



**Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India”**

**Form for National Inventory Register of Intangible Cultural Heritage of India**

A. Name of the State **ODISHA**

B. Name of the Element/Cultural Tradition (in English) **SANTHALI FOLK SONG**

B.1. Name of the element in the language and script of the community  
Concerned, if applicable **The Unsang Songs of Santhals “Singrai”**

C. Name of the communities, groups or, if applicable, individuals concerned  
(Identify clearly either of these concerned with the practice of the said element/cultural tradition) **Santhals of Bankand Odisha, Sunaram Soren, Utsav Group**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present  
**MAYURBHANJ District of ODISHA, Some places of West Bengal and Jharkhand.**

E. Identification and definition of the element/cultural tradition of the India

(Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)

- i. ( YES ) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
- ii. ( YES ) performing arts
- iii. ( YES ) social practices, rituals and festive events
- iv. ( YES ) knowledge and practices concerning nature and the universe
- v. ( ) traditional craftsmanship
- vi. other(s) ( )

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it **SINGRAI ARE THE TRADITIONAL FOLK SINGERS / STORY TELLERS OF SANTHAL COMMUNITY OF MAYURBHANJ DISTRICT OF ODISHA AS WELL AS ADJACENT DISTRICTS AND STATES WHERE SANTHAL TRIBES HABITAT IS FOUND. SINGRAI MEANS THOSE WHO NARRATES OR SINGS THE STORIES OF SANTHALI MYTHOLOGY AND THE PRIDE STORIES OF THE COMMUNITY AS WELL AS RELEVANT STORIES OF SOCIETY TO WORSHIP SANTHAL GODS AND GODESS AT THE TIME OF SOME**

FESTIVALS MAINLY "BIR SENDRA" FESTIVAL WHERE SINRAI SINGS THE STORIES AND EXPRESS THE JOY, HAPPYNESS, EMOTIONS. IT STARTS WITH VERY SLOW RHYTHM AND BODY MOVEMENT AND THEN SLOWLY SLOWLY GOES FAST AND REACHES AT A CLIMAX WITH VIGOROUS MOVEMENT. SINGRAI ONLY PERFORMED BY MEN AND THEY ALSO PERFORM THE PART OF WOMEN'S AND USED TO WEAR SANTHALI SAREE, LOTS OF SILVER HEAVY TRIBAL JEWELRY, AND MAIN SINGRAI USED TO WEAR COLORFUL DHOTIES WITH LOTS OF SHELLS ORNAMENT WITH PEACOCK FEATHERS. FLUTE, VIOLIN, KHADTAAL, GHOONGOORU ARE USED AS PERCUSSION ALONG WITH RITUAL CHAMAR IN HAND.

G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities? PRACTITIONERS ARE BASICALLY LOCAL SANTHALI TRADITIONAL PRIESTS WHO'S BEEN PERFORMING SINCE AGES AS A RITUAL AND THEY ARE NOT PAID NOR GIVE ANY HONORARIUM TO CARRY OR PRACTICE THIS LEGACY, ITS DEPENDS UPON THEM TO CARRY FORWARD FURTHER OR NOT.

H. How are the knowledge and skills related to the element transmitted today? KNOWLEDGE AND SKILL IS MUST REQUIRED FOR THIS FOLK SONG TO SAFEGUARDING IT. ITS OUR TRADITIONAL FOLK FORM SO ONE HAS TO BE AWARE OF IT FOR ITS SAFEGUARDING OTHERWISE WE WILL LOST OUR CULTURE TRADITIONS.

I. What social functions and cultural meanings do the element/cultural tradition have today for its community? THIS TRADITIONAL FORM SINGRAI IS PERFORMED IN EVERY SINGLE FESTIVALS AND FUNCTIONS, EVENTS, MARRIAGES ETC. SINGRAI MEANS RITUALS TO WORSHIP AND TO CELEBRATE THE FESTIVALS. BUT TODAY THIS FOLK ART FORM IS PERFORMED ONLY IN FAIRS AND GOVERNMENT FESTIVALS WHICH IS NOT ENOUGH COZ PROFESSIONAL FOLK SINGRAI ARTISTS NEED SOME FINANCIAL HELP TO SURVIVE BECAUSE THEY ARE VERY MUCH DEDICATED TO THEIR PROFESSIONS BUT WITHOUT ANY SUPPORT THEY WONT BE ABLE TO CONTINUE IT OR DO SOMETHING FOR ITS SAFEGUARDING.

J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.

WELL THERE IS NOTHING IN THIS CULTURAL TRADITION WHICH IS NOT COMPATIBLE WITH COMMUNITIES, GROUPS AND INDIVIDUALS BUT YES TODAY'S WESTERN MUSIC N CULTURE IS IN OPPOSITION TO PRACTICING COMMUNITY'S HARMONY WITH OTHERS.

K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition

YES, MY PROJECT'S CONTRIBUTION WILL BE AWARENESS AND ENCOURAGING RELATED TO THE CULTURAL TRADITION.

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

i. ( YES ) transmission, particularly through formal and non-formal education

ii. ( YES ) identification, documentation, research

iii. ( YES ) preservation, protection

iv. ( YES ) promotion, enhancement

v. ( YES ) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

NOTHING, THEY ONLY SURVIVE BY THE HELP VILLAGE BODIES

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.

THE ONLY THREAT IS THAT WE HAVE TO GIVE EQUAL SPACE TO OUR TRADITIONAL CULTURE ALONG WITH OTHER CULTURE. ONE HAS TO BE EQUALLY RESPONSIBLE FOR SAFEGUARDING OUR CULTURAL TRADITION.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)

SAFEGUARDING MEASURES ARE = DATA COLLOCATION, VIDEO, BIO DATA OF FOLK DANCERS, INTRACTION WITH YOUTH TO PROMOT THIS TRADITIONAL FOLK SONG FORM TO FORMULATE FUTURE CULTURAL POLICY FOR SAFEGUARDING.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)

PARTICIPATION OF GROUPS AND INDIVIDUALS RELATED TO THE CULTURAL TRADITIONS ARE---- UTSAV an Leading NGO of Mayurbhanj District, Sunaram Beshra, Sukumar Tudu ARE THE MAIN WHO ARE PERFORMING THIS FOLK FORM SINCE DECADES. THEY USE SOME PROPS AND MAKE NEW FORMATIONS VISUALLY WHILE SINGING AND PERFORMING.

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

- i. Name of the entity: United Theatre Society and Art Village, Bankand, Mayurbhanj, ODISHA
- ii. Name and title of the contact person : SUKUMAR TUDU, SUNARAM BESHRA
- iii. Address : BANKAND, VIA- BADAMPAHAR, JORDA, MAYURBHANJ, ODISHA
- iv. Telephone number : 9910128957
- v. E-mail : tuduactor@gmail.com
- vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc.

UTSAV- United Theatre Society and Art Village

R. Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)

UTSAV- United Theatre Society and Art Village

BANKAND, JORDA

MAYURBHANJ

ODISHA

Signature:



Name & Designation: SUKUMAR TUDU(Theatre Activist)

.....

Name of Institution (If applicable): .....

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Address: .....

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To,

I C H Department,

Sangeet Natak Academi,

Rabindra Bhawan, Feroze Shah Road,

New Delhi- 110001

Sub: Scheme for “Safeguarding the Intangible Cultural Heritage and Diverse  
Cultural traditions of India” - 2014-15

Respected Sir,

This is to inform you that I am very thankful to you for giving me this opportunity. As my 1<sup>st</sup> report of project, I am sending data collection, photographs, videos, research material and a blue print of the project **The Unsang Songs of Santhals “Singrai”** along with the National Inventory form in soft copy format as well as a hard copy format followed.

Thank You!

Yours Sincerely,

SUKUMAR TUDU

Bankand, Jorda

Mayurbhanj, ODISHA

## **OBJECTIVES OF THE PROJECT RESEARCH**

### **The Unsang Songs of Santhals “Singrai”**

I Completed my research on my project by these followings points.....

- **Data Creation.**
- **Documentations.**
- **Interviews of Artists.**
- **Interviews of SINGRAI singers and percussionists.**
- **Interviews of different groups who’s been active to promote this folk form or been doing performances since long time .**
- **Interactions with youth to know what they feel about their traditional folk form and what are their opinions to safeguarding these forms.**
- **Photographs of the SINGRAI.**
- **Videos and clippings of this traditional folk form.**
- **Data collection of singers of SINGRAI folk form.**
- **Data collection of percussionist of SINGRAI form.**

## **IMPLEMENTATION OF THE PROJECT**

In this project I will work on according to these points given below. I will complete my project by the end of this year 2018. In coming next three months my work plan will be like this.....

### **NEXT THREE MONTHS...**

- **In 1st month I will take interviews of artists from different areas of Mayurbhanj district to know their experiences and views about this folk form. Also collect their bio-data for my data collection.**
- **In 2<sup>nd</sup> month I will capture the video documentation of the dance form and cover some festivals performances. Along this I will took seniors**

**professional performers interviews to know the journey of their performers life for my documentation.**

- **In 3<sup>rd</sup> month I will cover the respective areas in which the art form is practiced to know other related aspects related to the project and collect the photographs as well.**

## **CONCLUSION OF THE PROJECT -----**

In between these three months while I was collecting the datas and interacting with the different- different artists, I found that this dying art form SINGRAI of Mayurbhanj District is vanishing slowly – slowly. There are still some groups or NGO's who are working or performing these folk form regularly. Mostly our new generation did not have any interest in this folk form. They liked it but did not want to perform or participate in it. They are more into western dances or bollywood style. They don't even bothered about its safeguarding.

So according to me its really very sad that our youth is totally untouched by this. It's a serious matter because to safeguarding our traditional folk forms is very important otherwise western culture will capture our life totally. Our administration and Language, art and cultural department are also active in this process and trying their efforts towards this. Besides that everyone has to be personally active about their traditional folk art forms.

I will try to discover more new things during this project research and in my next three months report I will find out more aspects geographically and typographically.

SUKUMAR TUDU



