

SANGEET NATAK ACADEMI

FINAL REPORT

2014-2015

Project on

**THE TRADITIONAL, FOLK AND TRIBAL CULTURE OF THE
MIDDLE BASIN OF SUBARNAREKHA**

Under the scheme

Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India

Submitted by

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Preface

Being satisfied with intricacies and subtleties of the project proposal, the *Sangeet Natak Akademi*, New Delhi, assigned a documentation project for conducting a study on tribal folk arts and culture in selected states of Eastern India namely, West Bengal, Orissa, and Jharkhand with the primary objective of exploring the status of various forms of tribal folk arts and culture and also for suggesting suitable measures for their preservation, promotion and dissemination.

The SNA received my proposal under the scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India and approved it in conducting work/survey on the project namely: **THE TRADITIONAL, FOLK AND TRIBAL CULTURE IN THE MIDDLE BASIN OF RIVER SUBARNAREKHA** for the session 2014-2015.

The SNA approved and sanctioned the proposal for conducting the work/study of the aforesaid project in 2015. The Project was approved vide letter no. **28-6/ICH-Scheme/127/2014-15/11381 dated February 5, 2015.**

After the approval of the project, we got engaged in meticulous project planning. Through the process of intensive planning we categorically determined the project-inputs, the operational manoeuvres, the time-frame and the monitoring mechanism of the project.

The entire project was divided into sequentially arranged functional components like schedule construction, capacity- building program for the project –functionaries, pilot study, secondary research, primary data collection, data analysis and report writing. Specific time frame was earmarked for each functional component of the project. The probable contingency factors were plotted and appropriate strategic interventions were formulated for mitigating the contingency factors.

We were made acquainted regarding the following components:

- Objectives of the project
- Methodology of the project
- Techniques of administering questionnaires & Data collection
- Tools of participatory work/study
- Contingency Management Mechanism at the field level.

Subsequently we initiated the process of data collection through quantitative and qualitative research in the following places:

Selected blocks of *Paschim Medinipur* of West Bengal

Selected blocks of *Baleswar* of Orissa

Selected blocks of *East Singhbhum* of Jharkhand

The data obtained through quantitative and qualitative study was analysed following the generation of strategic interventions. First of all the fundamental events of tribal/folk art and culture that are undergoing, were traced out. Subsequently we developed a series of community-based as well as macro-level strategies for enshrining, promoting, documenting and disseminating tribal/folk art & culture.

We recommended that the community-based organizations should be made culturally sensitive and they should be apprised regarding the fact that with the advent of globalization and under the influence of a synthetic all-pervasive macro-culture the community-based tribal/folk cultural forms are gradually losing ground and on the verge of extinction. This is going to crumple the socio-cultural identity of the rural communities. We recommended the strategy of enhancing the capacity of the Community Based Organizations so that they in collaboration with the local Panchayats can function as Institutional-Facilitators and carry out the significant mission of ensuring the economic empowerment of the struggling performers of indigenous tribal/folk art and cultural forms.

We have attached the CD/DVD of cultural events and interviews, copy of supporting evidences and other necessary annexure with the Final Report which is of four chapters— Introduction, Field Visits, Findings and Conclusion.

The factual information as well as the analytical recommendations derived from the Documentation work is expected to help the SNA in formulation of prudent programs for promotion and preservation of Tribal/ folk Arts and Culture.

CHAPTER : ONE

1.1 Introduction/Background

Subarnarekha basin is the home land of various tribes. They have with their different own cultures in practice. Due to semi-urbanisation of rural areas some old cultural practices are going to be demolished or changed their original nature. It is very much needed to safeguard them and the cultural events should be documented for future references. We tried and sent proposal to *Sangeet Natak Akademi(SNA)*. The SNA received my proposal under the scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India and approved it in conducting work/survey on the project namely: THE TRADITIONAL, FOLK AND TRIBAL CULTURE IN THE MIDDLE BASIN OF RIVER SUBARNAREKHA for the session 2014-2015.

In India, tribals are defined in reference to the cultural practices of certain groups in relation to the mainstream Hindu cultural practices. Tribal and folk arts overlap. All that is tribal art is Folk art-but Folk art can be non-tribal also. Both tribal and folk art are deeply connected to the community. They emerge from the daily life of a community and are shaped by the environment in which the community lives. Tribal art or Folk art is motivated by utilitarian and ritualistic features and sometimes by recreational impulses. Some practitioners maybe better skilled than others, but tribal or folk art are essentially about a group or community rather than the individual artist. Mainly dominated and shaped by religious motifs, the relation between this art and religion is a universal feature. It is an integral part of living. In tribal societies, there is no real distinction between Art and Life or between Fine Art and Applied Art.

Tribal life and art of the middle basin of the river Subarnarekha, i.e., eleven blocks of the three districts of three states discussed below are varied but have certain commonality as well because certain tribes like Santhal or Munda are common to all the states and these tribes are “bhumiputras” or Sons of Soil of the hilly terrain of Chhotanagpur plateau, which sprawls across several states. Political boundaries of the states were drawn by modern man, but they have been

living in the forests and hills of a common geographical terrain – Jangal Mahals -which has shaped their lives socio–culturally.

1.2 Impact/Importance of TRIBAL/FOLK CULTURE:

India has a rich cultural folk tradition. Folklore arts, beliefs, rites and rituals, myths, and rural handicrafts are factors that enrich our folk-tradition. They became well-known as knowledge transmitted by oral tradition. Folklore has an important role in handing down social norms and religious knowledge and wisdom and in keeping the social structure stable.

Folklore arts, beliefs, rites and rituals, myths, rural handicrafts etc. are factors that enrich our folk-tradition. They have become well known as knowledge transmitted by oral tradition rather than written branches of knowledge.

Religion has a very important role in the formation of identity of each society. It is the shell of cultural formation. The individuals in a society are born into them. It is through these customs and practices that social solidarity remains. Pre-existing cultural rules determine our ideas and behaviour through socialization. Societies are made up of structures of cultural rules, established beliefs and practices to which their members are expected to conform.

Each social structure has unique customs and practices as well as systems of beliefs. Folk arts and beliefs play an important role in the timely reforms and establishing of these customs and practices.

Another element that contributes to the creation of identity is ethnicity. All our folk art and culture forms have an ethnic nature. They remain within a particular geographical region – Bhadu and Jhumur of Bankura, Jhumur and Nanchni of Purulia and Nautanki in Darbhanga. The myths of a particular region form the plot of these art forms. These art forms are the totality of the cultural experiences of particular regions. It is the highly popular and religious cultural groups that help them rise beyond time. These fellowships that have the nature of ethnic nationalism will never be ethnocentric. These folk-art forms maintain their ethnic nature through which they make socialization possible; they regulate them and harmonize them with other communities.

Religion and ethnic culture take an important role in the formation of the social structure. Our society consists of structural units based on structural pluralism. Folk arts and folk songs play an important role in their survival. They stand in relation to the power system in every society. Power system is related to caste, gender and economic status. Folklore opposes the power structure and compromise with it. They preserve ethnic identity also.

Apart from creating cultural identity, folk-art forms have other great social missions. The most important is the collective conscience they produce. The integrity of individuals and equipping them to meet social challenges are a part of this. If the influence exerted by this collective representation is lost, that loss leads an individual to the loss of his self. This is the most important among the complex crises faced by modern society. In the folk-arts there is no distinction between the actor and the spectator. As the spectator himself becomes a part of the art the artist becomes a part of social integrity.

1.3 Objectives and Conduct of the Project Work

The objective of the Project, 'THE TRADITIONAL, FOLK AND TRIBAL CULTURE IN THE MIDDLE BASIN OF RIVER SUBARNAREKHA' was to collect information and documented them on the different aspects of living cultures necessary for safeguarding ICH and develop suitable indicators.

The main purpose of the project was:

1. to find out the traditional/folk and tribal cultural events and documentation thereof;
2. to set cultural mapping of the prefecture and data creation about the concerned Intangible Cultural Heritage;
3. to understand what key players thought of their cultural system in terms of it having a culture of respecting users and being people-oriented (i.e. responsiveness).

The key informants included performers, members of civil society groups and academics, amongst others. This short report, prepared for appraisal/inspection, presents the major

findings from the survey of key informants' opinions on folk and tribal cultural responsiveness in project area.

1.4 Questionnaire

Key informants were interviewed using a structured questionnaire. The key informant questionnaire is one instrument from a questionnaire portfolio developed by the survey team for collecting information about the ICH. The key informant instrument is refined following feedback from the experts/resource persons, and is tested prior to being fielded on 5-10 respondents of local centres.

1.5 Matrix & Methodology of the documentation project/Implementation of the Project

a) Established project team: The team comprised of a) Surveyor, b) Assistant, and c) Photographer.

b) Identified all tasks required to attain each objective:

1) Collected Books, Journals, References, Research papers, Census Reports, Maps for Selection of Survey Area and Plotting of them;

2) Identified Informants and met them for discussion and Collection of 1st information, and preparation of Artisans/Performers list;

3) Visited the villages to survey the artisans/performers for interview and recording of it;

4) Mapped of the ICH events/festivals/performs and fixed up dates of recording;

5) Arranged equipment, Shot/recorded of the events and detailing;

6) Edited and documented Submitted of documents and Reports to the Academi.

- c) **Identified all risk areas** and considered measures taken to minimize risk.
- d) **Identified the main Requirements of the Project:** Since project is designed to operate only on certain cultural events/performs, choosing the most important/appropriate events were important.
- e) **Identified the Research papers, Reference Books, Journals, Maps, Census Reports, and Photographs etc.:** All these information resources were collected and used at different levels of access to information.
- f) **Arranged Camera, Video Camera, Handicam:** These instruments were organized and arranged for smooth running of the project operation.

1.6 Techniques of administering questionnaires & Data collection

Blocks under project area were covered under the study. Reliable and valid samples were drawn through Random Sampling method, from the total population of target individuals in the target area covered under survey.

Quantitative Research was executed through the judicious deployment of the questionnaires. The data obtained from the respondents were carefully recorded. For more detailed information regarding the living pattern of target-group, the supervisor/surveyor deployed **Focused Group Discussion** as an authentic tool of participatory research. The deployment of FGD, as a tool of participatory research proved to be a worthy decision. During the process of executing FGD, the respondents ventilated detailed information regarding their living pattern.

The data obtained through quantitative and qualitative research, process of data-analysis was executed. The data-analysis was followed by the generation of strategic interventions. First of all the fundamental causative factors that are undermining and retarding the prosperity of tribal/folk art and culture, were traced out. Subsequently we developed a series of community-based as well

as macro-level strategies for enshrining, promoting and disseminating tribal/folk art & culture the exemplary creative marvels of the project area.

1.7 Length (time span) of inquiry/documentation and the drawing up of reports

It was noticed that the events were spread over throughout the year. So, a period of approximately one year (February '15 to June'16) had been taken to cover up documentation of the above events. But it takes some more time due to unavoidable circumstances. Final Report on the project of Folk Performing Arts was drawn up at the end of the documentation works.

1.8 Problems & Conclusion

We have also faced some problems at the time of artisans' interview and shooting of events. Most of the female performers are conservative in nature. They won't accustomed with photography and shooting. Interiority of the shooting location is another vital problem for documentation work. Scattered distribution of tribal communities and their below poverty level lifestyle create problems in relation to data collection.

Finally the task of report formulation has done covering the strategies, recommendations and all other factual details relevant to the generation of a comprehensive report. We are submitting this documentation report to the SNA, with the expectation that the authentic content of the report will be beneficial to the appropriate authority in perceiving and analyzing the actual problems encountered by the performers of tribal/folk art & culture. At last we thank all the individuals and organizations who have forwarded their sincere contribution towards the execution of the documentation project thereafter we are submitting this report to the appropriate authority.

CHAPTER TWO

2.1 Field visits

A team comprising of grantee/supervisor, assistant and photographer visited selected villages of the project area. Visits were made in particular prospective people of the region (resource person/ performers) and discussions held with them, questionnaires filled up.

Objectives of the visits

The overall objective of field visits was information capacity building to formulate documentation work plan and mapping the cultural events for the project area.

Specific objectives were:

- Meeting the Resource Persons/Performers of folk cultural properties and Introduction and analysis of questionnaires.
- Identifying vital folk performing arts of the prefecture, their time of observance and the venue of videotape recordings, photographs.
- Upon reference to the results attained in the field visits given above, further research will be made on the selected arts which have no known documentation, face dying out completely, are in danger from the consequences of change, or still have historical remnants of their ancient origins, etc. and on the selected venue for confirmation.

2.2 WORK PLAN

The Visits/Meetings/Documentation/Submission

The visits/meetings were being taking place according to the work plan drawn below:

Objective	Output	Task	Activity	Who?	When?
Selection of Survey area	Information gathering	Collection of Books & References	Visit library, meet experts, resource persons	B. Ghosh & Team	Feb. & March'15
Informants meet	List of villages and Artisans	Collection of data regarding villages and Artisans	Visiting CD Blocks/villages, Meeting informants	B. Ghosh & Team	March & April'15
Village Survey for ICH events	Mapping of ICH events	Interviewing artisans/performers	Visiting villages, meeting artisans, interviewing them	B. Ghosh	April & May'15
Shooting/Recording of events/festivals 1. Baha 2. Karam 3. Tusu 4. Jaoa 5. Pata 6. Bandhna 7. Chang Dance	Photographs and Video movies	Interview and Show Recording	Spot visit for Interview and show	B. Ghosh & Team	Mar 2015 to Jan 2016
Editing, Documentation	CD, DVD and Documentation	Edited the recording and write-ups	Editing	B. Ghosh & Team	Jan'16 To June.'16
Submission(Tentative)					July'16

2.3 Visit/Meeting – 1(with informants)

A number of Local historians, Professors, School teachers, researchers and villagers are interviewed and held discussions with them. All are with their expertise related to traditional and tribal culture of their area and are participated on our survey process.

Discussions addressed the following issues:

- Region/locality of the event(s)
- Performance time of the year and venue
- Event Programme, Structure/formation and programme of the performance, other performing arts
- Systemization and other aspects etc.

2.4 Visit/Meeting – 2 (with artisans/performers)

A number of artisans/performers were met and interviewed on their own culture/cultural properties throughout the project area.

Discussions were held to address:

- The role of performers in the event
- Origins(of the performing art), reason and aim of the art
- Who are the tradition bearers?
- Floklore/beliefs concerning taboos, etc
- Clarification of whether similar art forms exist nearby, etc.
- Professionalization of the performance/events

2.5 THE PROJECT AREA

ICH: The Traditional, Folk and Tribal Culture of the Middle Basin of River Subarnarekha

DIVISION OF SURVEY AREA

120 km middle basin of Subarnarekha

AREA	CD Blocks of State Odissa under survey	CD Blocks of State WB under survey	CD Blocks of State Jharkhand under survey
CD Area-I 30 Km Middle- lower basin	Jaleswar	Dantan-1	
CD Area-II 60 Km middle basin		Keshiari Narayangarh Nayagram Sankrail Gopiballavpur-1 Gopiballavpur-2 Jhargram	
CD Area-III 30 Km middle- upper basin		Jamboni	Dhalbhumgarh

2.6 BLOCK-WISE TRIBE POPULATION

<i>Sl</i>	<i>CD Block</i>	<i>Total Population</i>	<i>SC</i>		<i>ST</i>		<i>% of Tribes</i>
			<i>Male</i>	<i>Female</i>	<i>Male</i>	<i>Female</i>	
01	Jaleswar	1,49,170	15094	14262	14497	7265	29.4
02	Dantan	1,72,107	14761	14474	14098	14085	33.4
03	Keshiari	1,49,260	17323	16937	25722	25406	57.3
04	Narayangarh	3,02,620	28479	27854	32248	33832	41.1
05	Nayagram	1,42,199	14487	14412	28573	28314	60.3
06	Sankrail	1,54,418	10640	10264	14495	14330	43.17
07	Gopiballavpur-1	1,08,254					61.19
08	Gopiballavpur-2	1,04,996	16461	16092	12312	12250	54.4
09	Jhargram	1,70,097	12738	12482	19295	19410	37.5
10	Jamboni	1,13,197					46.77
11	Dhalbhumgarh	61,932	1247	1283	16818	16861	58.5

Data compiled from Census Report 2011

2.7 THE PROJECT AREA MAP



CHAPTER THREE

3. Findings/Discussion/ Remarks

3.1 The Region

Out of 334 km in length, only 120 km basin of the river Subarnarekha is in its middle flow. Middle basin starts from *East Singbhum(Dhalbhum Block)* of *Jharkhand*, through south-western part of *Medinipur(WB)* to Northern part of *Balasore(Odisha)*. It covers the border area of three states with plateau, plane and jangles containing various communities of tribes.

3.2 The Communities

The area is a mixed community of *Santal*, *Munda*, and *Kero* who are the main inhabited tribes. They are of pragmatic/ original Austral sect. Other ethnic groups are *Bhumij*, *Mahato*, *Kurmi* and *Lodha* aboriginals.

Name of the Major Castes & Tribes of the Survey Area	
1. Santal	ST
2. Munda	ST
3. Lodha	ST
4. Bhumij	ST
5. Mahali	ST
6. Mahato/Kurmali	SC
7. Kandra	SC
8. Kadma	SC

3.3 Existing Status of the ICH Events/Folk Performing Arts

The twenty first century, the age of globalization, is marked by the incidence of cultural crisis. It is the era in which many tribal/folk art & cultural forms are either losing originality, or passing into oblivion.

Globalization has exerted adverse influence in the social, economic and cultural arenas. Especially our indigenous cultural exclusivity is getting decimated. Our traditional culture is being replaced by a homogenized and westernized culture which is fomented and fostered by

rampant consumerism. This has a negative impact on the third-world countries. Its vitiating influence is destroying cultural identity. The contemporary global trend exhibits that globalization is vigorously catalyzing the promotion of the popular culture and discouraging the indigenous folk art and culture. The retardation in the growth and development of folk culture has resulted into multi-faceted disastrous consequences like dilution of cultural identity, fragmentation of social-cohesion and finally a negative impact on rural economy.

Middle basin is low height plateau where more than 08 major tribal communities are inhabited. *Santals* are the lion's share of population. We find the residual culture of the castes and tribes in the middle basin. Most of them are being maintaining through their rituals, and religious beliefs. The cultural organizations are only continuing with professionalism changing their original forms of traditional performing arts. fomen

TRIBAL DANCES

The *Adivasis* of project area (*Mundas, Santhals and Oraon*) are born dancers and singers. Their songs and music are joyous and depict the festive spirit that prevails whenever there is an occasion for people to get together. The indigenous musical instruments and the traditional tribal costumes and jewellery worn by the dancers, add to the beauty of the dance.

The most well known dance form of the *Santhals* is a group of women with interlocked hands forming a semicircle, encircling a relatively smaller group of male percussionists at the centre. The dance steps and movements are in accordance with the beats which is relatively simple. The dance forms, countenance, and beats differ from region to region. The *Santhali* Dance have a wide variety and types and is tuned with ceremony and social celebrations. The *Dassai* dance is performed only by males of the community on festive occasions. *Langre, Guluri, and Humti* is danced all round the year, whereas *Baha* and *Sohorai* are only for festive seasons. In social ceremonies like marriage *Dong* is danced. Along with these popular

dances some other rare forms like *Rinjha* and *Jhika* also exist and performed only in few regions.

The main dances of the area may be categorised as *Baha*, *Karam* and *Pata Chang* is also a popular dance of *Lodha* tribes.

The *traditional, tribal/folk* dances reflect the beauty of rural Bengal and add colour to the palette of the folk culture of the area.

BAHA

Baha Parab, which is celebrated by *Santal* tribes and is held in *Phalgun* (February-March).

The *Baha* (literally flower) festival celebrates the fact that the New Year is well commenced.

It is characterised by frolic and gladness, drinking, dancing and eating. During it fowls are sacrificed in the *JAHER* to all the national deities. On the first day of the festival young people of the village build two sheds in the *Jaher*; one for *Jaherera*, *Moreko* and *Marang Buru*, and the other for *Gosainera*. The *thans* are cleansed by plastering of cow-dung. Then they go to bathe, and oil several articles like winnowing-fan, basket, bow and arrow, battle-axe, broom, a wristlet, a necklace, a bell and a horn; which are to be used in next day, when three persons become “possessed” by the three first *Bongas* mentioned above.

Jaherera— the goddess is a female, but a man is possessed— takes the ornaments, the basket and the broom; *Moreko* takes the bow and arrow and *Marang Buru* carries the battle-axe. With these articles they start running for the *Jaher* followed by the float. On arriving at the *Jaher*, *Jaherera* sweeps the *thans*; the *Naeke* (priest) asks the *Bongas*, i.e., those personating the Gods, for the things they have brought. The *Naeke* then washes the *Bongas* and throws the surplus water over them, whereupon the *Bongas* jump up howling.

Next day they start again, as on the first day, for the *Jaher*, the *Bongas* carrying the same things. When they see a *Sal* tree in bloom, *Moreko* shoots an arrow into it, while *Marang*

Buru climbs it and cuts down the flowering branches, *Jaherera* receiving the flowers in a basket. In the *Jaher* the *Bongas* are again placed on a mat under the shed and the *Naeke*, sitting in front of them, sacrifices the fowls, and places a bunch of flowers and a *Mohua* blossom before each *Bonga*. The *Bongas* suck the blood of the fowls. The *Naeke*, together with his family, relatives and some villagers, eats fowls cooked with rice in the *Jaher* and rest of the day is spent in general merry-making, dance etc.

Karam

People go to the jungle accompanied by groups of drummers and cut one or more branches of the *Karam* tree. Then the branches are brought to the village and planted in the center of the ground which is plastered with cow-dung and decorated with flowers. A tribal priest (Jhankar or Dehuri) offers germinated grains and fruits in propitiation to the deity who grants wealth and children. The tribal priest then recites a legend to the villagers about the efficacy of *Karam puja*. The legend varies from tribe to tribe.

The morning of the *Karam* festival, begins with the women pounding rice in the Dheki or a wooden implement to obtain rice flour. This rice flour is used to make a local tribal delicacy, which can be sweet as well as salty. This delicacy is cooked in the morning of the *Karam* festival for consumption, and shared throughout the neighbourhood.

Karam/Karma dance which is also popularly known as *Karma Naachis* performed by the tribes of middle basin of Subarnarekha. This tribal dance is performed during the autumnal festival of *Karma Puja*, on the 11th day of full moon in *Bhadra* month(August-September). The tribal group presents this folk dance in front of *Karam* tree that symbolises the *Karam Devta*. The members of the tribal group try to propitiate *Karma Devta* with the Karma tribal dance so that *Karam*, the God of Fate showers his blessings on them. The tribes believe that

worshipping *Karam Devta* brings prosperity in their lives. *Karma Devta* is the reason behind their good and bad fate.

This *Karma* tribal dance is not only associated with the worship, but also has different forms in different regions. One thing is common among all the forms are that they are centred around the trees. Men and women dance to the tunes of the instruments like *Thumki*, *Chhalla*, *Payri* and *Jhumki*. The drum locally known as '*timki*' is used as the main musical instrument and the dancers dance enthusiastically on the beats of *timki*. It is placed on the ground between the dancers. The dancers move their feet in perfect rhythm and in to and fro style. The men leap forward during the dance, whereas the women in the group bend low near the ground. They form a circle and put their arms around the waist of the next the dancer and continue dancing in a rhythmic manner. The dancers wear the ethnic costume and jewelleryes. There are many sub-varieties of Karma dance that includes the *Jhumar*, *Ektaria*, *Lahaki*, *Sirki* and many more. (vide annexure for songs)

Jaoa

At the same time with *Karam* festival, the married and unmarried tribal girls celebrate the Jaoa festival, which has its own kind of songs and dance. This is held mainly for the expectation of good fertility and better household. The unmarried girls decorate a small basket with germinating seeds. It is believed that the worship for good germination of the grains would increase the fertility. The girls offer green melons to the *Karam* deity as a symbol of 'son' which reveals the primitive expectation of human being (i.e., grains and children). The entire tribal area of the region becomes tipsy during this time. (vide annexure for songs)

Tusu

TUSU is a harvest festival held during the winter in the last day of Poush month. It is also for the unmarried girls. Girls decorate a wooden/ bamboo frame with coloured paper and then gift it to the nearby hilly river. Although there is no documented history available on this festival but it has huge collection of scintillating songs full of life and taste. These songs reflect the simplicity and innocence of tribal people.

“Ja Ja Tusu Ja Ja Lo
Dekha Gechhe Tor Pirit Lo
Tor Pirite Mon Maane Na
Boli Tor Pirite Agun Jole Na...”

Translated : “Go Tusu go, We have seen your love, my heart is not convinced by your love, no fire is ignited by your love”. (vide annexure for more songs)

Bandna

Tribals are very close with animals and pets. In this festival, people wash, clean, paint, decorate feed well and put ornaments to their cows and bulls. The song dedicated for this festival is called *Ahira* which is an acknowledgement for animal’s contribution in their day-to-day life. The most exciting day of the *bandna* week is the last day. Coloured bulls and buffaloes are chained to a strong pole and they are attacked with a dry animal hide. The angry animals hit the dry skin with their horns and the crowd enjoys. Generally the colours used for decorating animals are natural colours and the artwork is of folk type. (vide annexure for songs)

Chang Dance

Chang Dance is the part and parcel of *Lodha* Community’s cultural life. The only amusing folk dance “*Chang*” is in vogue of their every celebration like worship, marriage and also after funeral functions. *Chang* needs main musical instrument *Changu* which is like big drum or *daffli* and is made from the *kararh* wood, tempered in sun shine and fire. The frame is covered with the skin of goat and sometimes with the skin of snake also.

It is performed in half circle or semi-circle throughout the night by the male performers. It is a folk belief of *Lodha-sabar* that when *Changu* is rung Lord Shiva seats get shivered. In fact the *Lodhas* go mad with this folk dance. (vide annexure for songs)

PATA

At the *Pata* festival, which is held in the rains in honour of *Pata Bonga*, is really a Hindu festival in honour of *Mahadeo(Siva)*, much frequented by *Santals*. It is marked by the sacrifice of goat. Like some other dances, *Pata* dance gives opportunity both the sexes of *Santal* tribe for dance.

3.4 ICH Events and their Performance Schedule

Sl	ICH Event	Performance time	Involvement	Proposed Shooting Area	Shooting Date	Remarks
1	Baha Festival	Feb-March	Santal Tribes	Dantan CD Block	18/03/2015	Done successfully
2	Chang Dance	Mar-April	Lodha	Jamboni CD Block	03/04/2015	Done successfully
3	Jaoa Geet	Aug-Sept	Bhumij, Mahato	Jhargram CD Block	24/09/2015	Done successfully
4	Karam Puja	Aug-Sept	Bhumij, Mahato, Lodha	Jhargram CD Block	24/09/2015	Done successfully
5	Bandna	Oct-Nov	Santal, Bhumij, Mahato	Jamboni CD Block	11/11/2015	Done successfully
6	Tusu Parab	Dec-Jan	Bhumij, Mahato, Kurmi	Narayangarh CD Block	15/01/2016	Done successfully
7	Pata Dance	Dec-Jan	Santal	Jhargram CD Block	17/01/2016	Done successfully

3.5 The Outcome

We have done shooting/photography for documentation of the events according to plan as far as practicable.

3.6 Summary of finding of the Study

Involvement

The Tribes of Subarnarekha basin are highly involved with the Traditional, Folk culture, and are concerned with trying to find avenues for a better livelihood both as part of their larger community and that of the natural environment. They also tries to helps the performers to develop their skills, introducing cultural troops/organizations, encouraging exhibitions through professional expositions and assisting the performers to make their creations at a joyful, attractive and interesting way.

Problems related to Performances/ICH events

There are few problems which the performers from Project Area are facing, which also forces few of them to shift to some other occupations/places, especially if the family is big and there is only one earning member.

- The first is the LACK OF INTEREST – there is not much attractions for the traditional, folk culture to spread their performances, and they have to adjust with the modern general culture.
- The other problems are: NEW METHODS/TECHNIQUES are used for recent years and diverted from the origin with new instruments and easy available of better technology for cheap amusements.
- Also nowadays People who like Traditional Folk Performances go through that, and are not famous among the younger generations, where Rapid Prototyping and other amusements are more easily done.

- One of the major problems that we find during my project work was LACK OF PERFORMANCE QUALITY & DETAILINGS, most of performances did not had a very good finishing, and lacked the quality to attract new generations, there may be numerous reasons for that, but the quality was not up to the mark.
-

CHAPTER FOUR

4. Conclusion & Recommendation

4.1 Concluding Remarks

Folk performing arts of the project area are vital intangible folk cultural properties, passed down from generation to generation through local festivals and events, and many of them have great historical value. But the values, interest and attraction in relation to ICH properties are gradually decreasing in the project area. Only the residuals of the performing folk arts and culture are carrying on by the tribes of the area depending on their religious beliefs.

4.2 Recommendation:

Standing within the frame of ideology of pluralism, the social scientists and researcher have to endeavour 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 of 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 to a limit, beyond which the folk cultures may be ‘sold’ to the popular cultures.

Under such circumstances we put forward the following research-governed recommendations for ensuring the prevention of tribal/folk art and culture from passing into oblivion:

- 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 cultural forms should be modified and strategically altered to make them more vibrant to meet the recreational demand of the present generation;

- Commercialization of folk art and culture for their profitable running is one of the instrumental ways to survive the folk forms;
- Special allowance may be arranged as a scheme under rural development planning for economically weaker section of professional folk performers and artisans.
- The traditional folk artists emerge from the rural communities. Hence interventions at the community level are essential for the preservation, promotion and dissemination of tribal/folk art and culture. The community-based interventions can be orchestrated through community organizations/NGOs as the private machinery and through local Panchayats as the government machinery.
- The Local Panchayats/ Panchayat Samity/ Zilla Parishat should organize folk-cultural festivals within the community and provide a conducive platform for the folk artists to express their talent in front of a sizeable target audience. This will enhance the popularity of the folk culture at the community level.

The Local Panchayats/ Panchayat Samity/ Zilla Parishat should arrange Cultural Competition and encourage the local folk artists to participate in such competitions. The successful participant should be awarded with a prize. This will boost up their morale. There should be a system of disbursing Governmental subsidy to the practitioners of folk art and culture through the local panchayats.

However, the performers of the Tribal/Folk Arts and Culture should continually upgrade their creative flair 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 and proceed forward in pursuit of functional excellence.

List of Literature reviewed

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Bengali

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6. Dr. Bankim Chandra Maity: Dakshin-Paschim Seemanta Banglar Lokayata Sanskriti – Kolkata 1990
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12. Sri Shakti Sengupta: Lokayato Manbhum-2nd Part, Bankura 2002

Bengali Little Magazines/Journals

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2. Lok Bhas, Garbeta, Vol 1 & 2
3. Ebom Sayak (Dantan, Pachim Medinipur)

Others

Official websites of project area districts

Official website of Census India

APPENDIX – A

Following Resource Persons and Performers were visited/ met for discussions / information and collection of research materials:

Sl No	Participants	Address with contact no.	Occupation	Expertise
01	Dr. Bankim Maity	Vill-Chaulia, PO/PS-Dantan Paschim Medinipur, W.B. 03229-253225	Rtd Professor	Ph. D. on Folklore, Writer of Books and Essays on cultures of South-west border of West Bengal
02	Dr. Srikanta Patra	Vill-Chamargan, PO PS- Jawleswar Balasore, Odisha	Rtd Professor	Writer of Books on folklore and essays on cultures of Subarnarekha basin
03	Dr. Subrata Mukherjee	Vill- Bachurdoba, PO/PS- Jhargram, Paschim Medinipur, W.B. +91 9932540778	Rtd Teacher	Ph. D. on Folk deity Shitala, Writer of Books on folklore and essays on tribal cultures of Jangal Mahal(Jharkhand)
04	Mr. Surja Nandi	Vill- Takinagar, PO/PS- Dantan Paschim Medinipur, W.B. +91 9434410848	Rtd Teacher	Editor of a Bengali Little Mag on Folklore(Ebom Sayak) for last 40 years
05	Mr. Jatindra Nath Mishra	Vill- Chaulia, PO/PS- Dantan Paschim Medinipur, W.B. +91 9434895556	Rtd Professor	MRP(UGC) on Folklore of Subarnarekha basin
06	Mr. Tarun Singha Mohapatra	Vill – Amlasuli, PO/PS- Goaltore, Paschim Medinipur, W.B. +91 9800336090	Teacher	Editor of a Bengali Little Mag on Folklore(Lokvas) for last 5 years
07	Ms Jharna Acharjee	Vill- Binandapur, PO/PS-Keshiari, Paschim Medinipur, W.B. +19 9732780878	Social Activist(Tribal)	Secretary of a Tribal Welfare Orgn. for last 15 years.
08	Mr. Mihir Dandapat	Vill- Rohini, PO/PS – Sankrail Paschim Medinipur, W.B. +91 9732952758	Rtd Teacher	Writer of Books on folklore and essays on cultures of Subarnarekha basin
09	Mr. Sandip Jana	Vill-Keshorrekha, PO- Keshorrekha, PS- Nayagram, Paschim Medinipur, W.B. +91 9733897578	Panchayat Staff	Organiser of Folk cultural programmes in local area
10	Mr. Bijoy Das	Vill- Chaulia, PO/PS-Dantan Paschim Medinipur, W.B. +91 9609090494	Social Activist	Organiser of Folk cultural programmes in local area

11	Mr. Prasanta Hembram	Vill-Chandrarekha, PO/PS-Gopiballavpur, Paschim Medinipur, W.B. +91 8001694802	Performer/Artist	Karam Dance, Pata Dance, Baha Dance
12	Mr. Sambhu Murmu	Vill-Chaulia, PO/PS-Dantan, Paschim Medinipur, W.B.	Performer/Artist	Karam Dance, Baha Dance
13	Mr. Naren Mahato	Vill- Labkush, PO/PS-Jhargram, Paschim Medinipur, W.B. +91 8001942421	Performer/Artist	Karam Dance, Kathi Dance
14	Ms Kapila Mahato	Vill- Labkush, PO/PS-Jhargram, Paschim Medinipur, W.B.	Performer/Artist	Tusu Geet, Jaoa Geet
15	Mr. Parimal Dolui	Vill- Dubra, PO/PS- Jamboni, Paschim Medinipur, W.B. +91 9933792051	Performer/Artist	Chang Dance, Paik Dance
16	Mr. Bhuban Khamrui	Vill- Chilkigarh, PO/PS-Jhargram, Paschim Medinipur, W.B.	Performer/Artist	Chang Dance
17	Mr. Jagat Nayek	Vill- Tarafbarpanda, PO-Dibarpanda, PS-Narayangarh, W.B +91 9732463269	Performer/Artist	Chang Dance, Pata Dance, Jhumur Dance
18	Ms Behula Bhakta	Vill- Jamuna, PO-Dibarpanda, PS- Narayangarh, Paschim Medinipur	Performer/Artist	Tusu Geet

WORKSHEET FOR ICH FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Chaulia

Documentation Date: 18.03.2015

Name of ICH item: Baha Festival of Santal Tribe

Region/Locality:

(Area where the practitioners live)

Chaulia village under Dantan-1 CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.
The Practitioners live in nearby CD Blocks, i.e. Jaleswar of Odisha, Dantan, Nayagram, Keshiary of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

After Holi in the month Falgoon, as the date convenient to the community of different area, annually.

Venue:

Sambhu Murmu's house court yard

Event programme, structure or formation:

The event takes place in morning – the time of the gods – and passes through a number of distinct phases. These include:

- Opening ceremony at the shrine
- Procession of community members through the village roads
- Performances of traditional performing arts such as Baha dance.
- Having *Prasad/vog* at conclusion of baha dance parade

What is exactly designated as the Important Intangible Cultural Property:

The Important Intangible Cultural Property is designated according to two sub-categories: the tangible and intangible.

The tangible aspect of the ICH is the Temporary shrine and sacrifice of animal life (mainly goat and hen).

The intangible aspect of the ICH is all the customs associated with the day and night festival. These include: dances, songs, music, drumming, and knowledge of things such as costume design.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- Procession drawers
- Dancers
- Costume makers
- Trainers/teachers
- Priests
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and *Para* committees
- The local community
- The local organisation of society of *Santals, Bhumijis*, makes the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level are a symbol of local, regional significance, they also think to protect and continue the tradition for future in reviving their identity.

THANK YOU

Other related information for surveyor's benefit:

Origins [of the performing art]; historical path of origin; reason and aim of the art, folklore/beliefs concerning taboos, etc.

They do not able to clarify the reasons/ taboos related with the festival. Only they are telling that this is for the betterment of their family/ village by getting the blessings of god.

Clarification of whether similar art forms exist nearby in other communities.

This festival is only observed by the *Santal* tribe.

Involvement of youth in the ICH program

Youths of the community are very much related with the programme but not in the dance performance, interestingly.

Surveyor's signature with date: _____

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Chaulia

Documentation Date: 18.03.2015

Name of ICH item:

Baha Festival of Santal Tribe

Region/Locality:

(Area where the practitioners live)

Chaulia village under Dantan-1 CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.
The Practitioners live in 11 CD Blocks, related to project area.

Time of Year and Name of the particular event in which the ICH takes place:

After Holi in the month Falgoon, as the date convenient to the community of different area, annually.

Venue:

Sambhu Murmu's house court yard

Event programme, structure or formation:

The event takes place in morning – the time of the gods – and passes through a number of distinct phases. These include:

- Opening ceremony at the shrine
- Procession of community members through the village roads
- Performances of traditional performing arts such as Baha dance.
- Fireworks at conclusion of baha dance parade

What is exactly designated as the Important Intangible Cultural Property:

The Important Intangible Cultural Property is designated according to two sub-categories: the tangible and intangible.

The tangible aspect of the ICH is the Temporary shrine and Dedication of animal life (mainly goat).

The intangible aspect of the ICH is all the customs associated with the afternoon and night festival.

These include: dances, songs, music, drumming, and knowledge of things such as costume and stage set design.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- Procession drawers
- Dancers
- Costume makers
- Trainers/teachers
- Priests
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Santals, make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also be transmitted. ICH protection awareness should have been grown up.

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Dubra

Documentation Date: 03.04.2015

Name of ICH item:

Chang Dance of Lodha Caste

Region/Locality:

(Area where the practitioners live)

Dubra village under Jamboni CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.

The Practitioners live in 4 CD Blocks, i.e. Narayangarh, Nayagram, Jhargram, and Jamboni of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

In different festivals between November and May, as part of amusement to the community of different area.

Venue:

Parimal Dolui's house court yard

Event programme, structure or formation:

The event takes place in day light, some time at the evening as convenient to the audiences/event organisers.

What is exactly designated as the Important Intangible Cultural Property:

The intangible aspect of the ICH is all the customs associated with the dance. These include: dances, songs, music, drumming, and knowledge of things such as costume and stage set design.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- · Dancers
- Costume makers
- Trainers/teachers
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Lodha, Mahato, Bhumis, make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also and national significance they also be transmitted. ICH protection awareness should have been grown up.

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Labkush

Documentation Date: 24.09.2015

Name of ICH item:

Karam Puja of Mahato caste

Region/Locality:

(Area where the practitioners live)

Labkush village under Jhargram CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.

The Practitioners live in 5 CD Blocks, i.e. Narayangarh, Nayagram, Keshiary, Jhargram, and Jamboni of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

In different suitable date between September and November, as part of amusement to the community of different area.

Venue:

Club house court yard

Event programme, structure or formation:

The event takes place in the evening as convenient to the audiences/event organisers.

What is exactly designated as the Important Intangible Cultural Property:

The intangible aspect of the ICH is all the customs associated with the dance. These include: dances, songs, music, drumming, and knowledge of things such as costume and stage set design.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- · Dancers
- Costume makers
- Trainers/teachers
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Mahato, Santals, Bhumis, make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, traffic management, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also and national significance they also be transmitted. ICH protection awareness should have been grown up.

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Labkush

Documentation Date: 24.09.2015

Name of ICH item:

Jaoa Geet and Dance

Region/Locality:

(Area where the practitioners live)

Labkush village under Jhargram CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.

The Practitioners live in 5 CD Blocks, i.e. Narayangarh, Nayagram, Keshiary, Jhargram, and Jamboni of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

In different suitable date between September and November, as part of Parab/amusement to the community of different area.

Venue:

Naren Mahato, Manturam Mahato's court yard

Event programme, structure or formation:

The event takes place in the evening as convenient to the audiences/event organisers.

What is exactly designated as the Important Intangible Cultural Property:

The intangible aspect of the ICH is all the customs associated with the dance. These include: dances, songs.

Who are the tradition bearers?

All practitioners and their organizations:

- · Dancers
- Trainers/teachers
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Santals, Bhumis, make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also and national significance they also be transmitted. ICH protection awareness should have been grown up.

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Bahirgram

Documentation Date: 11.11.2015

Name of ICH item:

Bandhna

Region/Locality:

(Area where the practitioners live)

Bahirgram village under Jamboni CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.
The Practitioners live in 9 CD Blocks, i.e. Dantan, Narayangarh, Nayagram, Keshiary, Jhargram, Gopi-1&2, Sankrail and Jamboni of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

In different suitable date between October and November, as part of amusement to the community of different area.

Venue:

Open ground of the village

Event programme, structure or formation:

The event takes place in the afternoon as convenient to the audiences/event organisers.

What is exactly designated as the Important Intangible Cultural Property:

The intangible aspect of the ICH is all the customs associated with the song and dance. These include: dances, songs, music, drumming, and knowledge of things such as costume.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- · Dancers
- Costume makers
- Trainers/teachers
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Santals, Bhumij, make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, traffic management, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also and national significance they also be transmitted. ICH protection awareness should have been grown up.

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Jamuna

Documentation Date: 15.01.2016

Name of ICH item:

Tusu Geet/Parab

Region/Locality:

(Area where the practitioners live)

Jamuna village under Narayangarh CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.
The Practitioners live in 5 CD Blocks, i.e. Narayangarh, Nayagram, Keshiary, Jhargram, and Jamboni of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

In different suitable date between September and November, as part of Parab/amusement to the community of different area.

Venue:

Village area

Event programme, structure or formation:

The event takes place in the afternoon as convenient to the audiences/event organisers.

What is exactly designated as the Important Intangible Cultural Property:

The intangible aspect of the ICH is all the customs associated with the float and song.

Who are the tradition bearers?

All practitioners and their organizations:

- Singers
- Trainers
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Mahato, Bhumis, Lodha make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, traffic management, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also and national significance they also be transmitted. ICH protection awareness should have been grown up.

WORKSHEET FOR ICH DOCUMENTATION/ FIELD VISIT

Visitor/Surveyor : Biswajit Ghosh

Village: Pialgaria

Documentation Date: 17.01.2016

Name of ICH item:

Pata Dance

Region/Locality:

(Area where the practitioners live)

Pialgaria village under Jhargram CD Block of Paschim Medinipur, W.B. which is on the eastern bank of river Subarnarekha, the middle basin prefecture/region.
The Practitioners live in 6 CD Blocks, i.e. Narayangarh, Nayagram, Keshiary, Sankrail, Jhargram, and Jamboni of Paschim Medinipur, W.B.

Time of Year and Name of the particular event in which the ICH takes place:

In different suitable date between October and November, as part of amusement to the community of different area.

Venue:

Open ground of the village

Event programme, structure or formation:

The event takes place in the afternoon as convenient to the audiences/event organisers.

What is exactly designated as the Important Intangible Cultural Property:

The intangible aspect of the ICH is all the customs associated with the dance. These include: dances, music, drumming, and knowledge of things such as costume.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- · Dancers
- Costume makers
- Trainers/teachers
- Actors
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of each of the village and Para committees
- The local community
- The local organisation of society of Santals, Bhumis, Mahato make the tradition to be carried on.

The Local Community have composed the safeguarding organisation

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain float, ICH, practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, traffic management, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.

Impacts of the designation upon transmission, awareness, local economy etc?

(The change of social structure; the change of life style; reduction of tribal population; limited human resource; Balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance they also and national significance they also be transmitted. ICH protection awareness should have been grown up.

ICH Project: The Traditional, Folk and Tribal Culture of the Middle Basin of the River Subarnarekha

SURVEY SHEET (for informant)

A: GENERAL
Name:
Permanent Address:
Age:
Occupation/Profession:
Contact no.:
Cultural Field of work/Any experience on ICH: If yes, give details of the ICH project:

B: ABOUT ICH
Name of the CD Block:
Area of the Block/boundary:
Total population/Census year:
Name of the major castes/tribes inhabited in the villages of the CD Block: Santal/Munda/Lodha/Bhumij/Kurmali/Mahato/Others
Percentage of castes/tribes to total population:
Sources of their livelihood/lifestyle:
Name the major villages enriched with traditional/folk/tribal culture:
Name the major cultural events/festivals generally celebrated by the castes/tribes and their time of celebration: Karam Baha Bandna Tusu Jawa Others
Name the Traditional/folk/tribal culture/rituals/customs, if any, which are out of practice/abolished

and what are the immediate/remote causes of it:
Name of the resource person(s) on different events of different villages/contact no:
Do you have...? Publications (i.e. books, journal, brochures, newsletter)/Recordings (i.e. audio, video, film) /Photographs:
Problems, if any, may be faced at the time of village survey/way out to manage the problem:
Your suggestion on this survey method/other remarks for better outcome:

C: Social aspects

Which events are to be selected for ICH documentation and why?	
Issues, items under consideration:	
Social impact of the ICH:	
Do you belong to a professional body, society or network where these issues are addressed?	
_____ Signature of the Surveyor Date: Place:	_____ Signature of the Informant Date: Place:

*** Interview session must be video recorded. Photographs are needed for making presentation

ICH Project: The Traditional, Folk and Tribal Culture of the Middle Basin of the River Subarnarekha

SURVEY SHEET (for Artisans/Performers)

A: GENERAL

Name:	
Permanent Address:	
Age:	Occupation/Profession:
Formal Education:	Your Religion/caste/tribe:
Contact no. If any:	

B: ABOUT ICH

Name of the village/mouza /JL no:
Name of the major castes/tribes inhabited in the village :
No of family of your caste/tribe in the village:
No of family of other major caste/tribe in the village:
Total population of the village/Census year/population of SC&ST:
Percentage of castes/tribes to total population:
No of your family member/family size:
Sources of family livelihood: Lifestyle: Leisure:
Inhabited from birth/ancestral:
If ancestral, Village/area of ancestor's inhabitation:
Name the cultural events generally celebrated by your castes/tribes and their time of celebration:
Who are the organisers?

Nature of your participation in the performing events/celebrations:
Nature of family members' participation in the performing events/celebrations:
Who is your trainer of the performing art(s):
Name of the resource person/director/guru/pradhan/ostad of the performances:
Who are the makers of instruments, if any:
Whether the events are held in neighbouring villages :
What are the other neighbouring villages enriched with such traditional tribal culture?
Name the tribal deity/image/mandop/than with photographs of the village:

C: Social aspects
Which events are to be selected for ICH documentation and why?
Problem(s), items under consideration:
Social impact of the ICH:
Whether original art form is going to be changed:

D: Other aspects
Origins [of the performing art]; historical path of origin; reason and aim of the art, folklore/beliefs concerning taboos, etc.
Clarification of whether similar art forms exist nearby in other communities.
Involvement of youth in the ICH program

Signature of the Interviewee:

Date:

Place:

Annexure

ICH Topic: *The Traditional, Folk and Tribal Culture of the Middle Basin of River Subarnarekha*

CHANG SONGS

1. Bandana Geeti

(A)

Sandhya ghorī boyay galo
Sandhya ghorī hoyīla rey
Dhup delo sundorī
Dalim-nai rey
Tore dalim dal key bosay rey
Dalim nai re

Free translation: It is evening, prepare for *sandhyarati* with incense. The head of the Goddess is like red fruit.

(B)

Sarala matakū jetey kohi
Bandana karuchi pada dui
Tumbhara srīcharaney bandana karuchi
Pada-deha mor hridi goety
Giri-sutey
A dan dharey bandhi dinu Gramera *Garam*
Pub-Paschime bandhi dinu *Sitala* yugini

Free translation: I pray to divine mother for her staying in my heart. Always you save the weak and destroy all evil forces. Praying to village God *Baram* from North-South and to *Sitala* from East-West.

2. Song of their own

Dibir dibir bajna bajey
Kiser bajna bajey
Bara Raja taro Sepai sikarey sajey
Dukho harani rey, kala harani rey
Dur bon palayey jabo cholo na rey.
Karo kanda khai nai, karo lata khai nai
Khai boner lata, tobu asiche uyara
Katbe hamader matha
Dukho harani rey.....
Sikari sikar karey, gach taley thakey
Choudice gherache jal jabo kon dikey
Dukho harani rey, kala harani rey
Dur bon palayey jabo chalo na rey

Free translation: drums are being beaten as because twelve kings are coming to our forest for hunting. Let us set out for distant forest. We are eating tuberous roots collecting from forest and we have no permanent shelter but in spite of that they would torture us.

3. Religious Songs

Ailo rey Ravana Raja
Jugivesh niyey
Duarey iduarey Ravana bhikhya magilo
Hatey dhorey Sitay rathey chapilo
Thamo thamo boli jata daurey asilo
Hat bhangilo jatar paa bhangilo
Porey rayilo jata parbata saman

Free translation: Ravana appeared in disguise as bagger and stole away Sita forcibly in his chariot. Jatayu opposed the miscreant but failed and died at last.

4. Love Song

Akela dihir majhey
Jagey railam micha kajey
Balana raser katha duti suni
Ai na pakhir kalkalani
Kalmilata toru ami
Tumi na rakhile katha khani...

Free translation: I am alone in house and busy with unimportant work. Tell me some love words like a bird. But you could not keep your words.

5. Miscellaneous Songs

Alo dhaner bhat go didi
Monkey lagey na
Chingri khaley galay lagey
Bhalo lagey na

Free translation: Sun-dried-rice and prawn are no more tastey.

Annexure-

ICH Topic: *The Traditional, Folk and Tribal Culture of the Middle Basin of River Subarnarekha*

JAOA GEET

1. Song towards three containers having seeds:

Machlatar dhare dhare tinti kutum ghure ga |

Hamra boli : hamar bhai bate ga |

Kake dibo jaler ghoti, kake dibo pinrhha ga,

Khae liha dahi-dudh bhat |

Kiaa je khabo bahin, dahi dudh bhat ga,

Maagn maro kande chaa mas ||

2. Crop related thoughts in Jaoa song :

(A)

Upar kshete hal dada, naamaa kshete kamin |

Kon kshete rube dada, rani-kajol dhan re ||

Kand barite, kand barite satna chalya jayay ga|

Mahata gharer majhli bahu, baisyam lien jayay ga|

Mathay ta muri, tebka kankhe gagra ga|

Kaminra to khunje baliguur|

Maichla taler ghansgila, kare laha laha ga|

Mahata gharer majhli bahu, baidyam lien jay ga|

Mathay ta baisyam handi, kankhe gagra ga|

Munisra ta khunje macher jhol ||

(B)

Shankh ladik bali ani jaoa patbo ga—

Eison jaoa helki uthe shal gacher para

Utha utha jaoa utha sudhha mone-e utho ga—

Tari lagi kotik na palana

Nahi khaolon tatta maar— nahi khaolon basi ga

Nahi khaolon dhunrd sa jonhyar pura

Jaoa je dili tora kabe niran hoto ga—

Ekadoshir baar kori jaoa nirabon

(C)

Jaoa je dili tora halyaid kutha pale ga—

Tader jaoa lahake barilo-a

Suraj uthe khin khin hamar jaoa uthe na—

Tumar lagi dibo ek upaso

Saat din jaoa-r laagi niam palon kori ga—

Tobu hamra jaoa tulibo

(D)

Chandan kath katikuti machila banabo-a ga—

Se machilan jaoa berahab-a

Jaoa diya chana gilak bedher meyer chuyi ga—

Bina telek bandha matha jeson genda phool

Jaoa deike aushe tora bosle madar tale ga—

Madar phooler har ganthlon debon tarhak gale

3. After ripen aous paddy, they hope for best reduces sorrow:

Mahata gharer bari muray, pakeche dhan ga |

Jedke bali, sedke paka dhan ga |

Karam dine baba, ache tuku disha ga |

Kabhu na dile tuku nisha ga | |

Annexure-

ICH Topic: *The Traditional, Folk and Tribal Culture of the Middle Basin of River Subarnarekha*

TUSU GEET

1. On the last day of Bengali month Aghrahasan, arrangements to bring Tusu-

Pous mas parila Tusu tomare aniba ga,

Ogo tomare aniba ga |

Chandaner e chara diye daliye rakhiba ga | |

Amra je Tusu thapi aghana sankaraite ga |

Tel dilam, salte dilam, swarage dilam bati ga | |

2. At husband's house so many sorrows are there which revealed in the song:

Olo mali kadamkali, kanghate dul harali |

Chakher kaja jhikimiki, payer alta dhuali | |

Halud baner tusu tora, halud keno makh ga |

Sashuri-nanadir ghare halud makha naire nayan | |

Andhar ghare chanch gulechi, bhaisur bole jani na |

O bhaisur tor paye pori, didi jemon jane na | |

Baradidi januk januk , chatadidi nai jane |

Baradidi ghater pathar, sabai g kachen kapor | |

Bainche bainche ghunitapura, se barancha bhalo g |

Swasur ghare bhujabhaja, sanar angha hoy kalo | |

3. Some story of Ramayana is also in the song:

Ramer maa koushalya rani bhume pore achetan |

Utho rani chetan kara g, acheche tar Ram Lakshan | |

Ran naki bone jabe, hate le re gandib baan |

Choudda bachar bone jabe Ram, chahe le re mayer pane | |

4. Gulach and Dhutura flowers are mainly required for the TUSU puja—

Shib puja Shitala puja ki phoole Kister puja

Gulach phoole Tusu-k puja ga-a Dhutura phoole hoy maja

Shaluk phoolek lagi Tusu bula-a araan araan ga-a

Padma phoolek lagi Tusu dariayn jhanp dele ga-a

Dariayn jhanp dele Tusu kara unku-jhunku ga-a

Du hathe du sonak chata uthi khela koreis ga-a

5. Emersion of Tusu into water where is her home with all relatives...

Jal jal je karo Tusu, jale tumar ke ache

Monete bhabien dekho ga-a, jale shwasur ghar ache

Jhiki-miki patharer arayn balo Tusu tar ke ache

Maayn ache, mor baap ache ga-a, aro bhaber lok ache

6. Emersion is not the last word, to bring back her with proper reception is also the part of the Parab....

Nara bile chand utheyche pithhimee alo-a karon

Emni alo-a korve Tusu ekirya kadam tale

Tusu jayn maayn jale—

Aische bachor anbon ga-a tahabare...

Annexure-

ICH Topic: *The Traditional, Folk and Tribal Culture of the Middle Basin of River Subarnarekha*

Karam Geet

1. Akhra bandana kori---- gaenke garum hori
Akhra bandana bejanari
Madane jhumyur lagei bhari

2. Karam kati ani ---akhra thapana kori---
Gopin sabhe kare ekadoshi
Gopin sabhe karei re upasi
Aij re karam bhel rati

3. Madol kare rany rany—
Madoila tag hare nayn
Madoilake manray khaoaban---
Tao deshe lach lagabon
Hamra bhokhe mori—
Hamra shase mori ---
Madoilake ninen jabo a kole kari
Jhumaike ninen jabo a kole kori

4. Muluke nahi mile kam---
Kaise banchei pran---
Sanjhe kheyle binhane hoy tan
Porek ghare porkhatali---
Sakal holei jay bagali re---
Khati khati pithe bohot gham
Naoagarek kutum alya a---
Khaoa dao sori gela re----
Mar bhate rakhla a insane

5. Khete bunli dhan---
Dhan dekhi tanman
Roda dekhi urli jahan ---
Eisab ke jan--- keise banchei pran---
Sanjhe khailya bihane hoy tan

Annexure-

ICH Topic: *The Traditional, Folk and Tribal Culture of the Middle Basin of River Subarnarekha*

Bandhna Geet

1. Jaga a maa laxmini jaga a maa bhagaboti---
Jagi liha amabosya raati re
Aar jag eke patiphol debe ma lachmoni---
Panch putay dash dhenu gai re---

2. Khunja khunjte jay puncha punchte jay---
Ahiraka ghara koti dhure re
Aar, biaranay je jawle bhala na bhuchuk re---
Upare uruta raja khans re
Gangagahale jawlei bhachak na bhuchuk re---
Manami ka chaha nehi mile re
Manami ka ghara jala surabhi je babu ha---
Runujhunu baje sara raati

3. Kia baran barada tori athaa anga re,
Kia baran du-a singa
Kia baran barada tori du-a ankhi re,
Kia baran chari pa-a
Tamal baran barada tori atha-a anga re,
Kada baran du-a singa
Kajol baran barada tori du-a ankhi re,
Ukhol baran chari pa-a
Kaise sajabon barada tori atha-a anga re,
Kaise sajabon du-a singa
Kaise sajabon barada tori du-a ankhi re,
Kaise sajabon chari pa-a
Gunri chape sajaobon tori atha-a anga re,
Sindure sajabon du-a singa
Kajole sajabon tori du-a ankhi re,
Nepure sajabon chari pa-a

4. Niti niti mangaye baat bhikhari re---
Aij ta mange dhenguan re
Aare, dhenguan ke dele bhala jawle nehi porbe---
Rohi jata a juge juge naam re

Poisakeri baat ahira rijhibujhi diha re---
Hame jabon dosar duar re
Nehi Jodi jutae nehi Jodi aantoe---
Hansi munhe korbe biday re
Nehi je aam bhala poisakeri lobhe re---
Nehi aangulan a bhate kei lobhe
Tohari je ghare aahira dash mura kansi kula---
Aahe phulane aagulan jagao re
Nehi je aaom bhala pithakeri lobhe re---
Nehi aangulan a dhotikeri lobhe
Gangagahale achi kopila sundori ga a---
Chand suraj taghamagha
