

SANGEET NATAK AKADEMI



Final Report on the Project

**CHADIA-CHADIANI AND LALITA-SHABAR:
THE FOLK DRAMAS OF SOUTH-WEST BORDER OF
WEST BENGAL**

Under the Scheme for

*Safeguarding the Intangible Cultural Heritage and Diverse
Cultural Traditions of India- 2014-15*

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 folk Drama in selected states of Eastern India namely, West Bengal, Odisha, and Jharkhand with the primary objective of exploring the status of folk Drama 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: CHADIA-CHADIANI AND LALITA-SHABAR: THE FOLK DRAMAS OF SOUTH-WEST BORDER OF WEST BENGAL 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/131/2014-15/11386 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 *Purba* and *Paschim Medinipur* of West Bengal

Selected blocks of *Baleswar* of Odisha

Selected block 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 Folk Drama, were traced out. Subsequently we developed a series of community-based as well as macro-level strategies for enshrining, promoting, documenting and disseminating 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 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 Folk Dramas.

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 the Folk Dramas.

CHAPTER ONE

1.1 Introduction / Background

The South –West Border of Bengal has a rich tradition of folk Dramas. The Dramas have grown over the centuries and are a part of the life and culture of the rural people of the region. Though at the advent of modernization many of Dramas have now become extinct and some are languishing. *Chadia –Chadiani* and *Lalita-Shabar Pala* out of them. It is very much needed to Safeguard them and the Dramas should be documented for future references. We tried and send Proposal to the **Sangeet Natak Akademi**. The Sangeet Natak Akademi received my proposal regarding the scheme for ‘Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India’ and approved it in conducting the survey on the project namely: ‘CHADIA-CHADIANI AND LALITA-SHABAR: THE FOLK DRAMAS OF SOUTH-WEST BORDER OF WEST BENGAL’ for the session 2014-2015.

Our extreme cultural diversity creates endless varieties of folk Drama. Every region in India has its own form of folk Drama. But the adjoin region of many states there Prevalent folk forms have a peculiar character. The project area is consisting of border region of three adjoining states West Bengal, Odisha and Jharkhand. Mostly between West Bengal and Odisha. It may be mentioned here that the North Baleswar, South-East Mayurhanj District of Odisha and South-West Medinipur District of West Bengal belong to almost one cultural Zone. Where Oriya and Bengali culture traits are interwoven in such a manner that one cannot distinguish one from the other. People of the region speak Oriya-Bengali mixed dialect. The Folk Dramas developed in this region have some salient features which advocate its effectiveness and importance.

1.2 Objective and conduct of the project work.

The objective of the survey on ‘CHADIA-CHADIANI AND LALITA-SHABAR: THE FOLK DRAMAS OF SOUTH-WEST BORDER OF WEST BENGAL’ is to collect information on the different aspects of living cultures necessary for safeguarding ICH and develop suitable indicators.

The main purpose of the project was :

- To find out the Folk Dramas and documentation thereof.
- To set cultural mapping of the prefecture and data creation about the concerned Intangible Cultural Heritage.
- 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 dramas responsiveness in project area.

1.3 Structured Information/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.

1.4 Matrix and Methodology of the documentation / Implementation of the Project

A) Established project team: The team comprises 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/ performs and fixed up dates of recording;
- 5) Arranged of equipment, Shot / recorded of the event and detailing;
- 6) Edited and documented, Submitted of documents and Reports to the Akademi.

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.

1.5 Techniques of administering questionnaires & Data collection

- a) 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.
- b) 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.
- c) 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 Folk Dramas, were traced out. Subsequently we developed a series of community-based as well as macro-level strategies for enshrining, promoting and disseminating Folk Dramas the exemplary creative marvels of the project area.

1.6 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 March'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 Dramas were drawn up at the end of the documentation works.

1.7 Problems & Conclusion

- a) We have also faced some problems at the time of artisans' interview and shooting of events. The 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.
- b) 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 the Folk Dramas. 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 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	Tarun & Team	Feb. & March'15
Informants meet	List of villages and Artisans	Collection of data regarding villages and Artisans	Visiting CD Blocks/villages, Meeting informants	Tarun & Team	March & April'15
Village Survey for ICH events	Mapping of ICH events	Interviewing artisans/performers	Visiting villages, meeting artisans, interviewing them	Tarun & Team	April & May'15
Shooting/Recording of events 1. Chadia-Chadiani 2. Lalita - Shabar	Photographs and Video movies	Interview and Show Recording	Spot visit for Interview and show	Tarun & Team	March 2015 to April 2016
Editing, Documentation	CD, DVD and Documentation	Edited the recording and write-ups	Editing	Tarun	April 2016 to May 2016
Submission (tentative)					June 2016

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?
- Folklore / beliefs concerning taboos, etc
- Clarification of whether similar art forms exist nearby, etc.
- Professionalization of the performance/events

2.5. The Project area

Division of survey area

State District and Block Wise Division

State	District	Block
West Bengal	Paschim Medinipur	Jamboni
		Jhargram
		Gopiballavpur-I & II
		Nayagram
		Sankrail
		Keshiary
		Narayangarh
		Dantan-I & II
	Mohanpur	
	Purba Medinipur	Bhagabanpur
		Patashpur-I&II
		Kanthi-I, II & III
		Ramnagar
		Egra
Odisha	Baleswar	Jaleswar
		Bhograi
		Baliapal
	Mayurbhanj	Muruda
		Rashgobindapur
		Koliana
		Baripada
Jharkhand	East Singbhum	Baharagora

2.6 The Project Area Map



CHAPTER THREE

3. Findings/Discussion

3.1 The Specific Area/Region:

The project area is consisting of border region of three adjoining states – *Odisha, Bengal and Jharkhand*, mostly between *Odisha* and *Bengal*. The region is the basin of river *Subarnarekha* which is flowing towards south and then turned towards east to reach *Bay of Bengal*. The project area bounded on the North by East Singbhum district of Jharkhand on the South by the Bay of Bengal on the South West by the Baleswar district of Odisha, on the North-West by the Mayurbhanj district of Odisha and on the East by the Sadar Subdivision of Paschim Medinipur district and Egra Subdivision of East Medinipur district of West Bengal.

3.2 The Communities

The inhabitants of the area neither be called Bengalis or Oriyas however blend of both. There are emigrants from both the provinces. It would be more acceptable to say that the area is composed of three types of people viz, Bengalis, Bengali-Oriyas or Oriya-Bengalis and aboriginals.

Tribes – *Santal, Sabar, Munda, Kheria, Gond and Bhumij*

Scheduled castes – *Kaibarta, Kandra-kadma, Bagdi-Dandamajhi, Khadal.*

General castes – *Brahmin, Mahisya, Sadgop, Karan, Raju*

3.3 Language : People of the project area speak a sub dialect of standard Bengali and Oriya, but it differs from both languages and possesses peculiarities of its own which entitled to be classed as an independent dialect – *Uttara Oriya* or *Suvarnaraikhik Bangla* (a mechanical mixture of corrupt Bengali and corrupt Oriya). The performing art forms, developed in this area are expressed in the dialect.

3.4 Tradition bearers: Inhabitants of the Project area, especially the common people of *Bengali-Oriyas* or *Oriya-Bengalese* communities are the tradition bearers and Practitioners.

Categorically the Main tradition bearers are:

- The performers / Artists
- The Musicians
- The *Ostad* (Teacher / Director)
- The Painters / costume makers
- The Audience

3.5 The Existing Status of the ICH Events/Folk Drama :

The Project area has been a fine blending of *Oriya* and *Bengali* culture which is not seen any part of the country. A cultural synthesis has been achieved as a result of interaction between different groups of people over a long period of time. The crowing feature of this assimilation is the Folk Dramas.

The dramas of this area are of great significance in view of their peculiar themes, way of presentation, characterization and dialogues. It is a matter of regret that at the advent of Modernization some folk traditions of the region are on the verge extinction or in vanishing state. But a few folk traditions are found to be existed. Such tradition is still living in this area by staging the Dramas. The Dramas Performed with a cast and also comprise of Music, Dance, Acting, Singing and Dramatic conflict in their performance. The religious values were well communicated with the help of Dramas to the Masses.

3.6. About the Dramas

The most popular dramas of the area are namely '*Chadia-Chadiani*' and other one is '*Lalita Shabar Pala*'.

The theme of *Chadia-Chadiani Pala* :

- The folk Drama *Chadia-Chadiani* also commonly known as '*Kela-Keluni*' or '*Shabar – Shabari*' is most popular folk drama of project area. Usually it is performed in a couple. The original theme of the Drama explains the story of the lovers *Chadia* and *Chadiani* (Male and Female sparrow) who were separated and living in difficult situations. *Chadia* searching for *Chadiani* throughout the play. And at the end of the play *Chadia* meets his wife *Chadiani*.
- The characters convey the theme of the drama through singing and dancing on the rhythm of folk musical instruments. Besides making humorous play they also uses mythological referring for attracting the audience. But now through *Chadia – Chadiani* many social situations are also discussed like natural calamities situation like droughts and floods etc. many socially concern topics like poverty, sorrow, love all find its expression in this Drama.
- The Drama has an immense capacity as it deals with current and popular topics. Sometimes even contradictory subjects are woven into the play.

Characters of *Chadia – Chadiarni Pala* : There are three main character – one male plays the role of *Chadia* and another male plays the role of female as *Chadiani* (But in the time female are also act this role) and another as *Aja* (Grandfather).

Theme of the *Lalita Shabar Pala*:

The theme of the *pala* is derived from the main *Indradyumna* legend connected with the origin of Lord *Jagannath* at *Puri*. The story runs that *Avantiraj Indradyumna* sent the Brahmin *pandit vidyapati* to *Utkal* in search of the trace of *Nilamadhava*. *Vidyapati* in course of his search came to the house of *Visvvasu Sabar*, the priest of *Nilamadhava* in the *Nilakandara* cave and remained in his house as a guest. *Visvvasu*'s daughter *Lalita*

fell in love with *Vidyapati*. When their intimacy grew closer *Vidyapati* elicited from *Lalita* the whereabouts of *Nihmadhava* shrine. *Visvvasu* never showed the shrine to any outsider for fear of elopement of the secret shrine.

Vidyapati appealed to the *Sabar raj* through *Lalita* his intention of visiting the secret and sacred shrine of *Nilamadhaba* without knowing the ill intention of *Vidyapati*, *Visvvasu* agreed to show the shrine to *Vidyapati* on condition that he should be blind folded in course of his walk the spot. So that he would not be able to identify the path to the shrine. On the fixed day *Visvvasu* accompanied *Lalita* and *Vidyapati* (being blind folded). The shrewd *Vidyapati* carried a handful of mustard in his pocket and spread on the way unnoticed by both father and the daughter.

After someday *Vidyapati* slept away from the house of *Visvvasu* unnoticed. The pang of separation pinched the heart of *Lalita* who loved *Vidyapati* sincerely and devotedly. *Vidyapati* come back to *Avanti* and narrated to the king *Indradyumna* the entire incident. After sometime the *Avantiraj* came to the *Nilakandara* with his army unfortunately the desired God *Nilamadhaba* disappeared from the site. There was an oracle heard from the sky that the God would reappear in the form of wood (*daru*) floating in the sea. In fulfillment of his commitment the *Daru* found *floating* in the sea. It was collected and out of with the images of *Jagannath*, *Balabhadra* and *Subhadra* were carved and enshrined in the *srimandir*.

Characters of *Lalita – Shabar Pala*:

Vidyapati, *Lalita* and *Visvvasu* are the three main characters of the Drama. *Raja Parikshit*, *Sukamuni Ramsing*, *Indradyumna*, *Brahmani*, *Netua* are the subsidiary roles. *Vidyapati* and *Visuvasu*, thought of classical characters are presented in folk form. *Visuvasu* is a pious man devoted to god, whereas *Vidyapati* though a classical character enacts the role like a clown or humorous man in a cheap manner.

Dialogue and song of *Chadia-Chadiani Pala*: A study

The Folk Drama *Chadia-Chadiani* is full of song. The Drama start by song and end by song the characters are delivered their dialogues mainly by song and in some situation they used prosaic dialogues.

The drama starts by ‘*Bandana Geet*’ by *Musicians* and ‘*Palia*’, after the ‘*Bandana Parba*’ *Chadia* comes on stage and searches his wife --

Kuha kehi dekhiyacha ki-kene gala mo chardrabadana

Hela boro barsha—Mu gali Bidesh

Kabudhire Padhi – galu ghar chari

Dash-dig andhar tu bina

(Free translation: Have anybody seen my *chandrabadani*, my wife? Twelve years ago I went to foreign. By whose evil counsel you left the home. Without you my ten directions is completely gloom.)

Caste division or ‘*Barnashram Pratha*’ also reflect here:

Hey-tu ahabar luk- tuta ambhar gharare Khaibuni. Tahale tu sidhapatra Lei Pukhuri ari Bata gacha mulere bhata randhi khaibu Ja.

(Free translation: You *Shabar*, you don’t eat in my house. You take your *sidha* (present of rice, pulses, oil etc) and cook your food at pond side under the banyan tree.)

Chadia and *Chadiani* delivered their dialogues in question-answering form –

Kala chari Jati Kahare nagar

Kala chari Jati Kaha

Kala Chari Jati Kani na Parile

Godh Ghasi debo mo

(Free translation: Hy *Nagar*, tell me the numbers of four black things. If you do not answering I rub your ankle).

Chadia : Kau to kalaku koili kala lo
Kala ta bil maishi
Au jabe kala pacharu nagari lo
Kala to mundar kasha

(Free translation: Crow in black, cuckoo in black and also the buffalo, Hey *Nagari* you know black in your hair)

Many tales of *Purana* and the theory of creation are introduced here by songs –

Chadiani : Shuna he nagar kahu mo agar
Pithuei kahu aila
Kia jat kala kahu se haila
A katha kahibi bhala

(Free translation: Hey *Nagar* tell me who is the creator, who created the world?)

Chadia : Se stya juge nige narayan
Bata patrare bhasile go
Medasur ku badh je hari medina teiary kale go

(Free translation: In the time of *satyayug*, *Narayana* himself drifted away on a banyan leaf and after the killing of *Medhadur* he created the world.)

Dialogue & Song of *Lalita Shabar*: A study

The dialogues of the Dramas are very simple, expressed in mixed Oriya-Bengali Languages.

A few examples are cited here from *Lalita Shabar Pala*

Vidyapati :- *Aji panch chhay din kal ghara pakharu bahari aini, kantaban peli ete bat aini. Thakur kaon miliba, gute ghar bi miluni, gute manish sathare bi dekha hayni. Trishnay mo chati phati galani. Kisa karimi. elo bopalo! gute tupuri pala, e palare kia achhi taku*

dakimi. O pala, tupuri pala, kia achhi bahari padha na-mu hou, tumemo sathare bhaba karani-

(Free translation: Five or Six days ago I left My home and passing over a long path. But where is the God? In my way I don't see any house or do not meet any man. By thirsty my chest is completely dry. What I do? Oh! There is a girl? Who is she! I call her. Hey girl, come on. Come on. Do you make friendship with me?)

Lalita :-*Tume ke, Ame parichay Diya. Tarpar Ame parichay daba!*

(Free translation: Who are you? Give me your particulars and then I introduce you.)

Vidyapati :-*Mu heli bhikharthi brahman! Bhikha magite asi hudhre bata chadi tama kudhiare milichi. Tama kisa jati kaina?*

(Free translation: I am a beggar Brahman. During my begging, I left the main road and reach in front of your cottage. What is your caste baby?)

In several dialogues Urdu or Hindi mixed language is also used with Bengali-Oriya languages (particularly in the dialogue of *Visvauasu Shabar* and the Muslim *Netua*). Because in the project area a sizable population in from the Muslim community. It is but natural to have an intermixture of prevalent languages in the project area. A few examples -

Basu shabar : *Hare Lalita hame tohare tindak marilam. Tui Amar dak sunisna kahare? Lalita Amar kutire koun aya? Tui kahar sathe batchit karchili re?*

(Free translation: Hey *Lalita*, why don't you listen to me? I am calling you for three times. Who come in my cottage! Do you speak with whom?

In *Lalita-Shabar pala* many songs are used. The songs have some special character by their presentation and composing style. The Languages of the songs are Bengali, Oriya or Bengali-Oriya mixed language. The songs are divided by mainly four groups –

- *Asar Geet* (Stage song or *Prasthabana geet*/prelude)
- *Charan Geet* (Sung by group of little girls with Dance)
- Hero, Heroin's songs and dialogues
- *Bibek Geet*

A few examples from third group:

Songs of *Vidyapati* –

Satya kahi kaha tuhire kahara duhita

kahi chari jaichhi tor pitamata

mote kaha satre

Vanire Bijay Je Geetare

(Free translation: Speak on truth whose daughter of you? Why left you your parent, tell me on truth. This song wrote by *Vijay*.)

Song of *Lalita* –

Shuna mor bachan

Brahman shuna Bachan

Shabar duhita muhi

Lalita mohar nama

Mo pita Basu Shabar

Jara shabar kumara

Mrigaya Karite Pita

Jaiachhi bana madhyare

(Free translation: Listen my saying, *Brahmin* listen my saying I am a daughter of *Shabar*. *Lalita* is my name. *Bisvavasu* is my father who is son of *Jara Shabar*. My father has gone to the jungle for hunting.)

3.7. Common features of both Drama

Starting Period: We do not know a definite date of the Dramas origin in this region. But from available information we understand that the Drama *Lalita Shabar pala* has been formed after the invasion of Mahamedan in this region because a character of *Lalita Shabar Pala* is *Netua*. He is a *muslim sepoy* and speak in Urdu-Bengali mixed Language. So according to historical evidence it is clear that the Drama *Lalita Shabar* has been formed after sixteen century.

But we have no evidence to say about the formation time of the Drama *Chadia – Chadiani*. But some experienced and knowledgeable person of our grandfather-generation, share their childhood during when the Oriya Bengali mixed Dramas were performed off and on. So we can propose that the *Chadia – Chadiani* Drama was formed more than hundred years ago.

Writer of the Dramas : We don't know who are the writers of the Dramas. In traditiona, folk Drama has no writer. It is created by masses of a community. But we got some name from the manuscripts (The Manuscripts used by Performer during their practice or rehearsal). *Bijaygovinda Das* one of them who live at *Ramanagr P.S.* and another name is *Kripasindhu Das*, who lived at *Bhograi P.S.* According to researchers, they are the composer of *Lalita-Shabar Pala* and another *Srithidhar Das* who lived at *Khuadh (Raibania), Jaleshwar P.S*, was the main composer of *Chadia-Chadiani* Drama.

Form: Form of the Dramas are similar to the *Geetinatya* where every actor has to sing as well as act the prescribed role. *Lalita Shabar pala* is truly a form of *Geetinatya*, where every actor has to sing a song with the dialogues. Some of the songs are long and some are short. There are some songs sung by *Lalita* in Bengali, whereas the same is repeated by *Vidyapati* in Oriya. The Drama *Chadia – Chadiani* is full of songs. Every character of the Drama whoever enters the stage, must sing song along with dialogues. The instruction for the Drama

is of typical instruction of folk theatre throughout India, and it is strictly an oral tradition. This oral tradition is significantly less formalized. Though the text of the theme is same but the way of its presentation differs depending upon the direction of the director and musician. In the *Chadia – Chadiani* Drama, some textual variations are noticed between *Baleshwar* and *Mayurbhanj* District.

Stage: For the performance of the Dramas traditionally no special stage is required with special arrangement. It can be Performed anywhere in the village square, the court-yard of any house, an open ground or in the open *pandal* covered above with *tarpolin*, but the *pandal* was open to all four sides for the audience and for entry of actors – The actors (also actresses) passed through the audience to the stage. One side of the *pandal* had covered by the Instrument Players. *Petromax* and daylights were used to lighten the stage. But now we notice that some modifications of the stage are evident here and there. The back side of the stage is used as a anti-stage for special sequence of the Drama. The stage is divided into two portions by a cotton screen. Colourful lights, foot lights, microphone and Generator are also be used now. And if adequate space is available, a greenroom is also prepared through curtains.

Costumes: The costumes of the performers used at the time of its early year performance, over hundred years ago are not known. But the costumes used in modern period are of various colours and designs. And that must be suitable for the characters.

Musicians/Musical instruments: The Musicians are important part of the Dramas. By the characters, the Dramas are as a form of *Geetinatya*. Hence the Musicians play a significant role in the Dramas. They always go with their traditional way of the musical notes in the by-gone days. *Harmonium, Dugitabla, Jhanja, Mridanga, Cymbal flutes* and newly added Casio are the musical instruments used in presentation of the Dramas.

Performers/Artists: The Dramas do not have a barrier among the caste and communities or religion and classes. But we have noticed that the farmer and the farm labourers of the area are mainly continuing the tradition. Artists sacrifice a lot for the art's sake and people's interest.

Audience: The interesting Folk Dramas have a great bearing on the people of the region. People of all castes and creed are the audience of the Dramas. The Dramas were staged in open ground before the audience who would come for entertainment after the day's hardship in their farms and shop etc.. They forgot about their food and sleep and enjoyed whole night together with huge number of audience.

Duration of the Performance: The Dramas are normally staged throughout the year except rainy season i.e. July to September. The play starts by evening and lasts for whole night with full rural enjoyment.

3.8 ICH Events and their Performance Schedule

Sl	ICH Event	Performance time	Involvement	Proposed Shooting Area	Shooting Date	Remarks
1	Chadia-Chadiani	Jan-June Oct-Dec	Local people, no religion, caste bar	Sankrail CD Block (W.B.)	17/04/2016	Done successfully
2	Lalita-Shabar Pala	Jan-June Oct-Dec	Local people, no religion, caste bar	Dantan CD Block (W.B.)	10/04/2015	Done successfully

3.9. The Out Come

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

3.10 Summary of findings of the study:

Knowledge and skill of the Dramas transmitted:

It was transmitted through an oral tradition. A few decades ago, ordinary farm workers were usually illiterate. Who were the actors or artists of the Dramas? They acquired song and dialogue by memorizing themselves. The Folk Dramas reflect the ethical theme of *Lok Purana*. Each generation changing and adding to them according to time and situation's demand. The actors / practitioners are being trained by the ostad (teacher) who cultivates / exercises the artistic things of performances depending on the people / audiences' attraction / interest. So the transformation of human thoughts and emotions are also reflected in the Dramas and carry the message of our reach cultural legendry over the generation and become assimilated in the way of life of the people.

Social Functions: The Dramas may be analysed in the context of its rural and social environment. The social aspects of the Dramas from may be discussed stand points:

- The most common situation in which the folk Dramas are performed by farmers and agricultural Laborers. They are the traditional folk artists and musicians to whom the Dramas give some additional source of income.
- The Dramas serve to preserve the form of folk theatre that might disappear due to changing social, agricultural and economic conditions in the villages.
- The Dramas containing mythological fact which attract the attention of the people and they usually teach them the significance of the mythological fact.
- The Dramas also depict the socio-cultural status and enlighten the people about their society and religion.
- For the amusement and happiness of the rural people the Dramas serve a vital role.
- The Folk Dramas of the region also play an important role in the field of rural integration and unity and are continued to focus the light for the progressive development of Folk culture.

Current status:

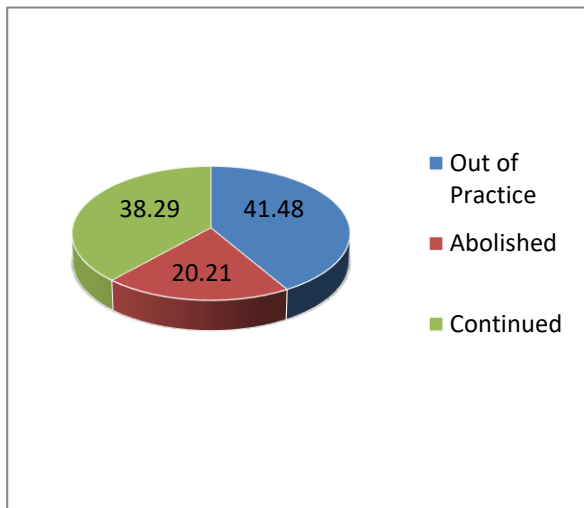


Diagram-1

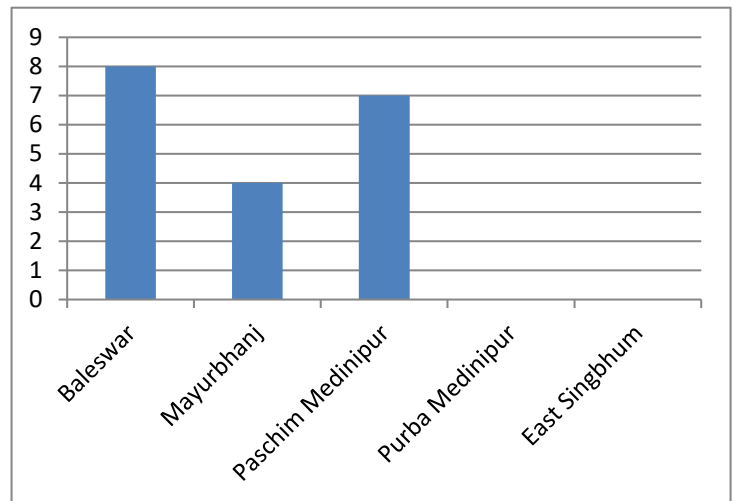


Diagram-2

The Diagram (No-1) shows that the tradition of Folk Drama in the region is now going to be vanished. Only 20.21% centres are presently continuing the tradition. In majority (41.48%) the tradition is out of practice. It means that the performers are alive and they are interested for their performance but they have lost their interest for the dramas. New generation generally has no zeal for the plays. So staging the Dramas are being stopped and rapidly faded up.

The Diagram (No-2) Shows that the tradition is completely vanished from the Eastern and Extreme Northern Part (Basically Purba Medinipur District of W.B. and East Singbhum District of Jharkhand (Vide : Map of the project area). But in the Southern part (Baliapal, Vograi CD Block of Baleswar district) and North –West part (Sankrail, Dantan, of Paschim Medinipur district and Jaleswar, Baripada and Rasgobindapur CD Block of Mayurbhanj district) of the Project area have some pockets where the traditions are continuing but not regularly.

Problem related to Performances / ICH events

The tradition reached its peak during first half of 20th century and then slowly it's decaying process sets in due to some problems. The main problems are cited below:

- **Absence of guidance and patronage from 'Housi'** (the rich villager or Zamindar who loved the Folk tradition and gave financial support) after independence.
- **Absence of Discipline and Sadhana** : In order to thrive or flourish any art-form it needs. 'Discipline and Sadhana'. In the past only discipline was the rule and relentless brought excellence to the artist and his art. But we find lack of performance quality and detailing during our Project work. Most of performances do not have a very good finishing and are lacking the quality to attract new generations.
- **Absence of policy guidelines to motivate the artists:** There are no policy guidelines to motivate artists and support them in training, in active performance and post retirement stage. There is no professionalism and marketability of organization also. There are no welfare measures, no safety and social security measures.
- The artists who offer such enjoyment to the audience lead very miserable life. **Poverty and hardship is the reward to their devotion and dedication to the art form.**
- 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.

CHAPTER -4

4. Conclusion & Recommendation:

4.1 Concluding Remarks

The survey of the folk Dramas in South-West border of Bengal as sketched here is just a brief outline of a vast field of study. But it is clear from our survey that the folk Dramas played a great role in the region. Both the dramas were very much popular in the area in near past. These were the main art and amusement of the poor and lower middle class family of the region. Now it is fact that the area is undergoing rapid change of cultural values in every corner of the communities because of fast growing popularity of electronic media with economic growth. In the competition of existence of amusement the dramas are gradually defeating and going to be extinct. We can expect a better treatment for the survival of these poor but local famous forms. So we feel the necessity of a broad investigation and research about the Drama, for the further development of these dramas in accordance with the present advanced day's rapid developed culture. And we hope that present generation will preserve the ancestor's culture along with their modern tendency.

4.2 Recommendation:

Preservation and protection: It should be mentioned that no institutional presence in the preservation and protection of the Folk Dramas is presently seen at both of governmental organizations as well as NGOs. And it is also unfortunate that the scholars and Literatures do not pay much attention to this folk tradition.

We have noticed that immediate needs of the traditional folk-Dramas to preserve the tradition are under the pressure of external cultural force and hegemonies.

So we propose:

- Develop government policies and procedures to support the cultural tradition.
- Increase awareness of the cultural traditions through counseling / promoting their heritage.

- Staging the Dramas frequently
- Up-liftmen of the performance according to the social changes.
- Financial support to the performers by the local and state level schemes
- The pattern of the presentation of these folk Dramas 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 Parishad 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.

Now-a-days part of the villagers is showing interest about protection of the in traditional Dramas. Few years ago a small float used to see and entertained these dramas. The actors were also lost their interest. But now the situation has some changes. Few young groups are showing interest and getting involved with the Traditional Folk culture. They are helping the performers to develop their skill, introducing cultural organizations, encouraging exhibitions through professional expositions. This is a good sign of protection for the traditional culture.

Details of Resource Person and Performers

(Whom we met and discussed)

List of Informants/Resource Persons

1. Prof. Sudhangshu Kr. Pradhan D K College, Shalikothe, Jaleswar, Odisha #09237506652
2. Dr. Srikanta Charan Patra Ex-Principal, D K College, Jaleswar, Odisha #07894679441
3. Prof. Rakhil Chandra Ghorai Balasore, Odisha # 09437064198
4. Sri Banchanidhi Mahanti(Poet) Nampo, Odisha # 09040734739
5. Dr. Sushanta Kumar Basa Baripada College, Odisha # 09438469541
6. Mr. Rabindra Kumar Nayek OIS(District Information & Public Relation Officer), Baripada, Mayurbhanj, Odisha # 09437652976
7. Mr. Shibshankar Senapati Teacher, Birbhadrapur High School, Dantan, W.B. # 9474622325
8. Mr. Mihir Dandapat, Vill- Rohini, PO/PS – Sankrail, Paschim Medinipur, W.B. # 9732952758
9. Dr. Subrata Mukhopadhyay Vill- Bachurdoba, PO/PS-Jhargram, Paschim Medinipur, W.B. # 9932540778
10. Ms Jharna Achariya Vill- Binandapur, PO/PS-Keshiari, Paschim Medinipur, W.B. # 9732780878
11. Mr. Monoj Maity Teacher, Baligaria, Nayagram, W.B. # 9733705242

List of Performers

1. Mr. Sukumar Chanda Udishal, Dantan, W.B. #8001268623
2. Mr. Bibhuti Das Kundupara, Dantan, W.B. # 7407775374
3. Gangadhar Ostad Sugo, Odisha #
4. Shibcharan Jana(Ostad/Director) Shalikothe, Jaleswar, Odisha
5. Gobardhan Das Ratanpur, Narayangarh, Paschim Medinipur,W.B.
6. Nistarini Bhakta Jamuna, Narayangarh, Paschim Medinipur, W.B.
7. Shambhunath Dey Do
8. Haripada Das Dakshin Ragra, Sankrail, Paschim Medinipur, W.B.
9. Badal Guru Baharadanri, Sankrail, Paschim Medinipur, W.B.
10. Ananta Patra Kulboni, Sankrail, Paschim Medinipur, W.B.

Manuscript – 1

Chadia-Chadiani Pala

Composer – Sristidhar Das

Collected from: Kushgarh, Raibonia, Jaleswar, Odisha

Manuscript – 2

Chadia-Chadiani Pala

Collected from: Naikul Baicha, Dantan, Paschim Medinipur,
West Bengal

Manuscript – 3

Lalita-Shabar Pala

Collected from: Urishal, Dantan, Paschim Medinipur, West Bengal

The List of the Village name (Block. District and state wise) where the tradition (Folk Drama) was Vague in long since or where the tradition in continuing.

State	District	Block	Village (J.L.No)	Which Drama Performed	Organiser/Ostad / Performer	Remark
EST BENGAL	SCHIM MEDINIPUR	JAMBONI	Chilkgarh(131)	Chadia - Chadiani	Chunu Shabar	Out of Practice
			Mahisamara(214)	Chadia – Chadiani Lalita - Shabar	Rupchand Bera(Chatu)	Out of Practice
			Bhaliachati(Village name not mouza)	Chadia - Chadiani	Babulal Bhakta	Out of Practice
		JHARGRAM	Baghjhapar(825)	Chadia - Chadiani		Abolished
			Dhobasol(537)	Chadia - Chadiani	Suren Mahata	Out of Practice
			Gotsol(547)	Lalita - Shabar	Basudev Mahata	Out of Practice
		GOPIBALLAV PUR	Rantua(202)	Chadia - Chadiani	Kulacharan Patra	Out of Practice
			Tapsia(176)	Lalita - Shabar	Subal Das	Out of Practice
			Basudevpur(364)	Chadia – Chadiani Lalita - Shabar	Ramchandra Barik	Out of Practice
		SANKRAIL	Baburbani(270)	Chadia – Chadiani Lalita - Shabar	Kanai Dehuri	Out of Practice
			Bhagabanchak(141) (Andhere Moubhander)	Chadia – Chadiani Lalita - Shabar	Madan Bera	Continued
			Chunpara(108)	Chadia –	Subhash Patra	Out of Practice

				Chadiani Lalita - Shabar		
			Jugisol(174)	Chadia – Chadiani Lalita - Shabar	Baidyanath Das	Out of Practice
			Baharadanri (Village name not mouza)	Lalita-Shabar	Badal Guru	Continued
			Ragra(59)	Chadia – Chadiani Lalita - Shabar	Anil Barik	Continued
			Rohini(252)	Chadia – Chadiani Lalita - Shabar	Girin Mishra	Out of Practice
	PASCHIM MEDINIPUR	NAYAGRAM	Bhutbania (Village name not mouza)	Chadia – Chadiani		Abolished
			Kamalapur(212)	Lalita - Shabar		Abolished
			Bachhur khoyar(38)	Chadia – Chadiani Lalita - Shabar	Sadhan Kumar	Out of Practice
			Baligeria(266)	Chadia – Chadiani Lalita - Shabar	Kamal Bera	Out of Practice
			Banskuthi(326)	Chadia – Chadiani	-----	Abolished
			Berajal(258)	Chadia – Chadiani	Ramgobinda Jana	Out of Practice
			Jamirapal(235)	Chadia – Chadiani	Ghanashyam Nayek	Continued
			Nimainagar(128)	Chadia – Chadiani	Srikanta Senapati	Continued
			Dokra(198)	Lalita – Shabar	-----	Abolished
			Chandabila(27)	Chadia – Chadiani Lalita – Shabar	Harihar Jana	Abolished

		KESHIARI	Beharashai(28)	Chadia – Chadiani	Habu Maity	Abolished
			Gilagerya(8)	Chadia – Chadiani	-----	Abolished
			Binandpur(34)	Chadia – Chadiani Lalita – Shabar	Santi Achariya	Out of Practice
			Kulbani(87)	Chadia – Chadiani	Ananta Patra	Continued
			Pairachali(23)	Lalita – Shabar	-----	Abolished
			Talband(162)	Lalita – Shabar	Sudam Hatui	Abolished
		DANTAN	ChakIsmailpur(199)	Chadia – Chadiani Lalita – Shabar	Premendra Chanda	Out of Practice
			Balabhadrapur(110)	Chadia – Chadiani Lalita – Shabar	Jagannath Barik	Abolished
			Bara(9)	Chadia – Chadiani Lalita – Shabar		Abolished
			Gazipur Kismat(156)	Lalita – Shabar	-----	Abolished
			Barasati(93)	Lalita - Shabar	Kamal Ghorai	Abolished
			Angua(101)	Lalita - Shabar	Gayaprsad	Out of Practice
			Jamua(108)	Chadia – Chadiani	S	Abolished
			Kotpada(27)	Chadia – Chadiani	-----	Abolished
			Makmalpur(62)	Chadia – Chadiani Lalita - Shabar	Sambhu Das	Abolished
			Naikul Baicha(59)	Chadia – Chadiani Lalita – Shabar	Surendranath Das	Out of Practice

			Paragana(209)	Chadia – Chadiani	Nilkantha Patra	Out of Practice
			Urisal	Chadia – Chadiani Lalita – Shabar	Sukumar Chanda	Continued
			Sonakonia	Lalita- Shabar	Gayendranath patra	Out of Practice
		MOHANPUR	Amarda(430)	Lalita - Shabar	-----	Abolished
			Borai(351)	Lalita - Shabar	-----	Abolished
			Nilda(403)	Chadia – Chadiani Lalita - Shabar	Tapan Tripathi	Out of Practice
		NARAYANGARH	Markunda(50)	Chadia – Chadiani Lalita – Shabar	Nakphuri Das	Abolished
			Chansarpur(214)	Chadia – Chadiani Lalita – Shabar	Nitai Pradhan	Out of Practice
			Bakhrabad(294)	Lalita – Shabar	P Pulin Shit	Abolished
			Kotalichak(284)	Lalita – Shabar	Gangadhar Panda	Out of Practice
			Ratanpur(216)	Lalita – Shabar	Gobardhan Das	Out of Practice
WEST BENGAL	PURBA MEDINIPUR	BHAGABANPUR	Arjunnagar(299)	Lalita – Shabar	Ram Kuila	Abolished
			Manikjor(200)	Lalita – Shabar	-----	Abolished
		PATASHPUR-II	Argoal(233)	Lalita – Shabar	-----	Abolished
			Chak Bhabani(254)	Lalita - Shabar	-----	Abolished
			Bagmari(116)	Lalita – Shabar	-----	Abolished
			Panchet(104)	Chadia – Chadiani Lalita - Shabar	Pinakinandan Choudhury	Abolished
		EGRA	Erenda(155)	Chadia – Chadiani Lalita - Shabar	-----	Abolished
			Chhatri(184)	Lalita – Shabar	-----	Abolished

			Alangiri(48)	Lalita – Shabar	Pabitra Jana	Out of Practice
		RAMNAGAR -I	Nij Maithuna(150)	Lalita - Shabar	Asoke Ghorai	Abolished
			Depal(130)	Chadia – Chadiani Lalita - Shabar	-----	Abolished
			Chandanpur(17)	Lalita – Shabar	-----	Abolished
			Damodarpur(12)	Lalita – Shabar	-----	Abolished
		KANTHI	Gopalpur(207)	Chadia – Chadiani Lalita - Shabar	-----	Abolished
			Satmail(Village name not mouza)	Lalita - Shabar	Bharat Maity	Out of Practice
			Nachinda(411)	Chadia – Chadiani Lalita - Shabar	Sadhan Ghorai	Out of Practice
			Kanthi	Lalita - Shabar	-----	Abolished
		JALESHWAR	Lotabarh	Chadia – Chadiani Lalita – Shabar	Anadi Das	Continued
			Nahanjara	Lalita – Shabar	Shyamsundar das	Continued
			Olmara	Chadia – Chadiani Lalita – Shabar	-----	Abolished
			Kasidhia	Chadia – Chadiani Lalita – Shabar	Ramhari Jana	Out of Praticce
			Makria	Chadia – Chadiani Lalita – Shabar	Shiba Pradhan	Out of Praticce
			Shalikothe	Chadia – Chadiani Lalita –	Shibchandra Jana	Out of Praticce

				Shabar		
			Lakshannath (Birishpur)	Chadia – Chadiani Lalita – Shabar	Banga Das	Out of Praticce
			Hatigarh	Chadia – Chadiani Lalita – Shabar	Kanai Patra	Abolished
			Bahargarh	Chadia – Chadiani Lalita – Shabar	Bijay kumar Mishra	Abolished
			Dakshin Praharajpur	Chadia – Chadiani Lalita – Shabar	Krishna Chandra Jana	Continued
		BHOGRAI	Nampo	Chadia – Chadiani Lalita – Shabar	Banchhanidhi Mahanti	Continued
			Sugo	Chadia – Chadiani Lalita – Shabar	Gangadhar Ostad	Continued
			Kasba Kamarda	Lalita – Shabar	Lalatandu Das	Continued
			Kakhra	Lalita – Shabar	—	Abolished
		BALIAPAL	Antichak	Lalita Shabar	—	Out of Practice
			Deula	Lalita Shabar	—	Out of Practice
			Tirapada	Lalita Shabar	Sushil Sarangi	Continued
			Sauri	Lalita Shabar	Madhusudan Mahanti	Continued
ODISHA	MAYURBHANJ	Rasgobindapur	Amarda(Rd)	Chadia – Chadiani Lalita – Shabar	—	Continued
			Amarda	Chadia – Chadiani Lalita – Shabar	—	Continued
			Rasgobindapur	Chadia – Chadiani Lalita –	—	Continued

				Shabar		
		Muruda	Chitroda	Chadia – Chadiani Lalita – Shabar	Tapan Rana	Out of Practice
		Baripada	Baripada	Chadia – Chadiani	Rabi Das	Out of Practice
		Koliana	Kuliana	Chadia – Chadiani	Priyanath Rana	Continued
JHARKHAND	EAST SINGBHUM	Baharagora	Baharagora	Chadia – Chadiani	—	Abolished

WORKSHEET FOR ICH FIELD VISIT

Visitor/Surveyor : Tarun Singha Mohapatra

Village: Urishal

Documentation Date: 10.04.2015

Name of ICH item: Lalita-Shabar Pala

Region/Locality:

(Area where the practitioners live)

Urishal village under Dantan-1 CD Block of Paschim Medinipur, W.B. which is on the Eastern bank of river Subarnarekha, the South-West boarder prefecture/region. The Practitioners live in 12 CD Blocks, i.e. Jaleswar, Bhograi, Baliapal, Muruda of Baleswar and Mayurbhanj (Odisha); Dantan, Mohanpur, Nayagram, Keshiary, Sankrail, Narayangarh, Gopi-1 & 2 of Paschim Medinipur, W.B.

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

Throughout the year except July, August and September.

Venue:

Sukumar Chanda's house court yard

Event programme, structure or formation:

The event takes place in the evening – the time of the rural amusement – and passes through the night. These include:

- Asor Bandana (Jagannath bandana) ceremony at the Stage.
- Performances of traditional performing arts such as Sakhi dance.
- Main Pala (drama).

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 stage, dresses, musical instrument, etc .

The intangible aspect of the ICH is all the performing arts of the pala. These include: dialogs, dances, songs, music, and knowledge of things such as costume and stage set design.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- Actors
- Dancers
- Makeup man
- Ostad/Guru
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of the family or the village and Para committees
- The local people/community
- The local troop/teams

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 troop, 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 farm 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 help in creating awareness within local people. The performers are from lower and lower-middle class economy.

THANK YOU

WORKSHEET FOR ICH FIELD VISIT

Visitor/Surveyor : Tarun Singha Mohapatra

Village: Andheri Moubhander

Documentation Date: 17.04.2016

Name of ICH item: Chadhia-Chadhiani Pala

Region/Locality:

(Area where the practitioners live)

Andheri Moubhander village under Sankrail CD Block of Paschim Medinipur, W.B. which is on the North-West bank of river Subarnarekha, the South-West boarder prefecture/region. The Practitioners live in 12 CD Blocks, i.e. Jaleswar, Bhograi, Baliapal, Muruda of Baleswar and Mayurbhanj (Odisha); Dantan, Mohanpur, Nayagram, Keshiary, Sankrail, Narayangarh, Gopi-1 & 2 of Paschim Medinipur, W.B.

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

Throughout the year except July, August and September.

Venue:

Madan Bera's house court yard

Event programme, structure or formation:

The event takes place in the evening – the time of the rural amusement – and passes through the night. These include:

- Asor Bandana ceremony at the Stage.
- Performances of traditional performing arts such as traditional musical dance.
- Main Pala (drama).

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 stage, dresses, musical instrument, etc .

The intangible aspect of the ICH is all the performing arts of the pala. These include: dialogs, dances, songs, music, and knowledge of things such as costume and stage set design.

Who are the tradition bearers?

All practitioners and their organizations:

- Musicians
- Actors
- Dancers
- Make-up man
- Ostad/Guru
- Volunteers

What is the composition of the Safeguarding organization?

- The elders or heads of the family or the village and Para committees
- The local people/community
- The local troop/teams

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 troop, 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 farm 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 help in creating awareness within local people. The performers are from lower and lower-middle class economy.

THANK YOU

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 aspects of the drama of your locality need to be highlighted?
Do you want to add anything else that I have not asked you?

D: Other aspects
Nature of collected materials:
Document References: Visual Document: Audio Document:
Involvement of youth in the ICH program

Signature of the Informer:

Date:

Place:

Signature of the Surveyor:

Date:

Place: