

Training Programme of Traditional folk Dance “ GHUMURA ”

India holds a unique position in the field of culture and tradition. These culture and tradition are the pride of India. Man is blessed with superb cultural talents. He utilize his talent, Knowledge and artist wit to attract all the human being leading life under the roof of the same sky and be himself gets attracted towards a power called “ART”. A form or type of civilization of a certain race or nation and customs, beliefs, dances has been handled from one generation to other is “Folk Tradition”. And the amalgamation of these folk cultures, tradition, dances is ‘Kalahandi’, a mini world of art and culture. The Name itself gives recognition which means Kala ra handi . ‘Kala’ means ‘art’ handi means pitcher. A pitcher of art. Kalahandi is better known for its rich art and culture. Though Kalahandi may appear in the head line of news legging back in al aspect like drought, starvation, famine, etc but never lays back in the field of folk song and folk dances. Many tribal people of kalahandi like Kandha, Gond, Sabar, etc who use these folk song and folk dance for their entertainment and for protection. Some of the folk dances are-;

Ghumura, Madli, Ghodel, Dandari, Devtanah, Sirakhel, Mudtopu, Dhap, Boria, Banabadi, Bajasalia, Rasarkeli, Dalkhai, Singh Baja, Mailajada;-Accept Kalahandi theris no other district having such a huge no of folk dances. From above dances Ghumura is the most popular, Heroic and audacious folk dance of Kalahandi. Ghumura is such a groovy ad an awe-inspiring dance which has already succeed to stole the heart and woo the habitants not only of kalahandi but also all over India.

WHAT IS GHUMURA?

The most Popular and heroic tribal dance of Kalahandi Ghumura is the combination of three words “Ghum” “Uu” and “Raa” “Ghum” indicates the earthen pitche ,”Uu” indicates formation and “Raa” means the sound which is created from the earthen pitcher. In this folk dance song, dance, playing of instruments, expression are applied simultaneously. The sound of the instrument is quite thrilling and hilarious.



WHY IT IS SO CALLED?

It is believed that the word Ghumura is Called so because of two reasons. Firstly, the word Ghumura is called so because of the sound 'Ghum Ghum' Which arises from the instrument. Secondly, the instrument is like the shape of an earthen pitcher used by the small girls of the locality to fetch water from the ponds and rivers which is popularly known as "Ghumuri"

MYTHOLOGY OF THE GHUMURA

The most popular, heroic and the tribal dance Ghumura is an ancient one. It has many mythology evidences. It is considered to be the war drum of the 'Demon Gosina Asura' and also the war dance of the "Goddess Durga". It is also said that it was a practice to bring deities by the victorious kings from subjugated territories of keep in their kingdom. According to dandi Ramayana the devil king kirtivirja Invaded over the heaven and brought up the Ghumura to the earth. It was used to invoke the goddess Durga. This dance was a part of ritual peformance like the arti of goddess Manikeswari , Lankeswari, Samaleswari, Duarsuni. It is also performed in the procession of Goddess during the dasahara Festival.

MAKING PROCESS OF THE GHUMURA

The preparation of the Ghumura instruments is quite interesting. This musical instruments is made up of soil by the 'Kumbhar'(the earthen pot maker).He gives the shape of an earthen pot to this instrument which is locally called as Ghumuri ,earthen pither used by the tender girls to fetch water. After this the Kumbhar shows the wet instrument on the sunlight. When the instrument become dry then he burns until the colour of the Ghumura turns red. After that the face of the Ghumura is covered by the leather of 'Godhi'a reptile. Then the Ghumura player decorate the Ghumura with the dazzling clothes and colour and colour then.for performance

INSTRUMENTS USES IN THE GHUMURA DANCE

Ghumura dance is the congregation of many other tribal instruments which causes a thrilling . hilarious and mesmerizing impact. These tribal instruments used in Ghumura dance are:-

- I. **Ghumura**
- II. **Nisan**
- III. **Jhanj or Tala**
- IV. **Budharaja Mahuri Or Turi**
- V. **Madal or The Mandal**
- VI. **Bheri**



The above written instruments are described below:-

I. GHUMURA:-

As Ghumura dance is named after the instrument Ghumura so from this it is clear that it is the leading and the important instrument of the Ghumura dance. This instrument gives a brave look to the Ghumura player. It is made in the shape of an earthen pot popularly known as "Ghumura" used to fetch water. The face of the Ghumura is covered with the lather of 'Godhi', a reptile. The height of this instrument is approximately 18/20/24 inches. The below part it is about 20 inches round for the height of the 4 inches. Then from the ending of the below part it is spread up about 12 inches height for the round 36 inches. After that from the end part of this the middle part is spread for the height about 8-10 inches and for the round of the tower shape. The top part of the Ghumura is about 10-12 inches and for the round part of 16-20 inches. The Ghumura is coloured with different pictures, symbols, etc and decorated with dazzling and twinkling clothes.



II. NISAN:-

In the Ghumura dance apart from the Ghumura instrument, Nisan plays an important role. The Nisan gives a riotous and a brave look to the artist holding Nisan which seems to be the movement of a soldier in the front queue in war. The shape of the Nisan is like a hollow bowl made up of iron. As the Ghumura's face is covered with 'Ghodhis' leather like wise the face of the Nisan is covered with the leather of the cow and Buffalo. In the past the leather of the cow was not colored and it was covered with the hair of cow and buffalo. Due to continues playing of the Nisan the hair falls down gradually. But now days the leather is coloured and a demon and devil face is drawn on it. This devil face gives stunning look and catch the eye of the people. Later the Nisan is covered with a semi-circular twinkling zari clothes. There are two sticks called Chimta made up of rubber which is used by the player to play the Nisan.



III JHANJ OR TALA:-



Jhanj is the another most vital instrument of Ghumura dance .It is called so because of the 'Jhan Jhan' sound which arises from the instrument. It is other wise called as 'Tala' beause it controls the Tala of the Ghumura Dance. The Jhanj is circular in shape made up of 'Kansa' (Brass) Two round shaped kansa chadar is essential for making of Jhanj. There is one hole in the middle of each jhanj in which a small rope is tied. So that the player can hold it and play the instrument. The radius of that circle is about 16/20/24 inches.

IV. BUDHARAJA MAHURI OR TURI



Budharaja mahuri or Turi also play a vital role as such other instrument. It is quite enough to add fuel in the Ghumura dance. It is big size Mahuri. The peak (made from the palm leaf) is attached with the bamboo stick through the thread. A 10paise coin is attached on the top of the Mahuri . As this Mahuri is used at the ritual performance of Budharaja, the Esta Devta of "Ampani" and "Nandagaon" of Kalahandi so it is called as Budharaja Mahuri or Turi. The sound "Ti Tiri Ti Ti Ti" and the sound "Pan PanPan Pan Pan" is arised from this Mahuri or Turi. By listening this sound the Ghumura player develop an attitude of aggression and they start to play the Ghumura dane in a courageous and bravious mood. It gives an extra outlook and some special rhythm to this dance.

V. MADAL OR MANDAL:-

Madal or the Mandal is rarely used in the Ghumura Dance. It is made up of mud with faces on both the sides. Each face is covered with leather of the cow. The leather of the cow is decorated on the body of Madal in the shape of the thread. The shape of the Madal or Mandal is like the "Khol" which is used in Kirtan or Prahari (Festival of the god and goddess Krishna and Radha) in the different locality of Kalahandi. Lastly it is decorated with different type of colorful clothes especially those clothes where Radha Krishna drawn in it. This instrument is an additional instrument.



VI. BHERI

It is also a vital instrument which is used in Ghumura dance. It is used as the symbol of the Bira Badya. Ghumura is a most popular heroic dance of Kalahandi and it is also a war dance. This instrument used in the Ghumura dance is used to provoke the warrior and fight against offence.

ROLE OF THE GHUMURA DANCER IN THE GHUMURA DANCE

The role of the Ghumura dancer in the Ghumura dance is quite important and interesting. For the Ghumura dancer it is a medium to express their inner feelings. This dance is so attractive. The Ghumura dancers try to develop successfully the "rasa" by presenting the expressional meanings of the "Rasa" and "Raga" which is present in the song of the singer by dance violent twisting of the body. The word rasa is derived from rasa which means Rasya titi rasha which is fid to be tested or enjoyed. Where there is emotion and actions there is "Rasa"

Dance without rasa is considered as a flower without fragrance. In Abhinaya which is involve in classical dance has four division likewise the Ghumura dancer.



Mainly Includes four things like;-

- 1. Body Expression**
- 2. Make-up**
- 3. Dialogue Base**
- 4. Satyeka**

These things are described bellow;-

1. BODY EXPRESSION

Body expression is known as Angika in the classical language. Expression is an important part of not only Ghumura dance but also every dance. The Ghumura dancers establish their expression by twisting their hands, foot and moving eyes from side to side and change their expression according to the meaning of the song.

2. MAKE-UP

Make-up is known as 'Aharya' in the classical language. Make-up also plays an important role in this dance. It is used to highlight the expression of the dancers. The Ghumura dancers decorate themselves as a warrior. They put powder in their face and Surma or Kajal in their eyes . Another one thing which gives a finishing look to the face of the dancer is the Sindur which is put in the forehead.

3. DIALOGUE BASE

In the classical language dialogue base is known as Bachika. Ghumura dance is a warrior dance. This dance is very speed and strenuous. As Ghumura is a Strenuous dance, the dancer does not get any chance to sing the song. The dialogue based or so called Bachika is performed by the back ground music. It works indirectly in Ghumura.

4. SATYEKA

If the Ghumura dance is closely examined than the existence of the Satyeka is quietly realized. Generally it is seen that during the song of patriotism, devotion, Ramayana, Mahabharata the Ghumura dancers by twisting their body with a great excitement, exhibit a deeply devotional and emotional dance. This is included in the list of satyeka.



Ghumura dance is performed in each and every corner of kalahandi dist. Ghumura is a dance consisting of only male. The Ghumura dance group consists of ten members, fifteen member, twenty member, twenty five members, thirty members. This dance is mainly the traditional folk dance of the "PAIKA" and "SANRA" caste of the kalahandi dist. This male dance is predominately perform by the Gonds, Bhatras and the Bhumia tribe of kalahandi. In the past this dance was mainly perform by these castes but now a days the upper castes people are interested in it. There is no restriction of caste. Creed to perform the Ghumura dance. It has become the part of educated literates and semi literates. Mostly the Ghumura dancer of the Ghumura dance are laborer and worker of the green field.

They play this Ghumura as to put into practice in the night after the whole day labor. From the month of the July the Ghumura dancers practice the dance with more courage and interest. NUAKHAI is one of the most important and a famous festival of western Odisha. This festival is more attractive and marvelous in Kalahandi dist because of the performance of the Ghumura dance which in create the popularity of Kalahandi. These Ghumura dancers play the Ghumura dance in the different occasions in the Kalahandi dist like Dasshera, Chher chhera or Phuspuni, etc.

One more special attraction of this dance is the jhaller dancer. He holds the jhaller which is made up of the feather of the peacock which is popularly known as mayor pankh. He moves around the members by moving his hands from side to side.

CLOTHES AND COSTUMES USED IN THE GHUMURA DANCE

Ghumura is a traditional and a tribal dance consists of a group of members and dancers, a group of instruments players, dresses, costumes which looks more attractive. Ghumura is the heroic and a bravious dance of Kalahandi. The dress and the costumes of a Ghumura dancer is quite similar to the dress of a soldier. It seems like a warrior in the battle field.

The Ghumura player wear different types of clothes. The heroic thought is expressed clearly from the dressed and costumes of these dancers. They wear pagdi on their head with a peacock feather attached to it which is popularly known as Tahiya. This pagdi is mainly wear by the singer of the dance. They wear kamij which is made with a folk style which is attached with small piece of clothes which is popularly known as jhaler. It is the fundamental dressed of a Ghumura dancers. They wear Dhoti (up to ankle) which is made up of tribal cloth.

The Ghumura dancers wear bahuti in their arms which is made up of kaudi (shell). They also wear earrings popularly known as the karna kundal in their ear and bind the patti cloth in their fore head. They wear the kathi mali on their neck and also bind the patti on their arms. after that they bind the ghunguru in their leg by touching on their fore head.

The singer of the Ghumura dance decorate themselves in a royal style by wearing pai kachha, pagdi, dwayahastha and kamij. In this way the dancers and the instrument players are dressed like a yodhha, a brave soldier.



ROLE OF THE GHUMURA SONG IN THE GHUMURA DANCE

The song sang by the singer has a great importance in the Ghumura dance. The song forms an integral part of these dance in the expression of the inner feelings, any message in front of all. The songs seems to be more attractive when sang by the singer who is decorated in the dress of a bridegroom. He wears the pagdi attaché with peacocks feather, dhoti, gamcha, decorate their face with powder, kajol, etc. there are many types of songs sung by the singer they are

1. **JANANATMAKA GEETA OR BHAJAN RELATED WITH PURANA MYTHOLOGY.**
2. **PATRIOTIC SONGS**
3. **SONG RELATED WITH AGRICULTURE, ENVIORNMENT, ETC.**
4. **SRUNGARA RASATMAKA GEETA OR THE ROMANTIC SONG.**
5. **BIRA RASATMAKA SONG.**
6. **CHHAL BADI GEETA.**

The above type of the Ghumura song may be cleared in following ways. They are as such:-

1. JANANATMAKA GEETA OR BHAJAN RELATED WITH PURANAS AND MYTHOLOGY

In the Ghumura dance before the performance and playing of the instruments a song is sang by the singer. This song is described about the "DEVI". this song is dedicated to the devi of their locality. This bhajan or otherwise known as janana is related with the goddesses like duarsuni, lankeswari, manikeswari, patkhanda, bhairabi, dokri, gangadei etc, this song is like bowing down the head and to remember the Devi and seeking the blessing from far her before the performance. The song is also known as mangalacharana. There are many types of janana one of is:-

**" NAMO MAA NARMUNDA MALINI KAPALINI
NAVA DURGA DASABHUJA
NAVA DURGA DASABHUJA
DHARITRI TARINI
NAMO MAA NARMUNDA MALINI KAPALINI"**

PATRIOTIC SONG:-

Patriotic song is also given place in the list of the song in the Ghumura dance. The singer expressed/ describes the braveous ness of the freedom fighter and the work they had done of India and Kalahandi. This song also describes the those mahatma who had done the work for our country and given their life for the sake of the our mother land .More songs related to the patriotism are described about a great soul "Rindo Majhi" a freedom fighter of Kalahandi. There are many type of patriotic song. One of themes:-

**"RENDU MAJHI HE SANGATA
MATILAGI JIBANDELA
KALAHNDI RAKHYAKALA
TAMAR HEUHE GANA"**

III. SONG RELATED WITH THE AGRICULTURE & ENVIRONMENT

The song of the Ghumura dance is also related to the agriculture and the environment. The Chasi or the farmer sings the song for their delightness while doing work. The song is about their agriculture work, their environment, their locality and their tourist places. This song is their polished and sung by the singer and the Ghumura players perform their dance with this-

"INDRABATI HO SANGATA
JAMITI FALUCHE SUNA
DUKHI DARIDRA LAGI
HELATA SAHA"

IV. SRUNGARA RASATMAKA OR ROMANTIC SONG

In the Ghumura dance the songs which are related to the love is called Srungara Rasatmaka or Romantic in the mind. There are many types of songs which are included in the Srungars Rasatmaka or Romantic songs. They are –the song which gives details about the nari and describe about feelings(the young lady) Prema bhikhya(request for love),Radha Krishna ,Prem lila(The love story of the Goddess Radha and Lord Krishna with their Gopies), Rasa Panchak Gita, Pankia(Multiplication table) Gita,Alankar,etc.

V. BIRA RASATMAKA GITA

Bira means brave. The Ghumura dance is considered as the dance of the Bira(Bravious Person). The song which is used in this dance is the Birarasatmaka. Ghumura dance appears to be more lively in the song of Bira rasa.In this Rasa the Khmta Talais used to provoke the dancer to play Ghumura bravely. speed rhythem of Khemta Tala with hilarious music takes the dance to a delightful environment.

VI.. CHHALA BADI SONG

Chhalabadi means making jokes. The song is also based on jokes of different topics. This type of songs is also given place in the category of song in the Ghumura dance. The humorous thought is expressed through the song. This song creates a different mood of a singer as well as the dancers and the audience too. With the song the expression also changes.

THE SOUND OR THE RASA OF THE GHUMURA

Rhythmically the sound or the rasa which is arise from the Ghumura dance may be divided in to two parts. They are one Bira rasa two Srungara rasa. Rasa is the main weapon which is present / given in the dance to give Delightedness to the audience. The Rasa is the substitute of god. If we forget the world and lose our self in rasa, then we would surely feel the existence of god.

Ghumura is one of the most famous dance of western Orissa. In the past this dance was based on the caste basis but now a day it became universal due its popularity. Bira rasa and Sringar rasa are the two special things seen in this dance. This dance is mainly the dance of Biras(Brave person). It has also given the honour of the Rana Nrutya(War dance). Action mixed with emotion is Nrutya. The rasa which arises in this dance is so called as the Bira Rasa. Dhol Mahuri Kahali Mandal Taal etc are considered as the instrument of the Biras. The sound which arises from the instrument are based on the Bira rasa and the song which is used in this dance is Bira Rasatmaka. The following song makes clear about it:-

**“DHOLA MADALA AASUCHI GHUMURA BAJAI
GHUMURA JE GHOMU GHUMU HE GARAJAI
BIRATWARA RA BIRA DHOLA DAUNDI GHUMURA
CHADA MARADALA BAJANTI MARI GALA TULA”**

In this ways the players play the Ghumura dance which are based on the Bira Rasa. All the movements of the body parts are also based on the Bira Rasa.

Like the Bira Rasa Sringara rasa is also given a special place in the Ghumura dance. Sringara Rasa means love or romantic. The songs are based on the love or the romantic. The dancers perform their dance and gives expression according to the meaning of the dance. For example the Radha Krushana leela dance the Ghumura dance appears as Gopis and other two expressed the termination of love Radha and Krushana. This Sringar Rasa Increges the beauty of the dance.

Thus the Bira Rasa and the Sringara Rasa are the most vital and indispensable part of the Ghumura dance.

TALAS OF THE GHMURA DANCE

Ghumura is the heroic dance of the western Orissa. In Ghumura dance different types of Talas are used according to the dance forms

The following are the some of the Talas of classical music which is used in the Ghumura dance:-

- 1. KHEMTA**
- 2. ATH TALA**
- 3. JHULA**
- 4. DADARA**
- 5. EK TALA**

Ghumura is the combination of folk and classical style. Music of the Ghumura dance sometime looks classical and sometime both classical and folk. The Sur and Tala of the classical music are used in the Ghumura dance. there are three stages in every Tala. They are Prambha(Prelute),Madhya(Interlude),Shesha(End).this three stages are known as 'Uthana"Katana' and 'Chhidana' in Ghumura dance. In the Ghumura separate songs are used for each Tala . The Talas of the Ghumura dance is as same as the Talas of the classical music.

FORMATION OF THE DANCE

Ghumura dance is one of the popular dance of Orissa. In this dance the persons holding the instrument also dance in the stage along with the dancers. This things also increges the popularity of this dance. There are different types of dance forms used in the Ghumura dance. They are:-

1. CIRCULAR DANCE
2. SEMI CIRCULAR DANCE
3. TRINGULAR DANCE
4. RACTANGULAR DANCE
5. GO SPDA DANCE (A) (COW FOOD DANCE)
6. GO SPDA DANCE (B) (COW FOOD DANCE)
7. MESHA YUDHA DANCE(SHEEP FIGHTING DANCE)
8. CHAKI DANCE(CROSS DANCE)
9. SQUARE DANCE
10. GO CHHANDA DANCE
11. KUKUDA YUDHA DANCE(COCK FIGHTING DANCE)

1. CIRCULAR DANCE

In this form the Ghumura dancers stands in a form of circle and the Nissan players stand in the center and play the Nissan bravely. The Tahiya holder called Tahaliya stands outside the circle. When the song and the dance start the artists used to dance the face to the center and finally turn to the right and then look outside. They move round and round and play the Ghumura.



2. SEMI CIRCULAR DANCE

In this form the Ghumura dancers stands in the form of a concentric circles. The Nissan player stands in the middle of the dancers and the Tahaliya stands outside the circle. As for the instructions of the Tahaliya the dancers of the outer circle turns to the left side and the dancer of the inner circle most towards the right.



3. TRINGULAR DANCE

In this form the Nissan artiste stays in the east side behind him two tahaliya both side. Then three Ghumura artist behind them four and finally five Ghumura artists. They used to sing and dance. Then in a straight they go up to a certain line while dancing. But they remain alert the line. This forms looks like a triangular dance.



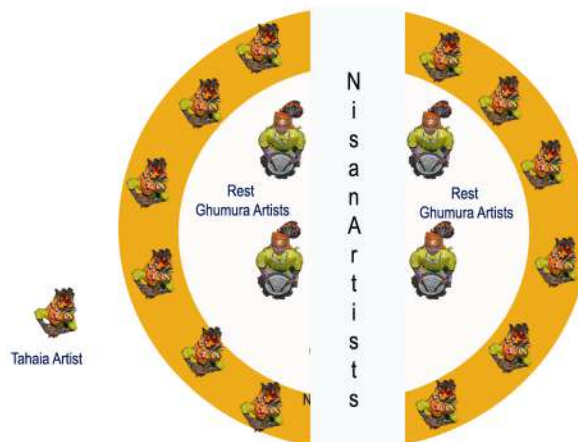
4. RECTANGULAR DANCE

In this form there are 4 columns and in each column there are 3 artist. To me left the Tahaliya is present and to me right the Nisan artist stands. When dance start they move time left and then again return back to there original place facing to right. Like other dance form are also Tahaliya gives instruments.



5. GO SPADA DANCE(A)(COW FOOT DANCE)

The artists form two groups. One group spreads in semicircle turning to the left side while the other group follows the same action to the right. The Nissan artist stands in the middle of the two groups and the tahalia revolves around them. All the artists dance from front to the back.



6. MESHA YODHA DANCE (SHEEP FIGHTING DANCE)

In this dance the Ghumura player make two groups. One group stand in the right side face to the left side and another team stands in the left side making face to right. The Nissan and tahalia stands on the both side of the Ghumura player. In this way they play the Ghumura play furiously with the sheep fighting dance form.



7. CHAKI DANCE (CROSS DANCE)

Here three Ghumura artists stands in every directions i.e to the North ,South,East and West all facing to the front. The Nissan stands in the middle of the dance area. When the dance starts they gos back to from the centre and a again comes to their original place. The Tahalia used to move around them



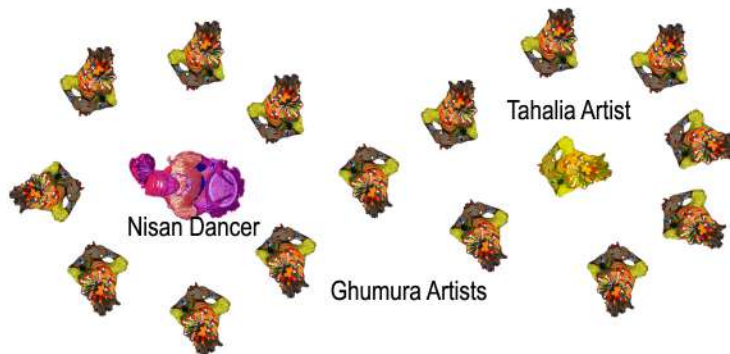
8. SQUARE DANE:-

In this dance the one group stands in the left side in the row and other group stands opposite to them. Here the first artist in the right side row stands in a straight line to middle point of the first and second artists of the left line. According the IInd artist in the right side row stands in between the IInd and IIIrd artist of the left row. The Nissan artists and tahalia remains on both the side. The left group move towards right and the right group moves towards left. They do not collide with each other.



9. GO CHHANDA DANCE

In this form the artist stands in shape of bisarga (letter of oriya script). The Nissan player and the tahalia stands in the centre of the group. Sometimes they remain outside the circle. The dancers dance in the shape.



10. KUKUDA YODHA DANCE (COCK FIGHTING DANCE)

In this form one group stands in the left and the other in the right from North to South. The nisia and the tahalia stand in both the sides. When the song starts the left groups moves to the right and the right group moves to the left and the middle they face to each other. The left line artists raise their left leg and right line artists raise their right leg and collide their legs.



DIFFERENT TECHNIQUES AND DIFFERENT DANCE OF THE "GHUMURA"

1. THIA PUCHI
2. GOD CHHANDA OR BISARGA BRUTA DANCE
3. GOD TEKA
4. GHODA DIAN AND MAYURA NACHA DANCE
5. CHAHANI
6. BENG DIAN
7. BAG DIAN
8. GARI KANTA OR SEMI CIRCULAR DANCE
9. PUCHI
10. KHANDA DHARA
11. ANTA HALEN
12. EK PADIA
13. GOD FIKEN

1. THIA PUCHI

In this dance the Ghumura artists used to spread his hands and then keep it on the Ghumura. Here the knee is bent. Then with a jerk with the help of one leg they turn 60 % to one side and returns to previous forms and so on. This dance is just like the puchi dance which is a popular local folk dance of the small girls where they put the load of the body on the foot and they move their foot from front to the previous position. As the Ghumura dancers do this thing in a standing position so it is called as thia puchi.



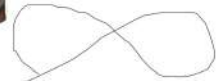
THIA PUCHI

2. GO CHHANDA OR BISARGA BRUTA DANCE

Go means Cow chhanda means the rope which is in the shape of bisarga. Here one leg of the artist goes to the back of the other leg and give a jerk and return back to the original place. The same procedure is done with the other leg and carried on. As the movement of the leg is in the shape of bisarga so it is called bisarga bruta or go chhanda dance.



GO CHHANDA



3. GOD TEKA DANCE

Here god means leg and teka means rising upward. The rising of the leg upward. Here the left leg of the artists rises upwards. The lower part of the knee remains vertical and the upper part remains 90 degree to the earth. The artist's chest moves slightly to the front and looks towards the direction of the left leg. And this things continues.



GOD TEKA



4. GHODA DIAN OR MAYUR NACHA

In this form the left leg rises up wards and the right leg lies constantly on the earth. Then the left leg comes to the earth with a jerk and right leg goes back side and portion above the waist moves front side. This thing goes on. As this dance is like the jump of the horse and like the process of taking one foot behind the tail of the peacock so it is called ghoda dian or mayur nacha.



**GHODA DIAN
OR MAYUR NACHA**

5. CHAHANI

In this dance, all the parts tilt towards the left. Here left leg touches the earth and the body moves downwards. The eye points towards the front. Here the eye gives an identification of the careful look of a war soldier. The front portion of the right foot touches the earth while the knee moves downward.



CHAHANI

6. BENG DIAN

'Benga' means frog and 'dian' means jump. This dance is like the frog jump. It seems to be like a frog sitting with the load of the body on the front feet and dances in a principle with the music of the nisan and the song of the singer.



BENG DIAN

7. BAG DIAN

'Bag' means tiger and 'dian' means jump. In this dance while one leg jumps in a particular place and the other leg goes up and jumps one step to the front and then one step to the back. Here the dancers dance furiously like the jump of the tiger.

8. GARI KANTA OR SEMI CIRCULAR DANCE

Here the left leg jerks in a particular place, the right leg goes one foot front to it and then again to one foot backside. it moves in a semi circular path. The body, face and the eyes moves as per the position of the right leg.

9. PUCHI

In this dance the dancers dance like the "Puchi" Khel which is played by the small girls of Odisha. The back portion of the feet does not touch the earth. The artists sit with the load on the front foot and dancers with the movement like that of a local folk dance "Puchi". So it is called Puchi.

10. KHANDA DHARA

Here khanda means "axe". As this type of movement is seen at the time of fighting with the help of the axe, this is known as khanda dhara. Here the dancers keep both the hands on the Ghumura. The right leg remains backside and the left leg remains front side resting upon the earth. The legs move continuously to the front and back.

11. ANTA HALEN

Here anta means waist which moves from the sides along with the chest, the shoulders, and head. So this dance type is called as anta halen type. This dance is of two types which is mentioned above Is done in the standing position and other type is done in the sitting position.



**GARI KANTA OR
SEMI IRCULAR DANCE**



PUCHI



KHANDA DHARA



ANTAHALEN

12. EK PADIA

Here ek means one and padia means foot. The artist forms a triangle, keeping the right leg before the knee of the other leg. Then he moves the leg to one foot back. Here artist gives load on one leg and performs his art so it is called as ek padia.



EK PADIA

13. GOD FIKEN

In this form with the jump of the right leg, the left leg comes to the front portion of the right knee. It forms the shape of 'four'. Then right leg comes to the front side and becomes parallel to the earth and then immediately moves to the back. The performance of the left leg continues without any pause. The chest and the face move to the front while the left leg rests on the knee and moves to the back while the right leg comes to the front.

This dance is known as 'god fiken' because here the artists use to dance as like throwing his leg to the front.



GOD FIKEN

CONCLUSION;-

Ghumura is the most popular, heroic and an audacious folk dance of Kalahandi. It is the pride of Kalahandi which has already been cleared. But its popularity and importance is decreasing day by day. People are getting far and far from this dance and ignoring this.

So to keep this dance alive, the Govt. should take some steps. Some awareness programs should be conducted for it. Some folk festivals should be organized by the Govt. in order to increase the popularity and importance. Some photos of Ghumura, instruments must be advertised by the Govt. A Ghumura school should be established in the villages and some books should be published for the students in the schools, colleges to get more knowledge and know about their culture. Pension and salary should be provided to the Ghumura artists by the Govt. It requires a lots of research work immediately. After the completion of 6 months research on folk dance Ghumura of Kalahandi, I am going to know the original evidence of Ghumura that it is not in the developmental position. But it has stayed as theory and just like as root.

If some effective and immediate steps would not be taken by the Govt. for it then this dance will be vanished from Kalahandi.



By Chintu Prasad Naik

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Training Programme Of Traditional Folk Dance

“ GHUMURA ”

Under the Scheme of
ICH, SNA

By

Chintu Prasad Naik

At- Mahabirpada, Near Gayatri temple

Po- Bhawanipatna, dist- Kalahandi

Pin- 766001 (ODISHA)

File No- 28-6/ICH-Scheme/97/2014-15/13036

Photo Clips Of Practical Class



Photo Clips Of Theory Class



Photo Clips of Ghumura Dance With Coustume



Photo Clips of Ghumura Dance With Coustume



Photo Clips Of Practical Class

