

**FINAL ACTIVITIES REPORT OF THE PROJECT**

**REVIVAL OF THE  
TRADITIONAL FOLK ART**

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Subarnapur, Odisha  
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**FINAL ACTIVITIES REPORT ON  
“REVIVAL OF THE TRADITIONAL FOLK ART”  
UNDER THE SCHEME FOR  
“SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE AND  
DIVERSE CULTURAL TRADITIONS OF INDIA”**

**RESEARCH, DATA CREATION AND DOCUMENTATION OF THE PROJECT:-**

As per the blue Print, I submit my final activities report on my recent research work on “Revival of the Traditional Folk Art” under the scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Culture Traditions of India”. Following are the traditional performing art forms I have entered.

**KARMSANI DANCE:** For survey, data creation and documentation of the information about the Traditional Performing Folk Art Karmsani Dance I went to an interior rural village named “*Silpura*” of Ullunda Block, Subarnapur



**Sri Chaudhuri Bibhar Interacting with  
Sri Mr. Manabhanjan Bhoi, Sri  
Bhramara Mahananda & Sri Madhaba  
Chandra Bhoi Veteran Karmsani  
Artists**



**KARMSANI NRUTYA**

district for 3 days. In that village I met veteran folk artists Mr. Manbhanjan Bhoi-62, Mr. Bhramara Mahananda-65

and Mr. Madhaba Chandra Bhoi-65. They explained me that the Karmasani Dance is a popular traditional tribal folk dance. It has three styles of song namely Karmsani Gatha, Jhumer, & Champu etc. This dance is associated with the daily life of the tribal people. After the day long hard work; the tribes perform the Karmsani dance in the late evening for relaxation, refreshment and enjoyment. They also described about the occasions on which they perform their dance. Karma Dance is a tribal community dance performed by the tribes like Binjahal, Kharia, Oraon, Kisan and Kol and other tribes annually during the karma festival. Karma is a famous autumnal festival. It starts from the 11<sup>th</sup> day of the bright fortnight of the month of Bhadrab. It is performed in the tribal dominated areas of western Odisha, Chhattisgarh and Madhya Pradesh.

Karma means “*Fate*”. This Traditional Folk Dance is performed for the worship of the God of fate or providence which is known as Karma Devta. People consider the God of fate as the cause of Good and bad fortune.

**GOURBADI DANCE:** I went to an interior area named “*Baghapali*” of Tarva Block, Subarnapur district for 4 days for study of Gourbadi Dance, one old folk dance form. In that village I met veteran folk



**GOURBADI NRUTYA**



**GOURBADI NRUTYA**

artists Group who were around 60-75 years old. They explained me that Gourbadi Dance is a traditional folk

art. *Gourbadi (stick Dance)* is a traditional male oriented dance form of western Odisha. It is the dance of the people of the cowherd caste ( *Goudajati*) which is prevalent all over India with local and regional variations. Commonly, this dance form is known as “ *Badikhel*” or ‘stick play’ or ‘stick dance’. They hold small or long sticks as required, and strike one stick against the other and dance according to the tune of dhol, the leading instrument. There are 16 cowherd castes in western Odisha, and the same stick dance differs from caste to caste. But, the common feature of all the varieties of stick dance is that the sticks which they use to play or dance is a made from “ Kendu tree” and all the participants belong to Gouda caste. There are other dances of cowherds which are prevalent in other parts of Odisha.

**MOHURI (Music):** For survey, data creation and documentation of the information about the Traditional Performing Folk Art of Mahuri. I went to Badainkira village of Ullunda Block, Subarnapur district for 2 days. In that village I met veteran folk artist Mr. Baisakhu Hati, who



**Sri Chaudhuri Bibhar Interacting  
With Sri Baisakhu Hati,  
Mohuri Traditional Folk Music**



**MOHURI**

was around 97 years old. The mohuri is an oboe-like blowing instrument. According to the Ganda musicians, its sound plays a crucial role in changing the character of the music and



Rhythm. It is often compared to the "*seductive voice of a capricious woman*," as the musicians explain, but can also be associated with the "*Desperate wailing of a mother crying for her dead son*." Those poetic descriptions refer to the arbitrary character of the *mohair's* sound, which is considered the most difficult instrument to play in the orchestra. The sound of the *mohuri* is identified with the expression of the specific goddess, who enters the musical scene during a *gandabaja* performance.



**Sri Chaudhuri Bibhar Interacting  
With Snehalata Naik,**

produce unique sound. An earthen pot is covered with a winnow, Made of bamboo upon which a bamboo bow is placed and it is rubbed with a stick to produce beautiful beats. A tingling sound comes from the bunch of small bells tied to one end of the stick. This instrument is used in eastern, western, Southern Odisha. In the video, the Dhunkel artist Mrs. Snehalata Naik from *Khadalpara (Sonepur)*, Subarnapur district, Odisha is playing Dhunkel sitting in the

**DHUNKEL (Music):** *Dhunkel* is a popular traditional folk music of Khadal community. Instruments used for making of Dhunkel are Dhanu (Bow) and Kula (domestic utensil to winnow grain made of bamboo), covered over an earthen pot and a Dhunkel stick is used to beat it to



**DHUNKEL**

centre. She is of around 95 years old? She said she has learnt it from her father and maternal grandfather. Now only a handful artists remain in the district and it is a vanishing art form. As per tradition, it is played during Dussehra in obeisance to Goddess Durga.

**GANDABAJA (Music):** *Gandabaja* is the most prominent musical and ritual feature of the Sonapur region. It is instrumental orchestra music, performed exclusively by musicians originating from the marginalised



**Sri Chaudhuri Bibhar Interacting With Folk Music Group, Gandabaja**



**GANDABAJA**

Harijan caste Ganda (also called Pana). The instruments forming the *gandabaja* village orchestra can be divided into three categories: membranophones (*dhol*, *nissan*, *tasa*, also called *timkiri*), an

aerophone (*mohuri*) and idiophones (*coastal/jhangor juke*). Membranophones are musical instruments that produce sound by a



stretched membrane (animal skin). Aerophones are musical instruments which produce sound only by using air without any string or membrane and idiophones are musical instruments which resound themselves, without any string, air or membranes.

**DAMRU (BIRTIYA BADYA):** For Survey, data creation and documentation of the information about the Traditional Performing Folk

Art. I went to a rural area named “Chadeipanka” of Binka Block, Subarnapur district for 3 days. In that village I met veteran folk artist Mr. Kirtan Kumbhar, who was around 58 years old. He is a



**Sri Chaudhuri Bibhar  
Interacting  
With Mr. Kirtan Kumbhar**

veteran

Damru player. A **damaru** is a small two-headed drum, used in Hinduism and Tibetan Buddhism. Damru is known as the instrument of Lord Shiva. Damru was first created by Shiva to produce spiritual sounds by which this whole universe has been created and regulated.



**DAMRU**



**RAM PARSURAM (Drama):** I went to the



**RAM PARSURAM**

interior village named “Naikenpali” of Sonepur Block, which is famous for Ram-Parsuram folk drama.

In my visit to that village for 3 days I met veteran folk

artists Mr. Sarakhita Bagh & Mr. Anirudha Jhara.

They have only kept up this type of folk art and they are going village to village performing Ram Parsuram traditional folk art. That has become their livelihood. Earlier it was a very popular folk drama. A nos of group were moving through villages performing it and earning their livelihood, but now one or two groups are found through the village streets performing this art form.



**Sri Chaudhuri Bibhar Interacting With Sri Sarakhita Bagh & Anirudha Jhara**

**SARANGI (Music):** This is a bow instrument as it is played with a bow, which is made of long strand or strands and takes a prominent place as accompaniment to the main singer. It is about 60 cm long made by hollowing out a single block of wood. For tuning, four pegs are fixed in it, to set the strings according



**Sri Chaudhuri Bibhar Interacting With Sri Arjun Dora,**

to the pitches of twelve-semi-tones. Some Sarang is having thirty-five to forty sympathetic strings running under the four main strings. It has been





**SARANGI**

a folk instrument used by the common people, particularly the Bards for their simple music. In the seventeenth century, the Sarong was considered to be a suitable accompaniment to the new style of classical music. This instrument is seen with some wandering Bards as an accompaniment to singing

their folk songs. It is also used during a Swang performance.

**DANDA NATA (Dance & Drama):** Danda Nata is a very popular religious-theatrical folk festival form performed by the rural agricultural



**DANDA NATA**

communities of the western and southern Odisha in districts like Sonepur, Boudh, Angula and Ganjam. Once in a year, it starts at the beginning of April, continues for a period of 13-21 days, and culminates on Maha Vishuba Sankranti, popularly known as Meru Sankranti. In this

folk theatre, along with dance, music and drama an elaborate range of ritual are performed. It is thus, a religio-theatrical festival of Odisha in which both tribal and non- tribal people participate without any caste discrimination.



**DULI DANDA**



**LILA DANDA**

In sonapur district we see the performance of *Radha Krishna Leela Danda* which is a manifestation of Vaishnavite culture. Even in Shohala *Suanga Danda*, the *Baidhana* is a character who is supposed to be a Vaishnavite. Further, Danda Nata is a bridge between tribals and non-tribal's; the method of worship and ritualistic practices seem to have originated from Hindu tantric traditions and indigenous folk religious practices. The theatrical part of Danda Nata seems to have stemmed from and influenced by local tribal culture.



**PALA**

**PALA (Musical Songs) :**The Pala is a long musical narrative punctuated with explanations, rendered by a singer (*gayaka*) accompanied by a band of four to six persons, one Plays a

rhythmic instruments called mridanga and the others play cymbals. The pala singer describes episodes from the Mahabharata, Ramayana or other Puranic Texts. The musicians who accompany him join at appropriate moments in a chorus or semblance of rudimentary dialogue. The tale is interspersed with loud music of mridanga and cymbals. The singer and his accompanists dance using very simple rhythmic stepping as they sing.

The Pala singer does it with great elan: Generally, the pala songs are taken from the rich repertoire of Oriya poetry and literature with appropriate references to relevant Sanskrit poetry. The pala singer not only sings the narrative songs, but he also has to be highly innovative to establish rapport with his audience. He is dressed in glittering robes and wears an ornate headgear.

**GHUDKA ( Music):** for Survey, data creation and documentation of the information about the Traditional Performing Folk Art. I went to a village named “*Sakma*” of Binka Block, Subarnapur district for 2 days. In that village I met a small group of folk artists. They are performing *Ghudka*. Ghudka nacha is a professional folk dance performed by sabaras a tribal folk of Odisha. This dance form is performed by them for earning their daily food. They wandering from village to village or through streets of a town they perform this dance to earn money. A male person plays the Ghudka, a small



**GHUDKA**



percussion instrument and to its rhythm one or two female folks dance keeping their hands at their waist and dance in various styles swinging the body. The Ghudka player sings a song, typical in its tone, and the female dancers while dancing recite the refrain in chorus.



**SABARA SABAREN NRUTYA**

dwellers of the plains and coastal land. Hunting is their second profession. The appearance of Sabara- Sbaren characters in Shohala Suanga Danda Nata is thus not a simple accident. Since Danda Nata is an ancient folk dance drama, it has included in its precincts all the tribal people exhibiting their typical dance

forms. Sabaras have inherited their dance from ancient times. Singing songs in their dialect, they dance; this is mentioned in Natyamonomam as Sabari dance.

### **SABARA SABAREN ( Dance):**

The Sabara caste has played a pivotal role in the growth of Indian culture. They reside in hilly forest regions and obtain their livelihood by selling forest products to the





**KRUSHNA GURU: “Bhajan”** means singing devotional songs for Lord Krishna, in the company of good people. This rich tradition continues and Bhakti songs are sung in praise of Lord Jagannath - Lord of the Universe. Sankirtan in Odisha is accompanied by its local musical instruments like *dholak* (drum), *daskathi* (two thick block type sticks



## KRUSHNA GURU BHAJAN

which are hit with smooth movement of fingers to produce loud clicking sounds), narrow trumpet, *manjira*, *jhanja*, cymbals and instruments looking like smaller versions of Lord Hanuman's *Gadaa* producing the *chhik-chhik* sound when shaken.

**PATRASOURA PATRASOURANI:** Patrasaura and Patrasaurani belong to one of the aboriginal tribal communities. Patrasaura might have its root in tantricism which believes in the primal deity Parnasabari, who symbolizes creative energy. From the 9<sup>th</sup> -11<sup>th</sup> century tantricism diversified into various branches. Paransabari is the eradicator of incurable



**PATRASOURA PATRASOURANI**



diseases like Mahamari( Plague). Her dance is terrifying in nature. Accompanied by dhol and mohuri the racy dance of Patrasaura and Patrasaurani in the dark midnight is really an awesome sight.

After the prayer Patrasaura invites Patrasaurani to come onto the stage and the conversation between them goes along in the familiar sequence of argument, quarrel, cajoling, and finally ending in peace.



**Interaction with Mr. Satrugan Bishi and Gobardhan Khamai**



**Dalkhai Dance:** Dalkhai is a song, It is a tune or swara, It is a ritual, It is a pattern of thym or ( para),it is a raga and above all Dalkhai is a dance from. Dalkhai is also a local deity, known as, Shakambari. It is performed on the Dalkhai festival, which falls during Durga puja, by the unmarried village girls



in colorful costumes in a variety of thymms. Later on, married girls also



## DALKHAI

join them. Now it is also performed during the festival days such as Pushpuni, Nuakhai, Phagunpuni and other local festivals.

The Dalkhai Dance of Subarnapur reflecting the social heritage, the environment and the life of the folk are sung by the folk their own entertainment, emotion outlet associated with social religious rites, ceremonies and festivals, and are passed on spontaneously through oral tradition from person to person, or from generation to generation.

**VEENAKARA** : Among all the suangas, Veenakara-venakaruani suang is unique. Veenakara is the Sutradhara, the central character of Danda Nata who appears at the beginning of each phase, addresses the spectators through songs and explains about what is going to be enacted and thus connects all the phases into a holistic performance by acting as the



prime coordinator. Veenakara and veenakaruani are believed to be of mythological origin. Veenakara is considered to be Kamadev and Kandarpa, the romance. This suang mixes up both the folk and the main stream religious ideas and languages. Veenakara is dressed in royal



**VEENAKARA VEENAKARUNI**

robes adorned with ornaments. He holds bow or veena in his left hand, and in the right hand, a cane during Dhuli Danda and a chamara during the Suanga

Danda. The bow is considered to be the puspa dhanu ( Flower bow) of Kamadeva and the cane stick is the phula share( Flower arrow).

Veenakara dances to 16 varieties of Dhol beats ranging from sringara rasa ( amorous sentiment) to veera rasa ( valorous sentiment). The



songs sung by Veenakara and Veenakaruni are composed in questions-answer form. They are interesting and entertaining and are stylistically composed by the folk poets in both folk rhythm patterns and in classical rhythms.

**DASKATHIA** : Eminent scholars of folk dance and folk theatre are of the view that it is the most indigenous form of ballad singing. It owes its name to daskathi, a pair of castanets or wooden clappers, the playing of which accompanies the signing. These clappers are made of solid wood and are resonant, fitted with a



**DASKATHIA**



bunch of tiny ankle bells. The clappers are held in the left hand with fore finger in between to keep them apart and played by the right hand with thumb pressing the upper one with a jerk to strike the lower piece. The singer keeps the time beats with the clappers while signing and provides the most attractive

compositions of rhythms. Experienced singers often play with two pairs

of clappers simultaneously in both the hands to prove their skill and dexterity.

**SANCHAR** : In the folk dance category falls the Bahak Gahak of western Odisha, popularly known as Sanchar. The term “Bahak Gahak” is a combination of two words. “ Bahak” means the drummer, who carries the mrudanga and plays on it. He produces vibrant Music Nadabrahma from the mrudanga and that Nadabrahma moves around and



**SANCHAR**

spreads (Sancharan) towards Braumalok. That is why its name Sanchar seems to be appropriate to some extent. In Sanchar the main artist is known as “ Bahak”, who sings , dances and plays the mrudanga simultaneously, and also explains and enacts the different episodes of puranas and the current topics.

**SARMANGALA** : Sarmangal is a popular folk performance performed





by a group consisting of two to three persons wandering from village to village, 8 to 10 villages in a day. It is a quasi-ritual based performance centering to Maa Mangala, the Goddess of wellbeing. The group carry with them a small wooden almirah in which an idol of Goddess Mangala kept. While performing the show one person plays a dholak delivering some dialogue relating to the glory of the goddess. People gather around them with materials for worship. After the worship the most interesting episode takes place. With the high pitch of the dholak and loud request of the priest the black bangles from the hands of the Goddess kept in the almirah with its doors closed fall on the ground. Common rustics have a lot of faith upon the goddess. The priest then heals some deceased children and old men and women of the village chanting some incomprehensible utterances. After an hour's show the group departs for another village with the rice and money offered to them. This is also a means of sustenance for some folk artists which has lost its popularity in the modern time.

**GHUN GHUN NADIA:** *Ghun Ghun Nadia* is a culture seen in Western Odisha. In this a bull with some special feature, picked up by its owner, travels from place to place singing various songs and performing various feats. The "*Ghun Ghun Naadia*" word comes from the sound of the musical instrument's reverbs.

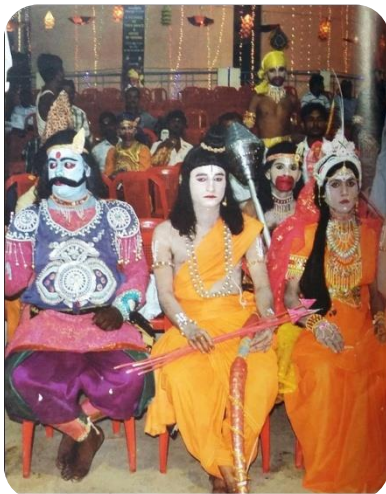


**GHUN GHUN NADIA**

**RAM LILA:** Rama Lila was a popular folk theater of Subarnapur. Rama Lila starts from the exile of Rama and ends with the killing of Ravana. The whole performance takes place in an open field or in a village street. A wooden stage having five tiers is erected. On the



**RAM LILA**



uppermost tier decorative chairs are placed for royal characters. The duration of the play is 15 days.



**PRAVA DANCE:** Kali who is symbolically represented as prava is one of the presiding deities of Danda Nata. Prava means jyoti, the lustrous glow. It is the symbol of the glow of the



**PRAVA DANCE**





Shakti. Prabha is a semi-circular cut-out in the shape of a nimbus which is constructed with decorated bamboo. It is tied on the back of the artist at the waist and represents an aura. It is constructed following certain principles of tantrism. The Pata bhakata or Kali or Durga till he is commanded by the Gods or Goddesses through a dream indicating a place where the required bamboo would be found. The Pata Bhakta, is then accompanied by a band of musicians and other bhaktas beating the Dhol, playing the mohuri, and uttering the name of Rudrakali.

**KHANJANI BHAJAN** : The Bhajan is meant for group singing, and Bhajan means singing in praise of God. The most popular Bhajan or devotional song is 'Khanjani Bhajana'. It is a group devotional song. Devotional songs are sung to the accompaniment of Khanjani.



Khanjani is a percussion instrument, which looks like a miniature tambourine. The singer holds it in the left hand and plays with the fingers of the right hand. It is especially used by a particular religious sect called Alekh or Kumbhipatua. Mostly Bhajans by Oriya mystics like Achutananda or Bhima Bhoi are sung with Khanjani.

**KIRTAN** : In kirtan also the devotees sing the glories of god, especially, the glories of Radha and Lord Krishna. in Odisha it was introduced by the vaishnavas, perhaps during the time of Shri Chaitnya (16th). Here two types of kirtans are prevalent, namely, gaudiya kirtan and Utkaliya kirtan. They differ in style. The Utakaliya kirtan is also



**KIRTAN**

occasionally interspersed with Bengali wordings. every morning and evening kirtan is played in vaishnava temples. There are kirtan mandalis almost in all the villages of Subarnapur. Kirtan is also an indispensable part of all vaishanva festivals.

During my study I met a number of groups of artists of twenty three different folk art forms. Most of the folk arts forms are the source of the livelihood of the practitioners. The present situation has degenerated. Earlier people had been showing love for these forms. All these art forms are aboriginal but through centuries they have lost their vigour due to lack of patronage.

The change of taste in modern time is another reason for losing popularity of these art forms. These ages –old tribal folk art forms will be



extinct in future if they are not given proper care and patronage. Immediately steps should be taken for their preservation.

### **DATA COLLECTION:-**

As data is based on statistics, we furnish a table to show the vanishing of different art forms as follows.

**TABLE**

<b>Sl. No</b>	<b>Name of the Folk Art form</b>	<b>No. of groups in this vicinity around the year 1950</b>	<b>No. of groups in this vicinity around the year 1970</b>	<b>No. of groups in this vicinity around the year 1990</b>	<b>No. of groups in this vicinity around the year 2015</b>
1	Karamsani	140	75	51	40
2	Gourbadi	60	33	10	1
3	Mohuri	30	15	5	2
4	Dhunkel	30	20	5	1
5	Gandabaja	98	67	47	16
6	Ram Parsuram	34	22	14	1
7	Sarangi	42	27	17	2
8	Danda Nata	110	70	50	40
9	Pala	130	80	71	63
10	Ghudka	21	15	10	2
11	Sabar Sabri Nrutya	98	50	16	6
12	Krushna Guru	60	39	10	1
13	Patra Saura Nrutya	50	30	15	5
14	Dalkhai	76	50	15	5
15	Veenakara	55	43	25	15
16	Daskatia	40	34	10	5
17	Sanchar	33	25	10	2
18	Sarmangala	20	45	6	1
19	Ghun Ghun Nadia	30	12	5	1

20	Ramlila	40	30	21	5
21	Prava Dance	30	22	12	8
22	Khanjani Bhajan	95	65	20	10
23	Kirtan	120	80	40	25
24	Damru	30	12	5	1
	<b>Total</b>	<b>1470</b>	<b>961</b>	<b>490</b>	<b>256</b>

It is observed from the above table, as it shows how many groups of each folk art form practitioners were in different years, and they are gradually decreasing in number year after year. This shows that the folk art forms are on a state of extinction. If proper care will not be taken organizing the groups properly and train them to adapt themselves for modern stage performance, instead of performing on village streets these art forms will surely vanish in future and the artists will lose their sustenance.

### **DATA ANALYSIS:**

1. These folk artists groups are seldom invited to big festivals like District level/ State level cultural festivals for they are not well equipped and well-trained for performance on such stages. As a result their annual income is not adequate for the sustenance, teadapt themselves for modern stages where the audience consists of elite mass, these artists need proper training which can be done through thing proposed project work.
2. These artists groups do not get opportunity to interact among themselves such interaction many help them improve and fine-tune their skill. Such festival providing space for their interaction among



the groups of artists of the same folk art form in highly essential which can be taken up in this project.

## **INAUGURAL CEREMONY**

The inaugural ceremony of Revival of the Traditional Folk Art Dance Training Programme was held on dt. 20.08.2015 in DRDA Conference Hall, Subarnapur. The event was inaugurated by **Sj. Kalikesh Narayan Singdeo, Hon'ble M.P., Balangir,**



attending the programme as the Chief Guest in the presence of Sj, Abhimanyu Kushal, Chiarmen, OPDC, Bhubaneswar and Sj. Sribatsa Mallik, Social activist, Sonapur. Hon'ble M.P. delivered an illuminating speech on safeguarding the cultural heritage and thanked this researchers for taking steps for research and revival of vanishing folk performing art forms of the locality. All other guests also expressed their views on these dance forms. About 150 folk artists had participated in this training programme. The function was a great success.

## DETAILS OF SKILL TRAINING PROGRAMME

As per the submitted blue print the theory classes started from dt. 10.02.2016 to 25.02.2016. The 1<sup>st</sup> & the 2<sup>nd</sup> day of the theory classes was taken by **Guru Mahadev Behera**, eminent folk artist, Dunguripali. He gave the introduction of the Mandal & taught about the different techniques for the performance of the dance. The technique how to play the instrument Madal was very interesting.



**Guru Mahadev Behera,  
Taken Theory Classes**



**Sri Narayana Sethi,  
Taken Theory Classes**

The 3<sup>rd</sup> & the 4<sup>th</sup> day of the theory classes was taken by **Sri Narayana Sethi**, Binka. He gave the information about the history & origin of the Sanchar and explained about the present value and condition of Sanchar. The past and present condition of this art is quite surprising. He gave the students a clear picture of the present condition of Sanchar.

**Sri Gokula Majhi, B.M. Pur Block** took the next 3 classes. He created a beautiful sensor on Veenakara Dance and song, explaining their meaning in a simple manner. Those classes were very much impressive & attractive. By the Veenakar Songs and Dance performed and information given by Shri Majhi the students got a comprehensive idea on the actual traditional rituals and occasion along with other components of this art form.



**Sri Gokula Majhi  
Taken Theory Classes**



The next 4 classes were taken by **Sri Nilanchala Swain**, Singer of traditional folk dance of Western Odisha. He explained about the dance of Danda Nata and their emotional aspect of the performing art. He gave a beautiful knowledge about the dance step expression & over all theory of the folk art and the other aspects of tribal folk dances.



**Sri Nilanchala Swain,  
Taken Theory Classes**



**Mr. Chaudhuri Bibhar (Jr. Fellow)  
Taken Theory Classes**

The last 4 days were taken by myself (**Mr. Chaudhuri Bibhar, Researcher of the Project**). I took some intriguing sessions on the intangible traditional culture of folk art. During these sessions students were very much sensitized about the folk art forms. It was also emphasized how the traditional art forms could be brought to present cultural main stream the mainstream.

On the last day after the theory class the students were taken to the village named “Dunguri”, a visiting sport near Birmaharajpur to give the students an opportunity to interact with themselves and know about the condition of their art forms. The participants showed their different dance forms which created a mesmerizing effect.

## PUBLICITY & ADVERTISEMENT

Overall, we had a successful publicity campaign for revival of the traditional folk art. Targeted Advertising, advantageous sponsorship opportunities and timely mainstream media coverage resulted in the wide awareness of the project and good houses.

We had quite a successful social media campaign for the run of revival of the traditional folk art, focused primarily on our Facebook, and WhatsApp, I was quite active on facebook and tried to maintain a good relationship with followers and those who were engaged with our work.

I was quite happy with the amount of coverage that the show received from mainstream and online outlets. The timing of many articles and radio appearances coincide well with opening and facilitated great awareness of the project. The majority of preshow coverage came from radio and a few newspaper previews.

Overall, our media coverage was widespread and quite targeted during the essential weeks leading up to and during the run. I believe that the strong subject matter of the play and history of the company facilitated a lot of interest in the project and there was a fantastic grassroots outreach effort done the electronic media of our district.

## FOLLOW UP PHASE & WITHDRAWAL PHASE

The history of creativity research reveals extensive studies of the revival of the traditional folk art noted for creative productivity. Much less attention has been paid to performing artists for whom interpretive skill rather than strictly original output constitutes the core of their professional activity. The similarities and differences between athletes and performing artist are considered, with special attention given to the distinctive memory requirements of the performing arts. A review of relevant personality research in the field points to uncertainty as to whether particular personality traits are antecedents or consequents of participation in the performing arts. Much weight is assigned to early socialization experience and motivational patterns that influence career choice and sustained commitment. The article concludes with a generic working model of the life span that considers intrinsic and extrinsic

determinants contributing to eventual failure or success in this highly competitive domain.

## DATA ANALYSIS

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## CONCLUSION AND RECOMMENDATION

### Conclusion

The whole world I searching the answer of the dichotomy between “tradition” and “modernity”; what will be the choice between the options of “folk heritage” and “popular culture”? The dichotomy in front of us is the powerful cultural heritage on the one hand and modernity on the other, Standing within the frame of the ideology of pluralism, we must able to establish a strong interactive relationship between modernity and traditional. We can use folk art form as the tools for this. Timely reforms are the very spirit of folk arts. These art forms took shape based on caste, Religion and ethnic boundaries. In the world of today where individual revaluating and global civilization become challenges to national identity, micro culture will survive only if cultural pluralism is retained. The protect and nourishment of folk arts is the means to it. Indian society is undergoing an acute culture crisis; which is reflected by the traditional community organizations being suppressed under sever moral, social and economic pressure.



## RECOMMENDATION

Standing within the frame of ideology of pluralism, the social scientists and researcher have to endeavor to establish a strong interactive relationship between tradition and modernity. Society and culture-both are dynamic entity; it is usual for society and cultural characteristics to be modified with time. Besides, the process of assimilation o valuable social and cultural features enriches the society and culture. Effort of updating, revision and refinement of folk forms are desirable to befit it with time; but it should be restricted cultures. Under such circumstances we put forward the following research-governed recommendations for ensuring the commercialization of folk art and culture for their profitable running is one of the instrumental ways to survive the folk forms; Conservation of their innate beauty, inherent quality and core ideology is essential;

People are required to be informed with the values, styles forms of different folk performing arts. Effective campaigning and publicity of these elements may actualize a mass attraction towards folk art and culture; The pattern of the presentation of these tribal/folk art and culture forms should be modified and strategically altered to make them more vibrant to meet the recreational demand of the present generation; The colleges and universities in corresponding areas should incorporate this particular dance form as respective course of studies; Special allowance may be arranged as a scheme under rural development planning for economically weaker section of folk performers and artisans. The Directorate of field publicity under the ministry of broadcasting may deploy folk art and culture to sensitize people and mobilize their support in favor of crucial issues like, agricultural production, mass literacy, family welfare, child welfare, hygiene and sanitation, communal harmony, national integration, dowry prohibition, poverty eradication etc. This is going to intensify the usage of folk art and culture in significant and productive issues. However the tribal/folk artists and cultural practitioners themselves should also upgrade their skill and acclimatize with the current social-economic and social-cultural trend of the broader society. While formulating the creative compositions like folklores community song & dance etc. The tribal/folk artists should modify the content of composition or pattern of expression in order to

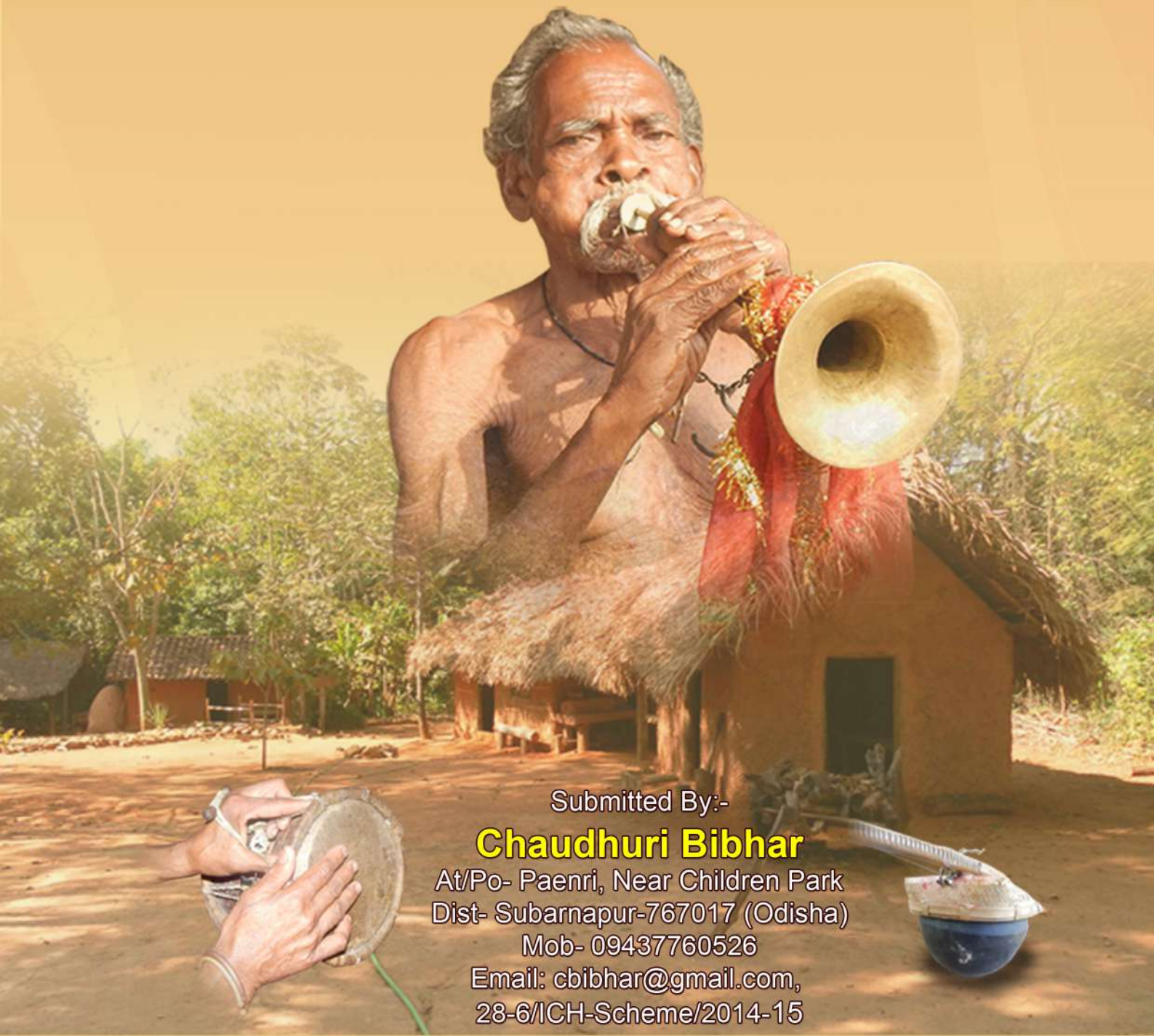
gratify the need and demand of the common people of the community as well as broader society. The performers of the Tribal/Folk Arts and Culture should continually upgrade their creative fair and operational skill so that they themselves can play a proactive role in bolstering the foundation and ensuring the sustainability of Tribal/Folks Arts and Culture. They should adopt a proactive stance in carrying the rich cultural legacy of India proceeds forward in pursuit of functional excellence.

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1st activities project reports on  
**REVIVAL OF THE TRADITIONAL FOLK ART**  
Under the scheme for

**“Safeguarding the intangible cultural heritage and  
diverse cultural traditions of India”**

**Submitted to:-  
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# ACTIVITIES / WORK DONE / ICH ACHIEVEMENT PHOTOGRAPHS



**Training Programme of Revival of Traditional Folk Art & Culture Inauguration  
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