traditional folk dance is concerned, the performers both the male and the female have their specific name. As Jhumar dance has its base on the playful period of Lord Krishna i.e. known as Rahasha Lila part of Lord Krishna – a symbol of love and romance and Lord Krishna is described as the Lover God among the Gopis, so the male dancers here are known as RASHIKA (S) and the female as NACHANI (S). The costumes of these performers whether the dance could be a mono or duet or group dance, the male performers wear dhotis in a warrior style. The format of wearing dhoti by the male, that is rounding the legs with a tail at the back, is known as Malakachha style. On the body they have a towel or shawl like item – a decorative one which is known as CHAPKAN. They also wear a PANJABI, a turban or pagadi, colourful flower on the neck, peacock feather on pagadi, Ghungura or Nupur in legs, flute in hands go on performing the dance. The dance seems to be slow, stylish, a simple movement of dangling of body, hands, head and i.e. in a gesture, posture mode.

About the costumes of the female Jhumar dancer i.e. Nachani, the dress and appearance is of Radha as if she is to Lord Krishna. She has to wear a beautiful saree highly colourful and decorative weared in a different attractive style. The substitute wearing to saree of Jhumar Nachani is a Ghagra, with a part cloth on the body, sometimes may be a jacket. The designs of the Nachani are hair with beautiful flowers and pins, flowers on neck tossing the bosom, sometime in a long mode upto the belly button, nose stood for nose, long ear rings, bangles like Mankadi, Baju, Chur, Champa Kadhi, Banki, finger rings and Keroti, Bahuti (armlets and wristlets) in a cross zone to fingers, make them attractive to look and appeal.

The whole of Jhumar performance is highly in a romantic epic form or stories of love and romance. Somebody must get a sense of aesthetic pleasure singing the relevant song(s) go on performing the dance. During the Jhumar performance, it seems so highly classical for which this is compared to the Kathak dance of the Southern India. Always the dance puts it's rhythms with the song displaying various actions or postures related to Mudras. The various Mudras are known as the dance starts with paying a great honour to the mother diety and then to the audience and subsequently with the related song chore and mostly, the Mudra styles go with the song. The Prayer or Bandana part of Jhumar seems more appealing. Jhumar dance passes through the phases like Bandana, Karan, Charion and Lob. These are the gradual processes of performing Jhumar which starts from the sense of slowness to it's fastness and then again coming back to its previous or starting form. But, whatever the performance may be, the dance always goes with the song and the songs are like:

Maadal kare raine raine

Madlia to ghare nai

x x x x x x x x x

Hamra bhoke mari

Hamra soshe mari

Jhumaria ke nia jab kale kari

In displaying the performance, the dancers or performers have to make a match of the dance, song with music. The various musical instruments used to display the Jhumar dance are of two types (1) Wind Instrument, (2) Perussion Instrument.

The wind instruments used in Jhumar dance are: Mahuri, Sahanai, Consat etc. The names of percussion instruments are Dhol, Tamsa, Madal, Dibi-Tabla, Dibi etc. The musicians try to create sweet and beautiful music from their instruments to make the dance attractive as matched to the song and its rhythm. Some musicians have also classified Jhumar music as soft music taking the music of the instruments like flute, Dibi Tabla, Harmonium and others as hard or made music. Here, the Concept of Sound is very much important as per the application and where the musicians gather together to make a practical is known as 'BAITHAKI' means a place for meeting or togetherness. During the time of Baithaki, it is seen that, only soft music is played and the musicians avoid to play the high volume percussion instruments.

The progress and discourse of Jhumar dance has made a variable progress. The dance that originated from the concept of Krishna Lila, in due course of time or progress gradually applied in the different forms of religious beliefs like Shaivism, Ramlila etc. But, the dance in the later part almost in Durbari Jhumar were based on the issues of love and romance from the common folk to the subject matter of Puranas and epics. The issues related to social behaviour, way of living life were also displayed through the Jhumar dance. The approach of love and romance and the making of love becomes the key features of the dance.

In the symbolic format of Jhumar dance, we find things presented and displayed through symbolic revelations, gestures and postures. That's why Mudra Concept has a greater impact on Jhumar dance.

With the advancement of time the early marginalized, systematic, slow, rhythmic Jhumar dance has not left to accept the comic part now days, looking at the taste of the audience. This type of Jhumar is known as RANGA JHUMAR, where we find a fusion of original Jhumar concept with laughter, mimicry and a sense of looseness. Now, this format has also it's grand acceptability by the audience and largely, we find this Ranga Jhumar mostly in the rural, natic, remotest parts of North Odisha.

The dance Jhumar creates a sense of love, romance, fraternity with aesthetic vision of dance while displayed. Still also, Jhumar has it's wider popularities and it is largely accepted not only in North Odisha, but also in the other parts of the country. However, this is a front line folk and traditional dance of North Odisha having it's wider recognition.



PAANTA NACHA

Panta Nacha or dance is one of the most typical tribal and traditional folk dances of North Odisha, found in the districts like Mayurbhanj, Keonjhar and Sundergarh. We may call the localities closer to the other neighbouring states like Jharkhand, Bihar and West Bengal. This is the inside part of the Eastern part of India – a point where the locality is from the different states. Largely, we find Paanta Nacha in Mayurbhanj and Keonjhar districts. It is a tribal dance. These tribes inhabited in these districts seem more organized, highly united. We find a sense of unity and fraternity in them. We find a revelation of their social values and system in the dance form of the tribes known as Paanta Nacha or Paanta Dance.

As Paanta is a tribal dance, so we find it's relation with the religious beliefs of the people of the tribes. Some of the tribes of these Mayurbhanj and Keonjhar named – Kurmi, Kudma, Mundas celebrate a



festival named as Karan Festival observed on the night of Bhadrava Sukla Ekadashi of Odia calendar. Indha festival or Indradhwaja festival observed on the morming of Dwadashi. The dance exclusively displayed in these festive occasions are known as Paanta Dance or Paanta Nacha. But it has been seen that the dance has it's beginning from Bhadrava Sukla Ekadashi or Odia calendar to creat a sense of entertainment and amusement in the minds of the farmers mostly, in the evening time after completing their routine agricultural work. Broadly, this Paanta Dance was otherwise called as Daanda Saal, Danda Jhumar and Jhingha Fulia. As the dance was performed on the standing posture so that, it was called as Daandasaal.

Paanta Nacha is almost similar to Darbari Jhumar. The basic difference we find between Paanta Naacha and Jhumar that, in Jhumar we find one or two dancers but in Paanta Nacha we find maximum numbers of dancers and it does not have any limit. Mostly, Paanta dance has its' base on the lines and songs, rhythms and muse being sung and the dance continues as per the continuity of the dance. The Jhinga Phulia style of Paanta dance completely varies from traditional Jhumar dance. The name Jhinga Phulia means Janhiphula (Ridge gourd flower) that bloosms in the beginning of night and decays in the morning. Many songs, rhythms are being framed on such concepts of the life in a night. Mostly, the songs we find in this format of Jhinga Phulia Form of Paanta Naach are couplets. As the songs are in couplets or small linear forms, we find the change of music and rhythms frequently in this form. So the dancers have their scope of changing their steps and modulations as per the change of music and dance. The audience enjoy this form of Paanta dance a lot. It is highly a sensuous dance

that makes the performers and the audience put their grief and pain at the back.

Paanta Nacha or Dance is exclusively a song based dance – the song that goes with the music – highly rhythmic and highly entertaining. The dance is found in a group performance. The dancers perform this dance carrying each other's hands, stepping front and taking twists as per the music. The dancing pattern of this Paanta dance is very much similar to the Dhemsa dance found in Koraput district or Southern Odisha.

The dancers go on reciting the clue word or mostly rhythm word soon after the singer has to sing the song for a higher and larger to carry the dance. Mostly, the rhyming words are sung or put to an end in a thrown manner, that makes the dance to go forward or get back in a stepping or jumping mode. It is seen from the very nature of the dance that, Paanta Nacha has been categories in eight steps such as (1) circular to the right, (2) on step forward, (3) putting of left leg to the front of the right, (4) putting of right leg one step towards the right, (5) stepping with both legs to the front



in a jumping mode, (6) twist to the left, (7) bending of waist with step to the left, (8) stepping completely to the left. In these parts, we find that, the total dance takes it's vigorous interest at the fifth stage that is moving jumpingly towards the front and in sixth i.e. the twisting of waist, danging slowly. In the dance, we find all sorts of steps - long, short, low, high etc. During the practice period of Paanta dance, the practice or orientation is provided in a numerical form to bring the rhythm of the dance like the command given in a parade. That is like:-

1 2 3 4	1 2 3 4	1 2 3 4
1 2 3	1 2 3	1 2 1

These above are the basic fundamental procedures adopted in orienting the Paanta dancers. The dance took high position towards the second part of the rhythm. Here is the dance we also find the 'stop' or 'pause' format, that guides the dancers to make a change or twist of the dance. It is found that, all we find the dance in a format mostly, based on the song or singing pattern. The song here is also supported by the other musical instruments like Dhol (Drum), Mahuri, Gini (cymbal), Jhumka etc. Sometimes, the music goes advance to the song and in others the song is followed by the music.

In Paanta dance we find various types of styles in the dancing pattern. Those are named as per the body movements, gestures, postures and the symbolic presentatings. Some of the names of the popular dance

styles in Paanta dance are – Jhumka, Ras Rasia, Udasia, Tamadia, Nag Punia, Khemta, Patia Medha, Patar Tula, Nikan, Chaul Chhata etc. Through these dance styles we find the scenic view on spreading out net, the working style of the potter, pressmistic approach, romantic approach among the characters, plucking of leafs and flowers etc. Each and every style has it's own attractiveness and beauty.

Paanta dance can be danced and performed at any places or any where. It can also be danced from the open stage to the small terrace or space in the resident locality. The costumes of the dance is also very simple but, attractive and affordable. The women wear sarees, a small travel or napkin or handkerchief in their hands and the men have their formal wearing of dhoti kurta, sometimes garlanded with flowers and many other fairful items.



Paanta dance is purely an addressed based, song based, symbolic dance. Here the honour is paid to the Gods and Goddess like Lord Ganesha, Mother Deity, Parents or elderly people presents there is a prayer mode what is also known as Akhada Bandana. This is the most formal and universal start of the dance. The rest styles and formats of dance are followed to this Bandana part. But, when the real dance starts, we find it as a fusion of natural beauty life related rhythm and highly symbolic demonstrative fusion of man's work and experience in Nature in relation to God.

Still, the dance has its own specific importance and specifically some tribes are performing it for their own sake and interest. Whatever that may be, Paanta dance is unique in style and it has a lot of contribution to the socio-cultural life style and history of Odisha in general and North Odisha in particularly.



SAANTALI DANCE

The Saantal is one of the most primitive tribals of North Odisha inhabited in the districts like – The tribe has it's birth, life and death with Nature making their life associated to the various objects and elements of Nature like forest, mountains, hills, rivers, trees, sun, moon, fire, lighting etc. For their association of sensibilities to Nature, they are treated as the worshippers of Nature. They can be said as the Pantheist (who sees God in each and every objects of Nature).

The Saantals are the easy believers, who believe themselves and others easily. As most of the Saantals are the forest living tribals, so they do have their high confidence on their Mother Earth or Deity and that much sense of fear and doubts they do have on the Evil Spirits. To get escape from the evil eyes or bad haunts of the civil spirits, they go on worshipping many Gods and Goddess as per their localities, observe festivals and enjoy life as they want or lead.



In the field of religion, the Saantals treat fire as Agni Debata, water as Baruna Devata, wind as Bayu Devata etc. Apart from these common believe on such Gods and Goddess, the Saantals have their faith and worship to their Mother Earth, Deities, Gods and Goddess like Magan Buru or Mountain God, Seema Devata, Simsal Banga, Jahera etc. The thing that, these above Gods and Goddess can only save them. To satisfy these Gods, Goddess, the Saantals worship them, observe festivals and the dance that they use to dance either in religious observance or for the sake of entertainment, is known as SAANTALI DANCE.

Saantali Dance, which has now became an eye catching and attractive dance being danced in the religious, occasions, marriages etc. Even, it is danced for the sake of entertainment mostly, in the evening hours before they have to go for sleep. The dance provides as a relief from their day to day routine work or activities. We find all sorts of dancers from youth to old, male to female in participating the dance. We find a sense of universal approach among the Saantals of the locality.



The Saantals perform their Saantali tribal dance with a varied notes or techniques as related to the nature and importance of the festivals and occasions observed for different reasons have different formats of Saantali dance. Some of them are religious, some are romantic, some are social, some are theme based and some are for the same of joy and elegance.

The Saantals observe their new year in the Odia calendar month of Phalguna (February – March in English Calendar). Here at this time, the spring has to adore and the trees are found with their new greenery leaves. Beautiful flowers are also seen in the trees like Saal, Simuli, Palasa with their most attractive display. During this time, the Saantali celebrate their Ranguni Festival, the Joy for the festival of colours. The first style of Saantali dance known as Baha Naacha or Baha Dance is performed where the Gods and Deities like Marang Buru, Jahera and Simsal Banga are invited. A spirit is found among the Saantals in performing their Saantali dance in this occasion.

Like the first phase of the Saantali dance, as we found in the form of Baha Naach, we also find the other styles of Saantali dances the occasions or period like-

In Akshya Trutiya of Odia Calendar that comes in Baisakha or Jyestha (in the month of May), Kheta Puja (worship to Mother earth) for plantation, invitation to rain in Asadha means July – August and yielding festivals as Nuakhai, Saantali dance has it's varieties and differentiations. In various festive occasions like Dussehra, Gamha Purnima, Magha Parva

Saantali dance is widely performed by the performers. The dance sometimes is performed unanimously at a time and in some other occasions it also varies looking at the importance and observation as on the importance and value of the festivals, the Saantals perform their dance as per the need such as religion based and others have specific name as Baha, Laagne, Rinja, Dahar, Jatur, Jhika, Dainsa, Danda. Bravely these dances are called as 'Aanez' means dance.

The musical instruments used in Saantali dance are : Dhol or Drum, Singha, Flute, Madal, Jhumka etc. The performers go on dancing Saantali dance as per the rhythm of the musical instruments. All the musical instruments go together as per the requirement by creating the finest form of accepted and organized music.

The song used to dance the Saantali dance is no less attractive as per the music and articulation. Sometimes, the song could be of mono nature and in others go on with a chorus. All the Saantali songs used to perform the dance are highly thematic, visionary and provides audible pleasure. The song could be like:-



*Kahara Bainshi Baje Nayee Dhare Dhan,
Aantara Uchhule Khali Bainsira Sure.
Dekhini Nayane Tanku Suni Nahi Karul.
Mo Hrudaya Kande Khali Bainshira Tame.*

Most of the Saantali songs have a high poetic value, that has a visionary theme of reflecting the relation between Man-Nature God. Some of the important Saantali dance formats are –

Rinza Dance Format

Rinza dance is a format of Saantali dance. Here both the male and female dancers perform their dance, forming separate group among themselves. Mostly, Rinza format is globular or circular – the most base form. The dancers make a twist or movement either to the front or to the back in a specific style. They go on reflecting the strength and courage of the Saantals where they wish for wealth and honour. Mostly, in this format of Saantali dances, advises are being thrown to the audience and all these



are morality based with a relation to the strength of charm and spirit. Rinza dance in Saantali has larger similarities with the Chhau dance of Mayurbhanj district as we find various styles used even in the daily format like the potter's work, showing of peddy, milking of cow etc. All these style look attractive and appealing. This Rinza dance of Saantali dance mostly takes it's peak hour in the afternoon session of Gamha Purnima / Rakhi Purnima, falls in the month of August in English calendar.

Laagne Saantali Dance

Laagne is the most common format of Saantali dance. It is highly flexible and the most changing form of the dance. The youths and the maidens dance together. The youths are mostly the musicians, who give a call to the maidens to join the dance. It is highly a sensuous and taunting dance, that, they inspire the dance in provoking them. They dance together sharing their feelings and emotions both of joy and mimicry, teasing and tempering. Sometimes the dance is performed in question-answer form and the answers are being given with all cleverness, sometimes most romantic also. Sometimes worship is also being paid to the God and Goddess of their wish. Laagne Saantali is pleasurable to watch and enjoy.

Jatur Saantali Dance

Jatur Saantali dance format is highly devotional and religious. Mostly, this Jatur format is performed during the devotional part of marriage or yielding of crops. Both the male and the female form their own group or troupe to perform the Jatur format. The chief important part of this dance is

that, the dancers never try to cross the limit or their boundary. They become the conscious dancers and they know, what they are doing up. In the dance mostly, it is the Bandana part of Odishi dance format that, they put both of their legs together in a sitting posture, joining palms together in a praying mode rising slowly, perform the dance. We find a slow twisting of body or movement in this dance.

Daansha Saantali Format

The Daansha format of Saantali dance is performed during the Dussehra festival. The dancers from all age groups dance together in this format exclusively dance to pay a homage or tribute to the patriots, who sacrificed their life for the betterment of the land and the people. The male dancers go on dancing paying a door to door visit, carrying the message of their forefathers, who sacrificed their life for them. This is in memory of those great men who toiled a lot to save them and lift. They move dancingly from door to door and display their performance.

Jhika Saantali Format

Jhika is the typical Odia or nature form of pulling. In Saantali dance also we find Jhika format means, the dancers pull each other carrying each others hands and go on dancing in circular, semi-circular, linear mode. The musicians play a top important role as they make or force the dancer to dance by changing the music and rhythm. Sometimes we find a big applause of hands with a fine tune of flute that highlights the strength and standard

of the Jhika Saantali format of dancing. The maidens also go on singing of the song in a cherus mode, that creates extra sensuousness in the minds of the dancers and the audience to make it more interesting appealing and an acceptable one. However, this format is also one of the better format of Saantali dance.

Baha Saantali Dance

Baha Saantali dance is exclusively a format of Saantali dance being performed at the beginning of the marriage session to the end. The dance starts from the engagement of Baha or Biha or Marriage till the end, with different style of dancing patterns. Mostly, we also find a qu4stion answer mode of Baha Saantali where the youths and the maidens test them with and intelligence. This is highly romantic, light, mimiory and teasing based one.



Daanta Format Of Saantali Dance

Daanta format is an exclusively a different format of Saantali dance. As in this format of Saantali dance, the women dancers or performers have no joy to dance. This is the only format where the women are not allowed to dance. Chiefly this dance is performed during the yielding of crops beginning from the marriage to the night. This dance is treated as the dance of war and courage, where the Saantals show their power, strength and potentialities. We find only the youth dancers in this dance to perform. The dancing style of this Saantali dance format creates a sense of eroticism in the mind of the dancers and the audience. We find a romantic view in this Daanta style as they move to the right and to the left in an impressive romantic style. This is the most appealing format of Saantali dance exclusively for the youths.

Saantali dance is not just a dance of the Saantals now. It has become a style a cultural identity of North Odisha, where we find a sense of originality and nativity. This is also a finest dance form where we find the presentation of life style in relation to God and Nature. Now, the dance has gone ahead and needs more to go ahead whatever that may be, this Saantali dance is an identity to the people and the land with it's immense value and importance.



LOUDI NACHA

Loudi Nacha or Dance is one of the most popular and recognized traditional folk dances found in the districts like Anugul and Dhenkanal of North Odisha. Loudi was earlier restricted to a particular caste known as Goudas as we found the cowherdshipness among these people. They adopt and care the cows for which they have sticks with them as a controlling unit. Using that stick these people go on dancing in a most peculiar but adopted style. Loudi as a form of that stick dance is very much popular among the Goudas and now it is taking of it's wide circulation, so that various people from the Gonda community in different villages go on performing and enjoying this Loudi dance.

Some critics, observers, researchers relate this Loudi dance with the age of Dwapara where Lord Krishna was the role model of enjoying life in Gopa among the cowheard boys. The history is as like that, during the Dwapara Yuga, Lord Krishna and Lord Balaram visited home to home singing the song known as Loudi song with their cowherd mates, who went on performing there with the help of their stricks known as Loudi Dance.



The Loudi dancers have to carry two pieces of sticks with their hands, go on biting the sticks each other creating sweet musical tone in different rhythms, styles, modulations go on dancing. Though Loudi is a caste based traditional dance still then, this dance has it's adaptability in different areas of Odisha and India in different names as Gouda Badi in Kalahandi, Kesaibadi in Sambalpur, Dandari of Bhatara (Koraput), Jhakia in East Odisha, Loudi in Maharashtra.

Whatever that may be, Loudi has it's time and linkage with the religious faith and beliefs of the people of Anugul and Dhenkanal as the dance has it's specific beginning and end. The dance can't be performed through out the year whenever it is linked to the religious and ethical aspects of the people as teams are being formed to perform the Loudi dance as a source of joy and past time.

To make a start of the Loudi dance the Goudas or the performers go through a phases of socio-religious rituals. The beginning of Loudi dance is made from the Holi festival known as Dola Purnima and in Odia calendar it is the fullmoon day of Falguna Suklapakshya (2nd fortnight), the dance has it's professional performance. The beginning of the dance is made from Shivaratri, after the light or ray of holiness raise from the temple deep in the midnight till next seven days, the performers go on fasting, go on keeping things in a holy place, never allows the cows to be there for seven days, cut two pieces of bamboo sticks or Harada sticks to be used in the dance. Again, the process of worship continues in a worship place, where all new things are placed, the women go for holy water to the water tank, clean the houses,

put the water pot. The male also go for bringing water singing a specific form of song known as 'Humn Geet'. Somebody carries the song and others go on reciting it as a form of repetition where they call their God or Lord. The rhythm of the Humn Geet is as like:-

Jay Jay Krushna Bhagabana

Ae... Humn Unmn Hai...

Jay Jay Sudama Daridya Bhajan

Ae... Humn Unmn Hai...

The song goes like the above rhythms when the Gondas came back to their houses carrying the filled water pots, their wives welcome them with all holiness giving a special kind of whistling sound through their mouth Known as 'Hulahuli'. Everything new like - clothes, mango leaves, coconut, chandan, flowers were kept for worship, the cows are also worshipped. They also prepare a special kind of dish named 'PITHA' with a pure ghee



and milk. After making the worship or ritual over the Goudas carrying those two sticks go on dancing what is known as Loudi dance. The dance continues or displays in same important festive occasions where mostly the songs are from the childhood life of Lord Krushna and Balaram, highly mythical, religious and story based. The response we find in this Loudi Naacha is very high for the performers, the viewers and the audience.

The costumes used to dance the Loudi dance is very simple, low cost and highly affordable. They wear a simple dhoti but the wearing style of the dhoti is as per the fighting soldier ready for war, Kurta on the body towel on the waist, may be turfan and Chula or feather on it, looks attractive to perform the dance. Sometimes they wear ghunguru on their legs to make their dance attractive as per their steps.

During Dola Purnima, Loudi dance is performed moving around the idols of Radha Krushna for 7 times and then came to their village open space to display the dance. Here also it is seen that, the Loudi Bole or dance is carried out among villages to villages, person to person what is exclusively



known as 'Chadha – Utara'. The woman views go on giving their traditional 'Hulhuli' through their month. All what is made here is, in the form of question – answer form, that tactical handling of situation is being made to handle out the opposite either to answer the question or to put suppressed in song, rhythm, dance form. This is the most commonest form of almost most of folk, tribal and traditional Indian context.

In the Loudi dance, we also find to see the horn of the buffalo being played a clarinet making hole into it. They also blow flute, put bells like items in their arms, waists. The Loudi performers choose some common topic from the puranas, epic to make the dance well connected to the epical and historical form. The issues are like Krushna Janma, Kansha Sabha, Putana Upakshyana, Fagu Khela etc. They also pick up the issues related to the religious-moral-ethical aspects of Man in relation to Nature.

The Loudi performers, carrying their Loudi sticks go on dancing using various Mudras or styles. Some of the common dancing styles found in Loudi stick dance are (i) Dhulia Badi – robbing Loudi sticks into the ground, (ii) Chita Badi – Keeping Loudi on the head, (iii) Kara Badi – robbing the Loudies at the left, (iv) Taal Badi – putting up the sticks at the back.

Loudi Dance has now became so common in the locality that, it is also performed in some special programmes like important functions or ceremonies, invitations of important guests or whenever anything is getting institutionalised.

What we find in the Loudi dance a clear, specific reflections of the life style of the Goudas or Gopalas, their culture, tradition, dancing pattern, religious aspects. Despite this, the dance has a high cultural importance, that makes North Odisha, a distinctive place with certain other reflective culture importance with it's traditional aspects of folk art and culture. Now, this has not been restricted among the Goudas, rather it provides a clear vision of cultural unity.



KATHI NACHA

Stick dance is very popular in India. We find stick dance in various forms in various regions by the different religions based people. The Dahiya Dance of Rajasthan, Tipiri Dance of Maharashtra. Goudabadi of Kalahandi, Odisha, Dandia in Chhatisgarh are some of the important stick dances found in India. In North Odisha, we find the stick dance in the name of Kathi Nacha or Dance. Where the dancers go on performing the dance with the help of two pieces of sticks. The dance is found in the districts like Mayurbhanj district.

The Kathi Nacha or dance of Mayurbhanj or North Odisha is exclusively different to the other stick dances mostly found in Odisha like the Goudabadi in Kalahandi, Kesabadi in Bolangir, Bargarh, Sonapur, Digdigo dance, Oogala dance, Chher-Chhera dance etc. Here in all these dances, the dancers or the performers dance with the two small pieces of sticks. The importance of the dance is that, the dance always accompanies with both dance with song and acting. Acting is another key feature of this Kathi forms of done sometimes solo, silent, mono-action duet form of acting is done along with the dance pattern, that goes with song.



Kathi Nacha or dance is performed in Autumn season, starting from Dussehera or Durga Puja. As the dance has the time association with Durga Puja, so that many of the critics make a link of the dance with the epic story of Lord Shiva and parvati and some others relate it to the epic story of Lord Krishna. But, whatever may be, Kathi Nacha is an impressive form of stick dance, having it's traditional acceptability with a recognized form of entertainment, apart from a line of cultural hope and ray.

Kathi Nacha or dance is being danced by the male dancers only being dressed like women. This has a great resemblance with the Gotipua dance of East Odisha. The male dancers dress themselves like women, giving many folds in zigzag style around their waists. Another belt like item named GHAGARA is also put around the waist – a highly designed and decorative piece with handy work. They also wear blouse, nose stood, ear ring, armlet, wristlet, ankelet, flower garland around the neck.

The dancers make themselves highly decorative, designed, cosmetising their body try their level best to be like woman as per the display and outlook.

The common feature of Kathai Nacha or Dance is that, the open front verandah or terrace is the stage for Kathi Nacha. That pendal or stage is almost very open where the clear moon beam can touch the land and the performers. If they found the night – not supportive or very dark, the dancers may also use other supportive light systems like deep, lantern or petromax etc. The stage requires minimum light to perform the dance.

So far as the style of Kathi Nacha is concerned, the dance is being supported by high rhythms song with it's epic or religious or moral story and the musical instruments like Madal (Drum), Flute, Tumba (Lou Tamba), Kendara (Sitar), Gopiyantara (... ..) almost all sorts of traditional, tribal and folk instruments. The minute music instruments fan be added per need are Cymbal (Gini), Tamak (Iron Drum), Jhumka etc.

Whenever Kathi Nacha is performed by the performers, the chief musical tone is created by the Kathi, when two Kathi or sticks are beaten each other. The various changing music of Kathis in rhythms is fused with other related or supportive musical instruments. The sticks are of one and half feet to two feet.

The performers of Kathi Nacha stand in half circle mode to make a beginning of the dance. They dance by moving from left to right and vice-versa. Sometimes, the dancers take a sudden twist to display the dance in



circular or linear form. All the styles, that they perform are as per the instructions, commands and practice of the musical instruments. The frequency of the dance is also based on the frequency of the musical instruments. But, whatever that may be, the sticks beat each other creating sweet rhymic music or tone by itself.

Kathi Nacha is highly an inspiring form of dance as that dancers create some instigating sounds through their mouths while dancing. They also make the interim sounds like:- Hai-Hai, Haya-Haya etc during dance. Sometimes, the dancers also make an act of comic sense, sometimes dance seriously with action as if Maa Parvati is dissatisfied and running out of Kailashgiri and Lord Shiva is on the way of scolding her. These are some of the issues, that the Kathi dancers perform the dance making it more impressive and attractive . During dance, the performers also make the act of hunting, flying, fishing, netting postures. The epic issues of high importance and sensitivism like: Sita Bibha, Ram Banvash, Indrajeet Badha, Mandadari Soka, Pandavas and Kouravas Pashagame, Killing of King Kansha scenes are more prominent. These scenes can win the heart of the traditional folk easily. Kathi Nacha is such a form where these issues and events are presented both in dance and action form in association to song.

The song being used to dance the Kathi Nacha is highly traditional and seen in the language of the common folk. Mostly, in Mayurbhanj, we find Kathi Nacha is in local KUDMALI language. Apart from Kudmali the chief and original language, the other languages used in dance are – Mundari, Bhumikali, Saantali even Kindi, Bengali and Odia also. The songs are the

mixture of many local dialects and languages. The songs used in dance is like –

Kaathi Naach hoila
Khasa baadi r dhare
Kathi naach hoila
Naakul Sahadeva re! Hai Hai!

** ** *

Budhi mor gala kene
Harina mariachi are re
Harina mariachi are...

Kathi Naacha is one of the most commonest form of traditional dance of North Odisha. It is linked to the tradition and culture of the people and the land. The dance has it's continuity since a long and the great thing is that, still the performers or people are performing it, despite various organizational and other problems. However, the dance Kathi Naach is a chief and valuable cultural resource of North Odisha.



KHARIA DANCE

The cultural heritage of North Odisha forms a distinctive identity among the other parts. The dances of scheduled tribes, scheduled castes even same traditional dances are the source of great entertainment and amusement. The nature and characteristic features, forms and styles, presentations and modulations of the tribal and traditional folk dances reveal some extra features related to the life style and livelihood of the people, concerned to it. Most of the tribal and traditional folk dances we find in these areas are danced together both by the man and woman except in a few – specifically allowed or recognized for either of the two.

Kharia or Khadia Dance is a typical tribal dance of North Odisha found in the district of Mayurbhanj. It is a great thing that, most of the primitive, tribal and traditional dances of North Odisha are found exclusively in the district of Mayurbhanj. The same format of dance seen in other local and peripheral areas next to the district of Mayurbhanj are just an effect or influence of the original Kharia tribal dance of Mayurbhanj. The native Kharia dance of Mayurbhanj has a separate identity.



Kharia dance is being danced by the Kharia youths of both the sexes male and female. It is completely a native, indigenous tribal dance of the Kharia or Khadia tribe. Mostly, the dance is being danced by the Kharia youths, but, people and dancers from all age groups can perform this dance, even the old men and women also take part in the dance. Kharia dance is freed from the restrictions of age boundness. The dance has an intrinsic purpose of serving the social relationship, particularly in the field of matrimonial issues. The youths dancing together of the same Kharia tribe, find a chance for likeness and opting for their life partners. It provides a beautiful platform for matching, finding, negotiating and understanding each others sentiment both in the case of the guy or the maiden. They have every chance of finding a bond of love, romantic or social relationship during the learning or displaying of the dance.

The dancing pattern of Kharia tribal dance is very easy, simple and appealing. We find here a simple twisting, bending, stretching or contortions of body mostly, the hands, waists and legs in a recognized, accepted form rhythmically designed as per the rhythms and amusement. The dancing or swaying of the body are the attractive features of Kharia dance being danced in a style of alternate forward and backward movements with soft and heavy steps, sometimes marching forward, backward, in whirling and wheeling columns.

The most important and commonest features of Kharia dance is that, they dance in their everyday used daily dress what is civil, may be may not be formal. The dance does not need an exaggerated outlook and heavily

expenditure mode like some other dances found in Odisha and India. Kharia dance has a very simple and normal presentation among the Kharia youths aiming at entertainment and leisure pass time to make them free from the burdened structure of agro based society. During the discourse of fraternity, match making are some of the common outputs of the Kharia dance. As it is a dance mostly performed by the youth, we have every chance of high frequency of entertainment with a sense of love, romance and youthfulness.

Kharia dance is found broadly in five divisions or classes namely (i) Hariaro (Liner), (ii) Kinbhar (Round), (iii) Halka (waist), (iv) Kudhing (jumping), (v) Jadura (duet). These are the various dancing posture, actions and modulations of Kharia dance. Hariaro is the linear display, Kinbhar is the circular display, Halka is the swaying of waist, Kudhing is the jumping style and Jadura is the dance found in duet or group form. The individual presentation and set up of the dance has an attractive eye-catchingness.

Kharia dance is performed with the musical instruments and songs. The musical instruments used to perform the Kharia dance are – Tamak or



Dhumsa, Drum or Madal, Singa and Flute etc. Some additional set of instruments may be used to perform the dance to make the dance, something more interesting and appealing are:- Jhumka, gini or cymbal. It is found in a mixed Kharia dance presentation, not in the original, native, indigenous one. All the musical instruments have their specification in making and creating music, particularly in carrying the dance.

The song used in Kharia dance are the songs with a thematic relation with mother Gods, Goddess, Deities or the various elements of Nature. Looking at the need of the dance, after the Bandana or Beginning or Prayer, they come directly to their needful thematic vision. One of the examples of the Kharia song is-

MUSIC

Dham Dhitim Dhitim Tam Dham Dhitam Tam (2)

Dhaiki Dhitim Dhaiki Dhitim Dhaiki Dhitim Tam Tam

Dham Dhitim Dhitim Tam Dham Dhitam Tam (2)



JUANG DANCE

In the history of dance and culture of North Odisha, Juang Dance of Keonjhar adds an extra feather. Juang is the primitive tribe of Keonjhar settled in the remotest, forest area, who sand the light of culture and civilization after a long time from independence. They are the inhabitants of such locality that, government's welfare schemes and programmes reached very lately. Still also we find the Juang tribe not so highly developed to make an adjustment to the highly advancing competitive world scenario.

Juang dance in Keonjhar is performed and danced by the Juang girls. It is a dance of the young girls and maidens, displayed in their primitive dancing pattern. The impressive part of the dance is it's costumes as the Juang girls perform the dance with the leaf dress or garments.

Colonel Dalton has given an interesting account of Juang dance being danced by the Juang girls dancing in their leaf garments when he witnessed



them more than 150 years ago. As stated by colonel Dalton – “In Juang dance, the performers make their first appearance at night and danced by torch light, that it was a wild weird like sight. The girls are being helped by their kiths and kins exclusively of the male category as the girls are the dancers here. The men presented there go on signing as they start dancing.

The chief and important musical instrument used to perform the Juang dance is ‘Tambourine’. Each and every step of the dance is being stepped or put on with the musical rhythms of tambourine. Tamgbourine is made of a plate line round shaped wood piece, in oneside it is vacant and the other is bounded tightly with the skin mostly from the skin of a type of reptile. In the round shaped plate form some small gini or cymbals are being hanged and when it is beaten, a sweet sound comes along with the gini items in a mixed manner from tambourine.

The Juang girls perform the dance accompanying themselves on deep sounding tambourines holding together and circling around in a solemnly grotesque manner. We find a want of spirit in the performance of the Juang performers with their usual Juang dance costumes. They seem spirited and sportive.

The performers are very natural to feel the sense of pleasure by the torch light by enjoying so many spectacular sights. When they returned, arranged in fresh leaves, audience provoke them to go on dancing with a variety in sportive spirit some quite in dramatic effects and scenes and it was together, a most interesting ‘ballet’. In one figure, the girls moved round

in single file keeping the right hand on the right shoulder of the girl in front, in another bodies inclined, they wreathed their arms, advanced and retreated in line. During this time, the dance performance bore a strong resemblance to the Koi Dance, Juang dance has many animal posture dance styles.

In the Bear Dance format of Juang Dance, the girls act independently advance with bodies so much inclined, that their hands touch the grounds, thus they not only move like bears but also by a motion from the knees to the bodies wriggle violently and the broad tails of green leaves flap up and down in a most ludicrous manner.

In the Pigeon format of Juang dance, we find the action of a love making pigeon, when he struts, pouts, sticks out his breast and scrapes the ground with his wings, was well imitated. Here the Juang dancing girls behave themselves like the love making pigeons being on their duty.



In the Pig and Tortoise format of the Juang dance, the actions of these animals – pig and tortoise are revealed. Just like this, in a Quail dance, the dancing girls squatted and pecked at the ground in the fashionable format of those birds.

In the Vulture style of Juang dance, we find a high dramatic show. Here, the male assists the female. In this format, one of the man was made to lie on the ground and represent a dead body. The dancing girls in approaching it imitated the hopping, sidling advance of the bird of prey, and making their hands as beaks, nipped and pinched the represented deadbody that make him temporarily forgetting his character. The representation of this vulture style makes both the performers and the audience more pleasurable and amusing.

All the formats of Juang dance is accompanied with that specific instrument of tambourine with a changing style.



CHHAU

Chhau Dance is the most popular and attractive tribal folk dance of North Odisha. The dance has gathered immense popularity and brought name and fame not only to North Odisha, rather to the whole of India in the international market. Chhau dance restores a special place and identity in bringing the tribal folk dance into the limelight, explaining the cause and means of the people of the local tribes of Mayurbhanj, Keonjhar, Bonai of Sundergarh, Dhenkanal, Talcher, Nilgiri, Hindol tribal and forest regions of North Odisha and it's nearby localities. The Chhau dance found in North Odisha is completely different from the other two forms of Chhau dances like Saraikala of Bihar and Purulia of West Bengal. Saraikala and Purulia Chhau are danced wearing masks by the performers but Mayurbhanj Chhau has it's speciality that, the dance is performed without marks where the style has dispensed with it. That's why, it has a distinctive character and it's range of movements are wide and impressive than the two other styles of Chhau dances such as Saraikala Chhau of Bihar and Purulia Chhau of West Bengal.



Chhau dance in North Odisha, particularly in Mayurbhanj of Odisha owes its origin from the tribal war dances performed by the Bhuiyan, Bathudi and Gonds, who were the early settlers of the region. With the passage of time, Chhau dance for its evolution and growth, imbibed itself freely from the prevalent folk and tribal dances of the region creating a harmonious blending of classical, traditional, folk and tribal styles of dance. The Chhau dance of Mayurbhanj has a wide range of movements with acrobatic stunts with beautiful choreographic patterns along with the martial art and crafts. Unlike Saraikala and Purulia Chhau, the Chhau dance of Mayurbhanj, Keonjhar, Balasore and Dhenkanal without using masks go by adding facial expressions with body movements and gestures.

In an outer pattern of Chhau dance, we find it as a vigorous war dance with swords and shields, the colourful, dignified yet intricate rhythmic pattern of other dance, the loud yet melodious sounds of battle drums such as Dhumsa, Nagra, Bhol and Mahuri, bringing a thunderous effect to make the audience spell bound.



About the origin of Chhau Dance in Odisha, many a scholars, educationists, reasearchers, artistis and people showing their interest towards the line of art and culture view various opinions. It is widely accepted that, the word 'Chhau' has it's origin from 'Chhauni' the military camps of ancient kings. During war, any expedition, hunting, the soldiers make a preparatory base being gathered together exclusively known as 'Chhauni'. There they make rigorous and vigorous practice of their technigness in a dancing mode. It is said, the dance has it's origin from that particular form of war dance performed during 'Chhauni'.

Some researchers said that, the roots of Chhau is from a specific form of dance known as 'Amdalia - Jamdalia' and 'Pharikhanda' (Sword and shield). Making these two small form of folk native dance as a base, the Maharaja of Mayurbhanj developed a dance to it's classical heights that has gathered a national and international recognition as a tribal folk art, that has left an impression in the mind of the performers and the audience.



Some other critics say that, the word 'Chhau' means 'Chhai or Chhabi' means drama. As the dancers perform their art by wearing different costumes sometimes in an acting mode. So that, it is entitled as 'Chhabi Nrutya' or 'Chhabi Dance'. Later on it has it's name as Chhau with the process of education. Some Guru also state that, as the dance has it's division into SIX parts, so that it is known as 'Chha Nrutya or Chhan Nrutya or Dance. It is also found that, the dance has a tribal linkage to it's birth and origin from the cultural heritage and linkage to the ancient Odia Paika tribe and their war technique or warfare styles. Looking at the style, rhythm and dancing pattern of the dance, it can be marked and observed that, Chhau dance is a war dance. The war styles and it's practices provide entertainment and recreation in a hidden reality which encouraged the performers to turn it into a form of dance, so came the Chhau dance whateve that may be, Chhau dance has it's independent identity as a tribal folk dance.

From the Sanskrit literature, it is found that the word 'Chhau' has been derived from the Sanskrit etymon 'Chhaya' which means 'Mask'. That's why, basically Chhau dance is considered to became the Mask Dance. But in colloquial Odia meaning Chhau means to Attack or Hunt stealthly. On the other hand, the word Chhau has three derivatives such as (i) Chhauka (the quality of attacking stealthly), (ii)



Chhauri (armour), (iii) Chhauni (the military camp). From these three derivatives, it can be known that, it is more of a war dance rather than a mask dance. The Chhau dance of Mayurbhanj i.e. of North Odisha has its extra charm and importance to the Chhau dance of Saraikala and Purulia Chhau.

We find a distinctive martial strains with basic gait steps keeping sword in one hand and the shield in other. This martial strains are being accompanied by the supportive musical instruments like Drum (mostly the huge kettle drum).

The striking of drums creates an inward aspect illustrating Veera Rasa (heroic emotion) that appeals the audience all the times. That's why in Chhau dance the folk epic tales and legend characters or heroes from the Ramayan, the Mahabharat, the Puranas are being chosen to represent the characters. We also find the episodes of Shiva Parvati Leela, Kirtarjuna, Maya Sabari, Garuda Bahana, Shiva Tandava are placed in the performance of the Chhau



dance. During the reign of Maharaja Krushna Chandra Bhanja Deo some Nritya Gurus (dance masters) codified in manuscripts the techniques of Chhau dance from the traditional grammar of the dance.

Chhau dance is practiced and exhibited only by the boys. Girls have to take no part in it. A Chhau dancer has

to go under training from his tender, formative age. At the age of seven, he is to get the lessons called Six Tabaks which are the preliminary movements of the limbs. Next to this, he has to learn 36 Upalayas which are divided into two parts namely Hatirdhara and Kalibhanga. The Hatirdhara constitutes Twenty Upalayas and is specially meant for the male characters while the Kalibhanga has Sixteen Upalayas and is specially practiced by female characters. To the Chhau dancers or performers, the training of all the Six Tabkas and 36 Upalayas are necessary and this requires strenuous muscular control.

The Chhau dance found in the North Odisha region has a ritualistic approach. In Mayurbhanj, we find, the beginning of Chhau dance from Dussehra. When Mayurbhanj was a princely state, on the day of Dussehra, the ruler used to go to a meadow called as 'Dussehra Padia', where there was an archery show. The performers get enrolled on this day and as a mark of invitation, a piece of red thread, sacrificed by Mantra is tied on the wrist of every beginners. This ceremony is called as Nada Bandha. But, the



actual Chhau dance starts with Sri Panchami. They go under a deep physical and martial training in Akhadas (Gymnasium) and on the occasion of the Chhau festival, just at mid night, we find Nishi-Ghata or Kamana Ghata the pitcher of all desires. And during Chaitra Samkranti what is popularly known in Odisha as Pana Sankranti the prayer offered to Sun God – Surya Devata for power has a ritualistic linkage to the performance of the dance. From the various rituals it is found that, Chhau as an institution was meant to achieve religious, social and cultural integration.

As Chhau dance is a war dance, the dance co-incides with the war songs and techniques of the ancient martial practices. The Chhau dance techniques are little bit similar to the Paika Nacha of Khurda region. The better thing is Chhau dance is found that, the dance got royal patronage. The origin and the history of the Chhau dance of Mayurbhanj has a history of more than 200 years. As Maharaja Krushna Chandra Gajapati Deo (1868-1882) was a lover of art and culture, he extended royal patronage to this Chhau dance with his own interest and effort. For the rise and development of the Chhau dance, the role and contribution of the royal family of Baripada



can never be ignored. Training were imparted to the learner performers. In the early part of the Chhau dance, Mask was used and the dance was performed by one to four number of performers. But, in the later period, in the Chhau dance of Mayurbhanj i.e. in North Odisha wearing of mask was avoided and also there changed the number of dancers. Till now also women were not allowed to dance, as the dance is in a war format a symbol of courage and chivalry. With a slow development of Chhau dance during the region of King Sri Ramachandra Bhanja Deo and Maharaja Purna Chandra Bhanja Deo, the Chhau dance took it's glory again in the region of Maharaja Pratap Chandra Bhanja Deo after the ascendation of throne in 1928. After independence and the death of kingly rule, Chhau dance was no more restricted to court or place, rather it got it's open stage and the dance mostly goes from Dussehra to the month of Chaitra. Whatever the history may be, we find the Chhau dance of Mayurbhanj, the dance has already got it's international reputations.

In the Chhau dance of Mayurbhanj, we find different types of Chhau performances such as Solo Duet and Group dance. The popular solo dance



are those of Nataraja, Dandi (presenting the role of a Brahmachari) Jambaba (the bear warrior of the Ramayana), Sabara (the hunter) and Rangapanda etc. Some of the important Duet dancers in Chhau dance format are Geeta (of Lord Krishna and Arjuna), Hara Parvati episode Kailash Leela and Garunda Bahana etc. All the forms of dances have common structure and they follow the phases like Rangabaja, Chali and Dharua. In the first phase i.e. Rangabaja, the dance was performed behind the screen, in the Chali format – the dancers are to keep tune with the spirit of the dance and in Dharua phase the dancers have to come to the centre of the arena strikes a posture. The real or original Chhau dance is called Nacha where the dancers Portray the story of the theme of the dance through intricate maze of rhythms with the fusion of dramatic elements. In the Nataki phase of the dance we find the dance gradually leading towards an end. In this phase, we find the dance is either of happiness or heroic revelation. The concept of tragedy is not found in Chhau dance. The footwork here is Nataki phase seems highly organized.

The dance Chhau is a complete fusion of basic steps and gait, Topkas and Upalayas All these in together forms Bhangi. We have a number of Bhangis in Chhau dance to delineate a theme and form with permutation and combination of styles. The dance needs a spirit sub-ordinated to the footwork and flexibility of body along with kinetic suggestion, not by gestural interpretation.

About the display of Chhau dance, it can be said that, when the Chhau dance of Mayurbhanj was under the control of the royal patronage, it was

performed for three nights at the time of Chaitra Sankranti to the audience. It was like a festival to be staged for the public. For a healthy competition Mayurbhanj Chhau was divided into Utter Sahi (Northern Street) and Dakshina Sahi (Southern Street) Chhau being headed by a Guru.

Most of the tunes in the Chhau dance of North Odisha, particularly of Mayurbhanj are mostly inspired by folk and Odishi songs. Ragas and raginis of Hindusthan classical tunes are being played. The musical instruments used to display Chhau dance are :- Dhol, Chadichiadi, Tikra and Dhumsa. In Chhau dance, the normal role or rhythm simultaneously goes with Dhol and Chadchandi. Tala is a complicated and specialized art in Chhau. As Chhau dance is basically a war spirited dance, so we find various spirited, taunting, courageous and chivalrians styles in displaying the dance as like the song as:-

Chala Chala Veera Vilamba na Kara
Madi Chala tume nahin dara
XX XX XX XX XX
Kaha Kaha Jati Ke Paichi Mukati
Kari Huri Hui guhari...

From the above lines, it is marked that Chhau song is always teasing, taunting and inspiring as like music.

Some of the chief gurus, propagonists or exponents of Chhua dance are :- Sri Jagannath Behera, Sri Radha Das, Sri Dibakara Babu, Sri Harihar Praharaj, Sri Bhagaban Das, Sri Dinabandhu Behera, Sri Shyam Sundar

Praharaj, Sri Banamali Parida and many more have their outstanding contribution to the dance.

Now Chhau dance has become the most popular dance in the rural areas of North Odisha in general and Mayurbhanj in particular. All over the areas, we find many groups, some where being patronized by the villagers to perform. Many Govt. and Non-Governmental agencies have also extended their hands for the rise and development of Chhau dance as a classical form of dance by opening many institutions, organization or by forming groups. To make the dance more attractive, the female are also being included. The Chhau dance of Mayurbhanj has no became an identity to the people and the land. The dance as a part to the cultural heritage of Odisha in the form of traditional folk-cum-war dance specializes Odisha into a different and distinctive height.



CONCLUSION

The cultural heritage of North Odisha is filled with immense glory. The tribal and traditional dance as a part to the cultural monuments in the form of dance make a reflection of the socio-economic, cultural-professional, spiritual and spirit of the people of the land. It gives us a true picture of the routine life of the people of North Odisha, whenever they are linked to dance. Here dance is not mere a source of entertainment, rather a source of life. We have the evidence from the Hatigumpha Pillar Inscription of Maharaja Aira Khairavela where the Emperor himself was an exponent of all Gandharva Vidyas (historic art). Thus Odisha has a very great, ancient tradition of dance performance including music with varieties of styles and forms.

The tribal and traditional dances found in North Odisha region stood independent in judgment and amusement, though very much close to the states of West Bengal, Bihar and Jharkhand. Citing out the art of differentiation, it is seen that, the Chhau dance of Mayurbhanj is unmasked where as that's of Saraikala and Purulia Chhaus are danced with mask costumes. But, we can't deny completely their influence and impact so far as styles, Bhangis and Mudras are concerned. All the tribal and traditional dances of this regions are completely musical in tone and rhythm. The songs associated to these dances are the songs of their socio-religious life. Some of the styles and forms of the dances are also seen in the structural approach of art and architecture.

FOURTH PROGRESS REPORT

The tribal and traditional dances of North Odisha have received the national and international recognitions and reputations. The Chhau dance of

Mayurbhanj is an example to it. Novel Laureate Rabindranath Tagore, C.Raj Gopalchari, Jawaharlal Nehru and many others have praised a lot the heritage dance of the locality particularly to the Chhau dance. In the field of dance performance, North Odisha has restored a concrete place to the socio-cultural history of Odisha and India.



By

Sri Jayanta Kumar Behera

(Senior Fellowship)

File No-CCRT/SF-3/121/2015

At : Mahabirpada, P.O. : Bhawanipatna

Dist: Kalahandi, Pin : 766001, State : ODISHA

Mobile Nos. : 09861521613, 08895381006

E-mail : jayantabehera1947@gmail.com

From

Sri Jayanta Kumar Behera (Senior Fellowship)
File No.CCRT/SF-3/121/2015
At. Mahabir Pada, Po. Bhawanipatna
Dist. Kalahandi, Odisha, PIN-766001
Mobile : 9861521613 / 8895381006
Email : jayantabehera1947@gmail.com

To

The Director
Centre for Cultural Resources and Training (CCRT)
15-A, Sector - 7, Dwarka
New Delhi - 110075
Phone : 011-25309300 / 25309348

Sub : Submission of the 4th (Final) Report of the approved thesis.

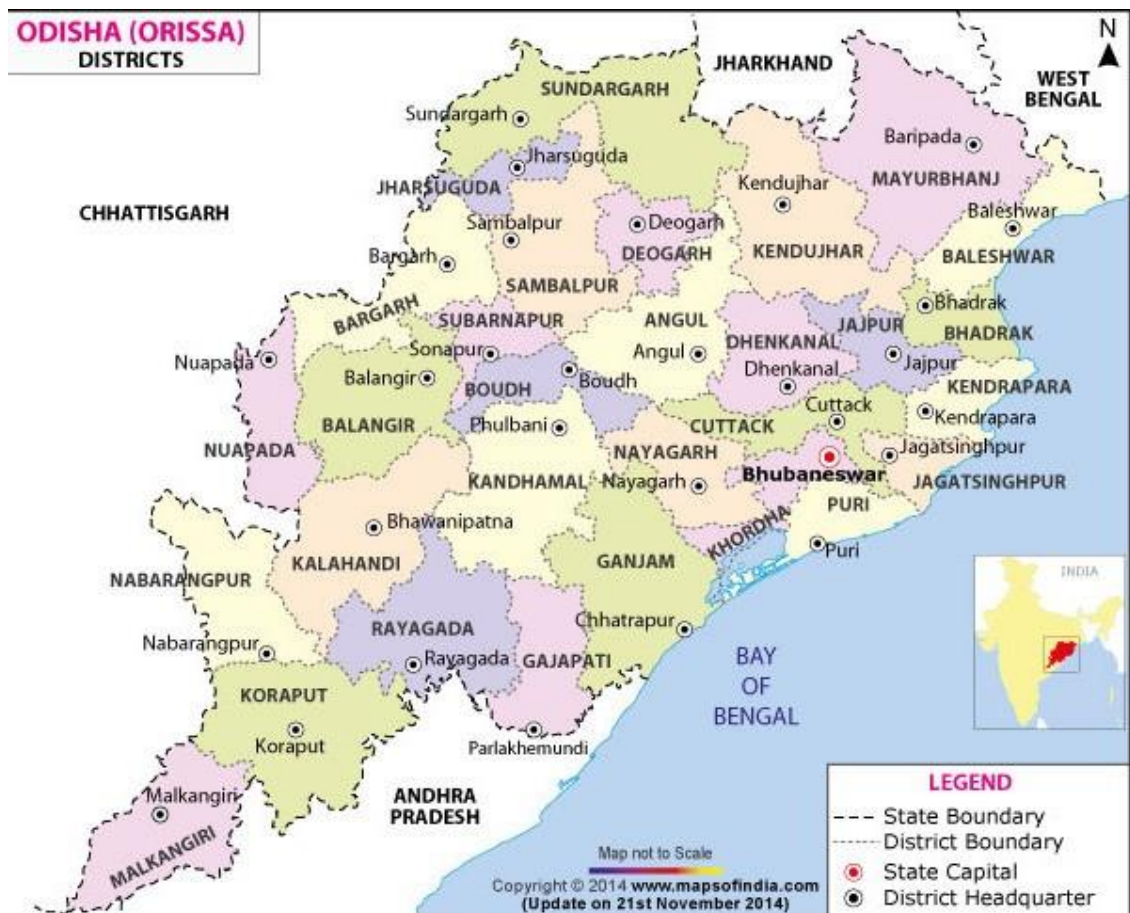
Sir,

With honour, I do submit the 4th (Final) Part of the approved thesis entitled "TRIBAL AND FOLKDANCE OF ODISHA" as per your letter No CCRT/27050/03/2015/31251 dated 17.12.2015. This is for your kind information and necessary action.

Thanking you Sir.

Yours faithfully,

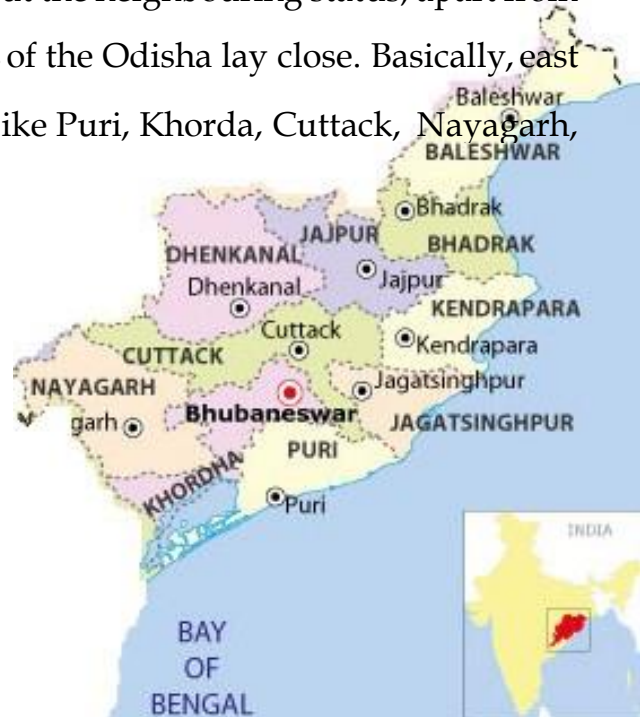
(Jayanta Kumar Behera)



Odisha Map

A STUDY OF EAST ODISHA

The state of Odisha is culturally a distinctive state from the all other states of India. It forms a separate identity from all shapes and shades of spheres, claims and unidentical note reflecting it's socio-cultural rays, influencing the other and neighbouring culture. If it can be discussed, the vast stretching blue water of the Bay as Bengal, it's small and lofty waves and tides washed the long stretching share of east Odisha with a coast line of 480 KM & of sea-beach, with the alluvial belt running along the sea coast, the land has a wild beauty from high maintain to deep sea, northern plateau to plain land and from the barren to the fertile one. The vast range of palm, coconut and mango groves, Jhaun trees provides an excellent scenic beauty and atmosphere it may be called as a picaresque environment to the land and the people, specially talking about the neighbouring status, apart from the Bay of Bengal, the other districts of the Odisha lay close. Basically, east Odisha is comprises of the districts like Puri, Khorda, Cuttack, Naya^{garh}, Baleshwar, Baleshwar, Bhadrak, Jajpur, Dhenkanal, Kendrapara, Jagatsinghpur, Cuttack, Nayagarh, Bhubaneswar, Puri, Khordha.



Jagatsinghpur, Kendrapada, Jajpur. The districts of Odisha form a separate sub-identity of Odisha as East-Odisha. The geographical location, cultural similarities, living habit and pattern separates the land from the other parts of Odisha. The cool breeze, the gloomy sky, the violet mixed pink horizon, the salty water and the growth of the tallest trees in the localities are some of the distinctive identifications of the land from the above scenic view, environment East Odisha is separated. The villages nestling through the palm, coconut and mango groves are a kind of relief to the people from their din and bustle, humdrum life. The wide coastal plain, the sloping surface of the plateau to words the Bay of Bengal are the signs of the progression made out of the development of lagoons and spits.

Eastern Odisha has also an extensive alluvial tract found between the hills of the west and salty tracts of the sea line, mostly, the area is sandy found in the district like Puri, Khorda and Jagatsinghpur. Along to this eastern part of Odisha is filled in the high fertile fields watered by many rivers, canals and rivulets. As the land is garlanded by three important rivers like the Mahanadi, the Brahmani and the Baitarani, flowing with south eastern directions. The large numbers of villages found on the bank of these rivers are pre-dominated with rural characters.

Odisha as a unique state of India has the concentration of India's earliest civilization with a chirographic tradition. Basically, Eastern Odisha in relation to the socio-cultural aspects, customs and traditions the people have great sense of love and affection towards the culture of the land. The sense and feelings of over joyousness that they received through the various

forms of song and dance is the subject to the fascinating approach of their socio-cultural life.

So far as the tribal and traditional dances of east Odisha is concerned, the land varies from the all other parts of Odisha in a sense that, the various forms of dances are getting institutionalized here that of the classical from like Odishi and Mahari. The institutionalization of the tribal and traditional dances, no doubt has their liveliness and beauty but, the future prospect of the dance was found over a serious view, as most of the tribal and traditional dances weren't patronized by the kings, queens, royal or by any government or non-governmental institutions.

The eastern Odisha is no doubt a meeting place of various cultural waves, where cultural immigration to the land seems sound for cultural knowledge and learning. The elements of various cultural ethnicism in a pronounced rural atmosphere, we find a splendid cultural harmony in the tribal and traditional dances of eastern Odisha.

The geographical location is not only the cause of meeting ground for cultural assimilation and exchange, setting down many primary races with their primal cultures. Human movements and migrations were a regular phenomenon with a trade policy followed by colononial impact to the lands such as Ceylon, Sumatra, Java, Borneo, China, Cambodia, East Indies and the islands of the pacific and that was only through the sea route or by the sea trading process. The present Odisha, what was called in early names by the names by Kalinga or Utkala, was the pioneer founder of the oceanic

trade culture. This land had also played a remarkable role in the evolution of the cultural seedness of Srilanka. As instance, “Pali” as a language came to Ceylon from Kalinga” as stated by E. Muller.

The cultural impressions had it’s expressions with a flooded out come was made possible because of the wide and popular circulation of the religions like Buddhism and Jainism. The kings like Emperor Ashoka, Kharavela from the inscriptions of Hatigumpha and Polonnaruwa. It has it’s great existence mostly, in the Eastern Odisha. The region works as a workshop of both the classical as well as traditional and tribal art, culture, specially in the dance form.

The religious and temple culture of the land also created a base for the development of traditional dances of the land. The visitor writer noted that, “there are most temples now in Orissa than in all the rest of Hindusthan put together”.

Apart from this, Mano Mohan Ganguly saw as many as five hundred small and big temples only in Bhubaneswar. This wide temple culture is seen in Eastern Odisha only.

The tribal and traditional folk culture of eastern Odisha is in more way different from the other parts of Odisha. The documentary records of the dances since long are the examples of histrionic arts. The traditional dance forms are closely associated to the life style as the kings were extending their patronage to such dance. Emperor Kharabela, who himself was an

exponent of Gangadhar Vidyas (the histrionic art) constructed special theater halls in his kingdom as a support to facilitate the dances. The theatrical presentations in the dance forms attracted people to be associated and involved in the dances. All the traditional dances are highly musical. The languages we find in most of the tribal and traditional dances of Eastern Odisha is Odia which belongs to the Indo-Aryan Branch of the Indo-European language family. This is closely related to Bengali and Assamese. Some of the tribal languages related to their dance forms are related to the Dravidian and Munda language families still used by the Adivasis of the people of Eastern Odisha.

The impact of tribal culture is highly perceptible in the social organization of the people of eastern Odisha. The traditional caste system has certain basic characteristic features. Their rigid framework of social living in the rurals of eastern Odisha some ways get fluid and does not get the basic ingredients like other parts of Odisha. The relation of Lord Jagannath and the Jagannath cult to the tribal's are widely accepted - a significant part of the religious life of the people of eastern Odisha. Here in this region, caste restrictions have been liberalized and the tribal evolution and relation of the Gods, Goddess, deities are reflected in the form of tribal and traditional dances of the locality.

The local people of eastern Odisha has a continuous functional approach and relationship to the tribal folk and oral tradition - reflected through tribal and traditional dances. The feudatory states and their chiefs had an intimate and strong relationship with the tribal life style and their

mode of representation. Dance as a format carries a lot of expressions of their life and society in expressional, ornamental and sympathetic manner. Being a part of this cultural dance tradition is not just an involvement in doing things only being restricted to the period of performance, rather a great sense of affinity and attachment found to their life style is attached spiritually aesthetically, emotionally, socially and professionally. This is not just a source of passing time or a mode of cultural reflection, rather it carries their socio-cultural identity. Some of the locations, villages, areas are known for the said reason of performing art and culture like Raghurajpur and Dimirisena for Gotipua and Choudwar for Chait Ghoda etc. So restricting the tribal, traditional or folk dances of any standards and spheres, it a mode of performing art which is simply a matter of unjust. The cultural dance traditions at different times has also been facilitated and patronized by various kings and the people of Royal / Gontia / rich families or rich with social value and importance. The eastern part of Odisha has faced many ups and downs historically and administratively, so far as the change of rulers are concerned. Despite, some of the tribal, traditional, folk dances are keen to maintain their existence since long whatever the change of weather found in the sky – socio – cultural and political area may be. Some are stick by to their dance traditions makings them alive even in times they are not being facilitated, rather being deprived of a lot.

To understand the spirit of the people of eastern Odisha, one needs to understand the folk, tribal and traditional dances of the land, that has been nurtured and continuing through the centuries. These dances can make an integral part to the socio-cultural life of the people of the locality chiefly

of the rural population. These traditional dances are one of the most valuable legacies of the long and glorious varied cultural history a part from folk art, song, music and drama. The dances have nurtured and nourished a rich socio-cultural traditions as these are linked to the life of the people with an inter-personal and intra-personal aspects of cultural relationships. These are not merely the sources of entertainment, rather a bond of community living. Most of the groups and forms perform their dances mirroring sins their own life style and living standard.

The tribal and traditional dances of eastern Odisha as like the other parts are beyond the relationship to fairs, festivals rather associated and attached to the rural folks in relating to the various activities of life, inspiring people in keeping their soci-cultural standard and morale.

The tribal and the traditional folk dances of eastern Odisha found beyond the urban culture and systematic education. Formal education may be or may not be linked to this dance tradition. What it needs more, is the kind of trainings, education, tips, exercises, modulations, art taught to the learners. Almost an art of imitation to Guru rules over in the mind of the learners. The unlettered or little lettered inhabitants of the locality being headed by the master or Guru make the difference of their dance pattern different to the tribal and traditional dances of the other parts of Odisha.

The tribal and traditional folk dances of eastern Odisha are more social, ceremonial, spiritual. They are true to the sprit and are of great beauty and variety. Each and every dance found in locality has it's own importance,

each in distinguishable by it's variety of movement, form, gesture, costume and music. All of them manifest different styles, derived from the local traditions and social environment.

SAHIYAT

Culture and tradition has engraved the Odia culture. The Jagannath cult and elthics has it's larger impression in the mind of the almost all the Adivasi. The sense of consciousness related to the moral and ethical values of Lord Jagannath and the concept is linked to the folk and oral tradition. The due cause of time has made a moral and ethical linkage to the humanitarian, moral, pragmatic, spiritual values of the Ramayana and that is seen in the traditional dance of Puri Sahiyat. Sahiyat is such a unique form of traditional dance is found nowhere in the other parts of the world, India or Odisha except Puri or Shree Khetra - the land of Lord Jagannath.

Ram Leela is, an integral part of Lord Jagannath's mystery and philosophy. The so called dance tradition of the Ramayana, specially of Ram Leela perfumed here in the land of Shree Kshetra is known as Sahiyat. The martial warfare, war techniques, folk art, folk dance, folk song, folk music,



folk culture and traditions have taken of it's ground of universal identity and popularity.

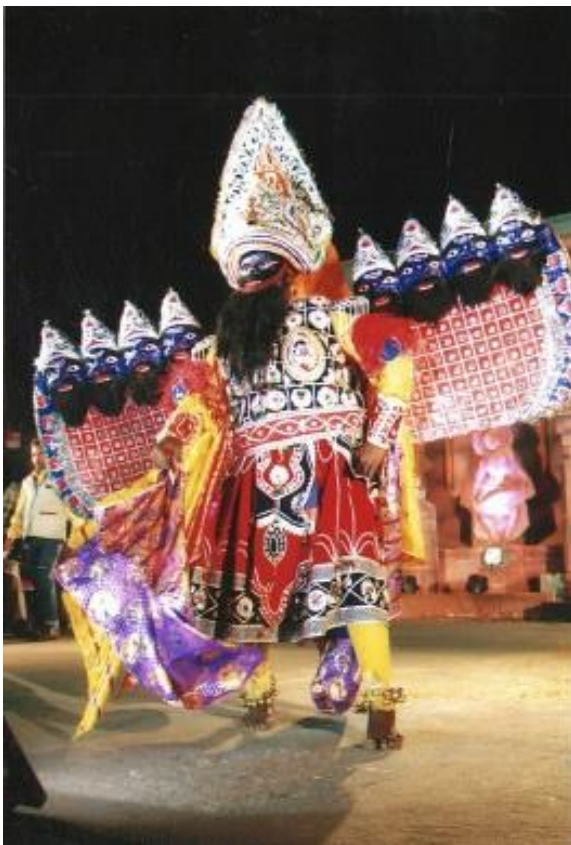
The Sahiyat traditional folk dance has it's beginning from the day of Ram Navami for a period of 11 days. On the eighth day of Suklapakhya of the Odia month Chaitra, has it's beginning and continues upto the 2nd day of the month of Baisakha. The whole of the display and performance is from the birth of Lord Ram upto the coronation ceremony.

As the traditional folk dance has it's link to Ram Navami, Ram Navami is observed in a more different and special way in the Jagannath temple of Puri. In the Sahiyat of Puri, the theme from the Ramayana is taken as the subject matter of this traditional folk dance. Various activities of Lord Rama and the most prominent like – Lagnyarakya, Shivadhana Bhagna, Sita Vivaha, Parasuram Leela, Vanavasa Leela, Mayamruga Leela, Lankapodi, Ravana Vadha and Ramavishaka. These themes are being placed and focused in this Sahiyat traditional dance.

All the performance of this Sahiyat traditional folk dance as linked to the Ramayana, some find the concept of “Nandigram” in the temple periphery of Puri / Shree Kshetra the holy place of Lord Jagannath. It is said that, many a scholars, saints, monks came to this place to implore or impart knowledge. Shree Chaitanya came to this place for learning's and knowledge, for discussion on Lord Jagannath mystery, ethics and other humanistic approaches related to this.

The Sahiyat dance tradition is basically a dance presenting the concepts of the popularity, safety, security of Lord Jagannath cult, tradition leading towards the great assistance and rehabilitation of the humanization values and approach. The famous place of Shree Kshetra, the loving place of Lord Jagannath i.e. Jagannath Ballava is considered to be the Nandigram of the Ramayan, where Lord Ram performs all sorts of performance and activities.

From the various documents resources, researches, it is seen that, the traditional folk dance Sahiyat has its beginning from the reign of King Rama Chandra Deva i.e. 1564 AD as stated by Sri Deva Prasad Das in his book "Odisha ra Sanskrutika Itihas". Sahiyat is performed in "Nandigram" an exclusive of practice and performing center of the dance.



Akhada system or gymnasias found in temple peripheries and not Puri is a prone and provoking feature for Sahiyat dance. The Sahiyat of Puri is not only displayed in the form of warfare only. All the characters related to Raam Leela and the folk art tradition is performed through warfare style. Through thus the tiger dance, peacock dance, bear dance are performed in style from in the

precession the artists perform the items like Suanga, comic song, proverbs and argumentative speech from of display.

The divinity towards Lord Jagannath and the holy faith on God is linked to the Akhada or Jaga culture or pitha. There, we still the performance and exhibition in various dresses, paintings. They go a telling the ethical and moral values for bringing a sense of spirituality to the correctness of individuality and society. The purpose is to restore humanity and that is through the display of folk art and culture.

Sahiyat dance is said to become an integral part of the traditional folk dance. The Jaga – Akhada tradition has strengthened it. The basic objective to creat the Akhadas and Jaga – Gharas was for the protection of the holy and shirinity of Lord Jagannath. The purpose aims at to protect the cultural ethics from the hands of the intruders or invaders orating creating local military force or militia, imparting proper training to these militias, the young men in a more technical and skill based military manner.

Akhada culture is found in almost each and every street i.e. “Sahi” in Odia which works as centre for learning, practice, experience and helps in regulating socio-cultural regulations in the society. The leader of each and every Akhada Sahi is controlled by a Sahi Nayaka. These Akhada place works as a training place for military warfare, a practice centre for music, song and dance and lastly as a meeting place. Gradually these Akhadas were turned into “Mathas” and later an as “Akhada-Jaga” “Kota” and “Gada”. Still also a number of centers are functioning under the direct or indirect supervisions of the Akhada Nayaka.

The Sahiyat of Puri takes it as a folk drama, what is largely seen-the concept of spiritual folk traditional dance from. Here each and every, character found have to perform their dance and provide a sense of Joy, fun and merry making to the people. The rhythm of the music, the style of dance is an dramatic in the dance form is of great attributions. Some of the names of the characters seen in the Sahiyat of Puri are – Parasuram, Ravana, Maricha, Aryada, Sugriba, Supranak, Khara, Dushara, Trishira, Sampati, Panchasira etc. All these characters belong to the Ramayana.

During the period of Sahiyat dance particularly at the time of Ram Navami each and every activities are linked to the shirinity of Lord Jagannath and the Ramayana. Before the start and performance, every sahi or street has to take the permission from God in the form of “Agnyamala”. The system is that, the important part or episode of the traditional Sahiyat dance is performed before Lord Jagannath at Jagannath, Bullabha, considered to be the most auspicious and holy garden. As per the custom and tradition, the dance is to be performed after the competition of evening Bhoga of the Lord Jagannath to brings the reality and the strength of the dance and to create



the importance of the dance, the moving idol of the Lord is taken in a palinquine to Jagannath Ballabha to the Sahis and the dance is performed there in front of the Lord, a different sort of devotional, spiritual atmosphere is created to make the belief of the performer were stronger apart from the love, interest and attachment to the dance form. All sorts of regular rituals and additional works are being done or performers at Jagannath Ballabha that's why, Sahiyat is considered to be an important part in maintaining the custom and tradition for the worship of Lord Jagannath.

So far as the characters are concerned during Ram Navami festival in this day, the characters like Sri Ram, Laxman, Bharat, Satrugana, Biswamitra and Dasaratha etc. go the temple from the Akhada place of Kalahandi Sahi, to the team of one Sahi, the other sahi welcomes them and on the way of their visit to Badi Sahi, Naga Medhas and other characters are displayed.

The Naga tradition in the Sahiyat is the most eye catching part of the procession. The big, long serpentine Medha and it's crawling activities during procession performed in the most acrobatic, warfare, tumbling dancing style, creates a scenes of sensuousness among the spectators. The addition of various deities and the demon and monstrous style of the different characters as per their matching are the additional part of the dance. The Naga Medhas make a procession from Akhada centre, Badi Sahi, Mati Mangda. On the day of Dasami Tithe from the Mati Mandap Sahi Akhada, Sita Vivaha proposal is being proposed and all the rituals are conducted. All are to go Jagannath Ballava. The Parsuram Leela is organized by Hara Chandi Sahi on the day of Charitra Sukla Ekadashi.

The Naga dance or Medha in Sahiyat has it's own Charm and importance. The twists the movements, the looks, the crawling styles of the Medha make the people to be more entertaining and pleasurable. It is the dance of courage, warfare emotion, where offence and defence is a part. The Naga dance of Sahiyat of Puri is assisted with the musical instruments like - Changu and Chachedi with the tune of the Tandav format of Lord Shiva. This dance is highly recognizing and popular among the people. The chief performer, who has a decoration of the design of snake i.e. King Kobra style, feels proud of the moment and get extra recognition, popularity for his strength and performance. This chief performer should be tall, strong and stout. He has to go with a heavy costume, a style and design of the another incarnation of Lord Jagannath, Nagarjuna.

Nagarjuna Vesha or style has the distinctive features from different angles. The walking style in Odia, we call it as Chali seems to be jerky, vigorous and having acrobatic features. He has absolute freedom to walk in a more Jerky, topsy - torvy, brisky manner, that specially catch the eyes of the spectators. During this time, a special Naga sung is song and one such



example from the writings as Shiva Prasad Das in his book “Odisha ra Sanskritika Itihas” for quote-

Jebe Samara Jibu hoda bahuti nebu
 Adara Karibu go,
 Kati Dhala navi chakra ku chhekibu chhekina bhala
 Kati Dhala go.

During performing this dance, various weapons are used to display like-sword bow, pierce, knife, Trishul, etc.

The Medha tradition of the Sahiyat of Puri is a coherent and traditional form. The performance is mostly performed by the Paikas, said to become the warrior tribe and their mask dance is even more appealing. They also make an imitation of the gestures, postures of different animals and birds. Some of the researches opined that, Medha Nrutya tradition in relation to Sahiyat has developed from Kalishi tradition.

This Medha dance is completely different to Naga dance. The attractive part of this dance is that, a man gets in to an image or dressed like a female or woman, wearing a mask of a Devi or Deity making the tongue long and red, seems red in costume, just like a representative figure of the Shakta tradition.

In the Medha format of dance in the Sahiyat of Puri, some specific rules are seen. The man or chief performer has to go under a deep penance,

naturalistic obligations with fasting, two months before the putting of Medhas for Sahiyat. They go on practicing the dance carrying a heavy load, to make a test of the strength and performance. Non-vegetarian food is strictly restricted during this day of putting of Medha. There are various types of Medhas found as per the need and the requirement like Mahadev Medha, Kali Medha, Nrusimha Medha, Mangala Medha, Durga Medha, Ganesh Medha, Dasavatar Medha etc. Various musical instruments are used for the Medha dance like Telingi Baja, Mahuri, Dhol, Chachedi, Changa etc. The uniform style of music makes the dance more interesting and attractive.



In the traditional folk Sahiyat dance of Puri, we find various forms of dances or activities related to warfare or war techniques. Many ancient and primitive styles are added to perform the dance. The performs are called as “Sandhuasa” in Puri.

The language used in the Sahiyat of Puri is performed either in Odia or Sanskrit language or the mixture of both the languages. Some of the

terms, proverbs, phrases, quotes are also used to perform the dance. The languages used of everyday, social, folkloristic standard based on rituals and spirituality. As per the distinction of the character, the dialogues and languages differ. Like the dialogue of Ram differs to Ravan, Hanuman, Vivishan, Parasuram, Sita etc. and this also differs from place to place like the dialogue associated to battle ground is sensitive, hot, courageous and taunting. All the characters deliver their speech as per the behavioural approach of the characters.

A special kind of song is found in the Sahiyat traditional folk dance of Puri. The song has loss of Rasa Theory and the Rasa are of - Vyanga rasa, Katakshya rasa, Dhvani rasa, Vira rasa etc. The linguistic and literary aspects of the Sahiyat found rich and spiritual. In the writings of the poet Jagadev Mishra in relation to the Sahiyat is like-

Ramanka Bhakta Madhyare Sara
Gadadhara Ramanuja Pakhara
Pasrasurama
Nacha Dekha Kale Pada Basana

In the Sahiyat traditional folk dance of Puri, women are not allowed or permitted to dance because this dance linked to the warfare or war activities, that goes under rigorous practice in gymnasium or Akhada Sala. A woman can't do and secondly for the monthly biological problems she is considered to be unholy as the preparations starts preparation from months before.

For all the above proceedings, work ethics and presentation of the traditional folk dance of Sahiyat in Puri, it occupies a special and distinctive position. It has it's rich contribution to the dance culture of Odisha.



With Guru Birendra Mohanty

CHAITI GHODA

Chaiti Ghoda is a beautiful and colourful item of performing art found in the districts of Cuttack and Puri of Odisha. This art form is calculated in the category of traditional folk dance, specially performed by the fisherman community during the Full Moon day of the Odia month of Chaitra i.e. in the month of March in English Calendar.

Chaiti Ghoda as a dance continues from Chaitra Purnima to Baisakha Purnima i.e. from full moon day falls in March to April. From the sources it is believed and said that, the dance has its own link to the great epic of the Ramayana. Lord Rama had presented a horse to the boatman who helped him to cross the Saraju river during the period of his Vanavasha or exile. That's why, the fisherman community worship is displayed through dance form with the image of horse, it is known as Chaiti Ghoda dance a typical horse dance format.



The fisherman community in Odia especially and largely entitled as “Keutas, when perform their annual festival by Baseli Devi-the other and local form of Maa Bhairabi Devi - a deity with horse headed perform the dance. It is just an imitatin of the way, horse dances are arranged or organized. So that it is considered to be a dummy – horse dance. The dance is performed as one by the rituals part used to invoke the deity or mother Goddess Baseli or Maa Bhairabi. This dance is highly prevalent in the coastal districts and it is also believed to be the festival of the fisherman – Keuta community. During the celebration period of the festival the people of this community never go out for fishing or boating, past their time in organising five, celebrating and enjoying the festival.

To perform the dance and to make a dummy or image of the horse an improvised version of dummy horse is prepared out of bamboo and cloth adding a horse head there to the frame made out of bamboo is designed in a lighter mode, so that the chief performer has to stay inside and perform the dance. The frame is being designed and decorated by decorative clothes



/ cover, sometimes with the embroidery or poly work. The frame can be of their parts - the head, the body and a tail without legs and for the legs of the horse it is only the performer, who stays in the middle perform it. The legs of the horse are not made visible. The body or the frame is of hollow one the wooden frame is covered with the colorful clothes preferably black or yellow. Earlier the heads were made out of wood but now to reduce the load some fibre items are used. The horse heads are designed, decorated and painted with an accuracy to wake people feel that a horse is dancing. The chief performer as well as the assistant performers are also with their best costume. They appear in the kingly costume as if the deity is paying a visit to her locality. The flowers and other decorative items are used to decorate all the threes-the horse, the chief performer and the assistant performer.

The traditional folk dance is performed in displaying some of the galloping, running, twisting binding, eye movements of the horse to convince people Exclusively the horse, the horse master and the owner perform the act. A man who performs the dance is known as "Routa" and a female who assists is known as "Routani". All these dancers continue to dance with music of the other co-musicians or partners.



The song, being sung in the performance of Chaiti Ghoda is chiefly religious at the beginning. In the later part of the song, we find the songs of war activities, victory, taunting, invoking. As Chaiti Ghoda concept is linked to the concept of Lord Ram and the greatest epic the Ramayana, hence, the early performances seen in the dance are based on the songs by God, Goddess or spiritualism. Next to these songs the additional or subsequent songs found in the dance form of Chaiti Ghoda are from the lines of Achyuta Das' writing "Kaivarta Geeta" based on origin, customs, occupations and the social functions of the community. The people or the performers involved in the same Chaiti Ghoda are known as "Kaibartas". During performance, even the Routus and Routanis carry on the songs of love and courtship being infused with subtle humour or satire sometimes, the songs used for



performing Chaiti Ghoda also performed in question answer form with a battle of knowledge, throwing each other in a more humorous and satanic way. Sometimes, the arguments related to the problems of life and families are also linked to this, that solves many a problems. In the dance of Chaiti Ghoda, the role and importance of the Clown can never be ignored or looked down upon. He makes a humanistic approach of the dance both by his song and

way of action. His action and songs are only meant for humour. He goes on telling either baseless, vague or double – meaning talks or songs to create a distinctive impressions in the mind of the spectators or viewers. His chief task is to make people laughter.

In the team of Chati Ghoda, basically we find six members to perform, from then three are dancers like – Routa, Routani and a Clown and three musicians – a Jodinagara player, a Dhol player and a Mahuri player. All these performers including the musicians sing unitedly or take the repetition part of the ongoing song and dance continuously. All these dancers and musicians are highly professionals. The dance performance basically starts at late night and continues till morning. The various teams found in Puri and Cuttack also pay their visit to different places and earn money. This helps in maintaining their life and livelihood.



We also find a peculiar combination of inter caste relation here in the dance of Chati Ghoda as the two groups of the performers such as actors and musicians represent two different castes when the dancers belong to fishermen community, the musicians and drummers belong to the Harijan community. As the people from this Harijan communities are linked to the leather works, crafts and items and they are the makers of such musical

instruments like drum, so they are linked to the art of playing or blowing of the drum.

Apart from the reference and legend of the Ramayana and the presentation of boat to Ram in helping him crossing the river, the narration found in Kaivarta Geeta made by the renowned poet Achyutananda Das that, the whole creation was in delusion it was Lord Vishnu who was floating with a bunyan leaf reducing himself in a micro form. When that Bunyan leaf was about to be drifted, Lord Vishnu created a man from the dirt of his ear in Odia term it is Karna. From the word Karna it is said as “Kaibarta” and that man to whom Lord Vishnu created was swallowed by a fish and again the fish was teared out to make him out. Lord Vishnu, to make the man of the sea, the fisherman requested Lord Viswakarma to make a boat for him. That fisherman has asked to proceed to the island of Sinhala and ruled there as King - Apart from the boat, that fisherman was also awarded with a horse named “Baseli”. Lord Vishnu told the fisherman to treat the horse as his fate, so he worships the horse on the day of Chaitra Purnami.



Hence, Chaiti Ghoda festival is linked to Ram Navami scheduled to be celebrated in Chaitra Purnima to Magha Purnima. All these legends are described by Sri Dharendra Nath Pattanik in his book: (folk) dance of Orissa.

Chaitighoda dance is linked to Baseli Puja. They take necessary steps and techniques in framing the horse or the image used for Chaiti Ghoda. They make it more colorful, decorative and do all formalities or rituals. The legend links to as to the song:

Sihanla Duipa Re Ghara

Siddha Baseliki Kandha Bohichu

Sipahi Re Kaibrata Nama Tora



The performance of Chaiti Ghoda dance can be made more attractive by socializing the view of the current topics, the topics that can be criticized, satired as the clown rules over the dance to provide the sense of the amusement to the audience. It is the dance format that has every chance and possibility to bring social change by influencing the mind of the common folk. For all these reason Chaiti Ghoda has a still restored its importance in the society.

GHANTA PATUA

Ghanta Patua is one of the most traditional ritualistic dance forms of Eastern Odisha, mostly, performed in the districts like - Jagatsinghpur and it's nearby regions. This traditional ritualistic dance has left a deep impression in the life of the common folk. As it is also a religion based dance, hence, we find some ritualistic parts or manners related to the theme and concept of the dance Ghanta Patua.

The dance form - Ghanta Patua has named after the musical instruments "Ghanta" a song made out of brass played by a group of people, musicians who are called as "Patua". The sweet rhythm reverberated sound comes out from that musical instrument "Ghanta" and the tone, tune, rhythm and reverberation of the sound depends on the style and stroke given to that brass gong - a plate sized item named as "Ghanta". Sometimes, we find echo or vibrating sound from this musical instrument - Ghanta, wherever it is beaten or stricken. But, the chief difference found between the



normal banging or striking as Ghanta and the music. Created by the regular, traditional musician or patras have their hell and heaven difference. The sounds have their own aesthetic and spiritualistic pleasure provide a sense of solace and consolation to the mind and ears of the listeners. The sense of the involvement of the Patuas are found in such that, sometimes, they are seen to be drowned in the finest and associated instruments that they have the sweet musical rhythmic tone while performing the dance are seen completely indeginious and spirit why the performance is not just a team of musicians because, the performance or the Patuas perform dance with association to music. They go on making various gestures, postures in performing the dance Ghanta Patua.

The traditional ritualistic dance of Jagatsingpur i.e. Ghanta Patua basically, performed in the Odia month of Chaitra in the open village streets on stilt or standing mode. From the whole a month of Chaitra is Odia month Calendarhe month of May & June (Summer period). The villages streets in this particular locality is rover berated with the musical sounds of Ghanta



(the brass gong musical, instrument) Hayed by the Ghanta Patuas in association to the popular dance of stilts and modulations. This folk religious dance is highly spiritual and based on the way of maintaining rituals or social obligation to the mother, Goddess found in different names like: Sarala, Bhagabati, Hengula, Mangala, Charchika, Chandi etc. in different places depending on the believe of and the attitude of the people.

One of the important part of the dance Ghanta Patua is that, the dance is being performed by the non - Brahmin people or castes, mostly, from the sevak or service communities, who are treated as traditionally the servants as per the concept from the vedic period . Mostly, this Ghanta Patua dance is performed by the people from Mali community but, it is not the dance related to the this Mali caste or tribe only. The dance is supposed to be the dance of the land, widely and religiously accepted by the people of all communities, whether they worship it or not.

The mali served their deity with flowers and a gave land along with



the other materials needed for worship and rituals. Largely it is seen that, the traditional and folk dance- Ghanta Patua is related to the concept of Shakti or to the Gods and Goddess treated as the sources of

Shakti Power. Apart from the all above mentioned names worshipped as mother Goddess as a source of Shakti, the others like Mother Durga, Lord Shiva, Ma Kali, Maa Thakurani etc. to worship them for seeking of blessings.

In the dance format of Ghanta Patua, we find two to three groups playing their own and independent role and model. Dance is a part to Ghanta Patua where the dancer dresses himself as a female with a flowers and flowering skirt made out of black saree with a red border. She also wears a spotted jacket of red colour. The red on chest and black looks at the bottom makes the dance more appealing, beautiful but furious. A long veil (Uttari) is attached or used on the head like a round cap sometimes looks like turban. The two planning ends of the turban or the veil of the head is being carried out by two people who usually dance as per the rhythms of the main dancer Patua, taking various modulations and movements.

The Patuas also use various types of ornaments, as the main dancer has to dress and dance like a female being a male. So he has to go under certain compulsions of making and following the styles and designs of a female. The needful ornaments that can make the dance mare approaching are: Tayita (arm let), Bahichudi (wrist let), Chandra Jhumpa (head ornament like flower). Taking this the Patua makes himself with a beautiful and spiritual look.

In the folk and traditional dance of Ghanta Patua, the symbol used to make a suppose of Deity is “Ghata” (the sacred pitcher or Purna Kumbha) – placed over the head by the dancer – fixing it with a wooden stand. The

wooden stand seems more decorative, as long as two feet in length, with a circular base at the both ends. On the upper base of the wooden stand “Ghata” is placed, sometime fixed with the paste like mud. This Ghata along with the wooden stand is also nicely designed, decorated with the sandal paste, vermillion, flowers and colorful threads. Sometimes, the leaves and branches of the sacred trees are also tied or attached to it.

In the dance format, while performing the dance the Patua makes a balance of the total Ghata keeping on the head. The dancer displays a variety of postures, mostly, the yogic postures in Asana format in a more continuous way taking merriments in all sides. The dancer dances bare feet looking at the situations sometimes get slow, sometimes run very fast, even the spectators. The common men get terrified looking at the behaviour of the dancer because in every bodies mind they consider and accept this as the behaviour of the God / Goddess or Mother Deity. What it goes or runs is widely and faithful accepted by all with all faiths and beliefs. After performing the dance in running’s mode, the patua makes a fixation of the wooden stilt to his legs with the help of ropes without being carried it in hands and starts dancing with all skills, modulations, gestures and postures.

In performing the dance, apart from Ghanta, Maridala / Mrudanga (the Pakhwaj) is being used for making an association of the dance. The mixture of the musical instruments Ghanta and Maridala makes a new collaborating sound, played with all musical styles and techniques. These are played in different Talas. Sometimes it is seen that, both these musical instruments are stroke very hard that makes a reverberation of sounds.

When the dance is performed, the whole dancing group makes a distribution of vermillion paste to the villagers, being mixed with the purest Ghee, collect money, cereals, paddy. It is also found that, the small children, the suffered men and women sit before the Ghata, ask questions about their sufferings and improvements some times, the Ghata is placed over their heads makings a prayer for safety, security peace, development and good wealth. In this way the traditional dance Ghanta Patua goes on for the whole month of Chaitra and gets back to their have on the first day of the Hindu new year a Navavarsha i.e. Vishuba Sankranti or Panna Sankranti. The closing of this Ghanta Patua dance is done with a small gathering people gathered there, makings a bliss for all.

Sometimes in this traditional and religious dance, as it is attached to the religious faiths and beliefs of the common men, the Ghata makes a proof of the faith. For this some rituals are maintained like fire making, rolling on stones, standing on the edge of the sword, sitting on the thorny swing and many more. This creates a strong faith and belief in the mind of the common men towards Ghanta Patia. In this format and relation, the Ghanta Patuas of Sarala temple of Jhankada, Mangala Temple of Kakatpur, Charchika Temple of Banki and Bhagbati Temple of Banpur are the most popular ones.

It is the common belief that, people accept this Ghata as a mixture of both human body and soul. So that everybody have a common faith "Sakala Ghate Nararyana" God is omni-present and found everywhere). So that "Ghata" what is used as a Purnakhabha in almost every holy or auspicious occasions from the personal life to the socio-religious life.

History remains silent about the origin of this popular Ghanta Patua dance. But, it is believed ever that, it has it's origin from the advent of Maa Shakti in Odisha. Many historical and legendary tales are related to this, but some of the tales, folk tales are found authenticated. Each and every has it's own historical mythical, religious beliefs and acceptance. The worship of Ghata is very popular and whole heartedly accepted by the people. Whatever that men be that Ghanta Patua dance is very much popular in the eastern Part of Odisha and works as a reflection of traditional and folk dance of Odisha.

GOTIPUA

Gotipua is one of the leading traditional dance of Odisha, found largely in the Eastern part of Odisha. The concept of the Gotipua dance tradition and Gotipua as a dance in bringing the limelight goes to the treasury of King Ram Chandra Deva, who made the distinction of paving the way of an ingenious cute unte dance i.e. Gotipua dance. It was towards the end of the 16th century, whenever the crisis crossed over the Jagannath Temple of Puri so far as security is concerned, king Ramachandra Deva was bit careful and conscious in introducing this, ingenious but cute dance to be danced in the temple and temple premises serving the different purposes in mind.

During the religious discourse towards the end of the 16th Century, the cult of Vaishnavism and the patronize paid to it was very high. The advent of Sri Chaitanya and his influence to Ramachandra Deve made new but an inclined Gotipua dance tradition to be flung to the soil of Odisha, as



a cultural symbol in mirrorising the art and cultural spirit and originality of Odisha, reflecting hundred of years.

The last in the dynasty of Odisha had collapsed, the Mughols and the Afgans were locked in rivalry for power. At that time king Ramachandra Deva was the Raja of Khurda, a small principality in Odisha. He provided shelter to the Mughol soldiers who had been routed by the Afgans on Odia soil and so earned the favour of Emperor Akbar. It was Emperor Akbar, who designated king Ramachandra Deva with the title of “Gajapati or King of Orissa”, with allegiance to the Mughol viceroy. He was also appointed as the superintendent of the Jagannath Temple of Puri, a position of same authority since Puri was the hub of religious life in Orissa.



Whenever the Gajapati Ramachandra Deva took the charge of the Jagannath Temple of Puri, at that time, the Maharis or Devdashis were attached to temple, patronized by royal courts to perform dance for the amusement of the spectator Devadas us were the girl dancers performing the Mahari dance which was also rejected by some of the scholars of the Vaishnavide cult or temple tradition. As a result, King Ramachandra Deva initiated another

tradition of dance, comparable to the Maharis, the Gotipua dance. It was a new dance tradition attached to the art and cultural history of Odisha.

Defining Gotipua Dance Gotipuas are the boy dancers, who dressed as Girls. They are the products of “Akhadas” or gymnasia, set up by Ramachandra Deva in Puri, to provide military training to young men, who would protect the temple and the town from the intruders. The Akhadas were like clubs set to encourage physical culture concerning largely with physical exercise, to help equip oneself in the art of self defence. But, at the same time, the Akhadas were also largely connected to form one stream which served as nurseries for the training of the Gotipua Dancers. The most important thing found in the Akhadas that, dance forms are tradition, physical exercise another and there was no over lapping of the two traditions found together. The boys generated from such Akhadas going after rigorous practice came to be known as “Akhada Pilas”. The Gotipuas are the Akhada Pilas as they are the products of Akhada or gymnasium.



For the emergency of the Gotipua dance tradition in relation to temple culture, it can be said that the leaders of the Vaishnavism didn't approve of dancing of women in the temple and instead of the girl dancers or the Maharis, they allowed the boy dancers to dance being dressed and danced like girls inside the temple periphery. But, the art of defence and the Gotipua dance co-existed

independently and the Odishi dance of today has grain from this tradition also.

To make a definition of the dance, it can be said or defined very clearly that, the word "Goti" means "One: while "Pua" means "Boy". But this is not "One" man's or boys dance. Gotipuas always dance in pairs but completely different from other kinds of pair dances like "Duets". The Gotipua are recruited about the age group of six and continue to perform the dance till they are fourteen. After the period of performances, the Gotipuas became teachers of the dance or form various drama parties or face the seizing of any opportunities coming on their ways. All the Gotipuas are part of professional teams known as 'Dals', each managed by a Guru. A Gotipua troupe consists of four or five members and the Guru always remains in charge of it, bearing all the responsibilities of the Gotipuas in performing the dance.



The Akhada Pilas or the learners receive training for about two years, during which they imbibe the basic technique and are taught items of dance, both ornamental and expressional. At this tender age, the practitioners of the Gotipua dance understand little. What they perform, is by all and large, an imitation. They can't explain anything of a dance step or management i.e. "Raga" or "Tala".

The Gotipuas follow blindly to their Gurus and reproduce what they have learnt. As the Gotipuas are the Akhada Pilas and at the formative, tender age, so they can adopt their bodies to the dance in a far more flexible, versatile ways as they want, instructed or taught by the Gurus.

The selection of the Gotipuas is an important task. Mostly, the Gotipuas are selected from the poor, needy family having interest towards the line of art culture, dance and who can make a line of it being a professional. All these lay with the interest of the learners and the parents. The selected learners go for an oil massage every morning coupled with exercises related to stretching, bending, twisting of body and limbs as the Gotipua dance needs a strenuous body movements with more expressional mode till the requirement made for the art of self defense.

So far as the Gotipua dance is concerned, one of the most important and demanding aspects of the dance tradition in Odisha is the “Bandha” means “Tie”. This involves an incredible contortions of the body for all styles and kinds of performances performed by the Gotipuas. This Bandha



Nrutya” a part of Gotipua dance reflects an acrobatic poses of the body with various twisting and modulations of various limits. This dance style is just like a performing art dance, seems more appealing and attractive as like that of Abinaya Chandrika of Odishi dance as written by Sri Maheswar Mahapatra. We find ten types of Bandha Nrutya but in Gotipua we find Chira, Nahunia, Mayura, Chara, Mayura, Sagadia and Olatachit. The various pose of the dance are known as Bhangis, Thanis. The exclusive style we find among the Gotipuas are Abhanga Thani means position that needs little bend of the body.

So far as the dance practice of the Gotipuas are concerned, they make practice of the dance with musical instruments after being trained with the art of Arasa (movement of the body and the limbs), Abhalaya (mixture of eye, neck, foot) etc. The Gurus make a total guidance of all these with examples so that, the Gotipuas can make learn of the matter so easily and quickly. Some Mudras are also being taught to the Gotipuas like Pradeepa, Gabakshya, Tambula, Akash, Pani, Ratri, Shiva, Brahma, Chandra, Surya etc. to make the dance effective. In all the troupes of the Gotipua, we didn't



find this type of Bandha Nrutya except the Gotipua Dals of Dimrisena and Raghurajpur of Puri.

About the costumes of the Gotipuas, they go under a set of makeup and costumes. Generally, they go on using a bull colour base in powder on their faces, collorium is used to darken and elongate the eyes and the eye brows. A decorative pattern called “Gorachana” of a creeper like design is painted on the forehead. They encircle the eye brows and run down on the cheeks. Again they place a beauty make mark spot on their chin, Tika or Tilak mark on the forehead. The Gotipuas also put and wear flowers and garland to be decorated on their head or hair tail known as Beni or Puspa Chuda.

The Gotipua use a large numbers of ornaments to make themselves beautiful as this is a dance being danced by the boy dancers in the dress or style of the girls, so that they go under a serious and deep make up system. The kinds of ornaments used are Chandra, Alaka, Ketaki caused for



forehead, Kupa for ears, Chapsari and Padatilaka around their neck on the chest as like neck lace, Tayita for arms, Kankan for wrists, Bengapatia and Kamarpati for waists. These set of ornaments make them more beautiful and decorative and help them in presenting their dance with style in a more stylistic manners.

About the dress costume, the Gotipuas Pattasari made out of indigenous silk of bright, eye catching colours preferably of red and yellow colour. The length of the Pattasari is about nine yards. The Kanchula or blouse that they wear is made matched to the colour of the saree. Another piece of cloth is made ground the waist covering the hips, making it swing at the front called Jobha. These clothes make the Gotipuas more appealing and decorative.

The song fund in the traditional Gotipua dance is a composition of Vaishnava poets like Kabi Samrat Upendra Bhanja, Kabi Surya Baladev Rath, Gopal Krushna Dina Krushna and Banamali Das etc. most of the songs are



the songs or lines related to the morality, ethics, principles found in Vaishnavism. Apart from the songs, the Ragas found in the Gotipua dance are in a sequence of inter relation and correlation manner governed by the strict rules and principles of Gotipua tradition of fulfilling the purpose of religious attainment keepings in secret the art of self-defense. The singers of the Gotipua dance were not well aware of the principles of Ascensions (Aroha) and Dissensions (Abaroha). Rather they are found in a free flowing manners with a taste of viewing peoples mind and acceptance. All the songs being song and practiced by the Gotipua are transmitted to the performers orally. There is no systematic learning of the songs on Ragas. In the later stage of the Gotipua dance tradition, a fusion of rhythmic and enchanting chorus were added to songs instead of the classical principles. One of the examples of the Gotipua song is as follows:-

Shyam sama kamaniya nahi aau
Ta bahu bhidare mora dina jau
Ki sundara pita pata tribhangi murali nata
Ta sire mukuta dese dau dau.

The above one is a presentation of Lord Krishna being sing by the Sakhis or Gopaluni. Presenting a rhythm of the Gotipua dance tradition it can be

ChataKada	Tak
Chaka Kada	Tak
Panjha Kada	Tak
Goithi Kada	Tak

Re ma ma padhani
 Mama pa sa nidha
 Pa ma ma gare sa
 Re ma ma padhani

These are the rhythms of the Gotipua dance, presented in a more stylistic and approaching manner.

A Gotipua presentation is supported by a set of three musicians, who play the Pakhwaj, the Gini (cymbal) and the Harmonium. The boys do the singing themselves, though at times the party has an additional singer. Apart from these three important musical instruments, some other instruments like Tabla, Bechela, Apang, Sruti, Bina, Kendara etc. are also added to this. All these musical instruments make a sweet melody and abundance Tala to make the dance more accepted and beautiful. Some of the Talas used to perform in Gotipua dance are - Jhula Tala, Champu, Raga-Ragini etc. Similarly Chautisa that starts with 'Ka' and ends with "Kshya" of Odia Alphabet, found in Odishi also form a very popular part, now included in the Gotipua dance for presentations.

Gotipua presentation is far more organized than that of the Maharis. Some "items of Gotipua tradition bore names such as - Panchadevata Puja, Bhumi Pranama and Battu. Now a days, Gotipua dance begins with "Bhumi Pranam - Salutation to Mother Earth" followed by various items of dance with or without song and ends with Bidahi Sangeet - a farewell song". The whole performance lasts about three hours. But, now it has been reduced to some scheduled timing programme as needed or allowed to dance.

The Gotipua played indispensable role to play on the major occasions like Chandan Yatra festival, Jhulana Yatra and Dola Purnima. During the Chandan Yatra festival, the Gotipuas were carried in boats down the Narendra Sarovar a sacred tank in Puri to perform the song and dance before the images of the Gods.

During Jhulana Yatra that falls in the month of August, the Gotipuas perform their dance before the images of the Lord Madanmohana, Goddess Saraswati and Laxmi. These Gotipua dance has it's larger importance during Dola Purnima or Holi, Dussehra etc.

Some of the noted and leading Gurus are found in Gotipua dance, who have toiled a lot in making and keeping the dance a live one in different times. They are - Guru Birabara Sahoo, Late Guru Rajiv Dalai, Late Guru Lachhman Das/Guru Gadadhar Rout, Gouri Maguni Das, Late Guru Durga Charan Das, Late Guru Chandra Sekhar Pattnaik, Late Guru Banchanidhi Pattnaik, Guru Rama Chandra mania, Guru Arjun Panda, Guru Thukai Mohapatra. Many more great figures, Gurus and trainers are also there who have made a great contribution to words the performing dance of Gotipua.

What ever that may be, in many places, the Gotipuas are leading a very neglected and pathetic life. For each and every performance of 3 to 4 hours they are paid a very low or negligible amount so far their effort is concerned. Even that can't make an expenditures of the costumes, that the Gotipua make use. Hence, the Gotipua Dals are in a challenging discourse of life. Still some of the passionate and art loving gurus, Dals or teams are

there that they are working only make this fresh and alive, as a symbol of reflection of one of the traditional dance of Odisha, giving their identify and credit to Odisha.



With Guru Pramod Biswal

(Jayanta Kumar Behera)
(Senior Fellowship)
File No.CCRT/SF-3/121/2015
At. Mahabir Pada, Po. Bhawanipatna
Dist. Kalahandi, Odisha, PIN-766001
Mobile : 9861521613 / 8895381006
Email : jayantabehera1947@gmail.com