

1st Report

ICH SCHEME-2015-16

PROJECT NAME

**Dalkhai Folk Dance of western Odisha (Preserving the folk tradition in
the form of folk dance)**

F.N No:-28-6/ICH-80/2015-16

Submitted to

SANGEET NATAK AKADEMI, NEW DELHI

BY

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PROGRESS REPORT PHASE-1 FOR ICH-2015-16

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|----|---------------|---|--|
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| 3. | Project Title | - | Dalkhai Dance of western
odisha
(Preserving the folk tradition in the
form of folk dance) |
| 4. | Field | - | Folk dance |
| 5. | Activities | - | Research, documentation
preservation, Promotion &
enhancement. |
| 6. | Mode | - | Literature, Video & still
Photograph Documentation. |
| 7. | Duration | - | 1 year (1 st January 2016 to 31 st
Dec 2016) |
| 8. | Abstract | - | The report contents with the
details of field study complete
during 1 st phase the research work. |
| 9. | Enclosure | | Brief introduction of the project:-
Implementation of the project
progress report
Geographical introduction
western Odisha map
interview schedule |

Photographs

Dalkhai Folk Dacne of western Odisha (Preserving the folk tradition In the form of folk dance)

Project Brief

DALKHAI TRADITION

The **Dalkhai** is a leading folklore festival observed in western part of Orissa with deep religious flavour. It falls on the 8th day (**Astami tithi**) of bright fortnight of **Dussehra** on the sideline of Durgapuja. On that day the village maidens take to the fasting and worship the goddess **Dalkhai** or **Van Durga** praying for the betterment of their brothers. On the very next day the girls offer the **Jiuntia** (the sacred thread) to their **Bhai** (brother) which is a holy symbol of their relationship. The religious activities of **Puja** and alike are performed before the **Sula Kuthi**, the painting of Goddess **Durga** with other minor deities.

During the occasion the unwed girls engaged themselves in different entertaining activities of dance and music accompanied by beautiful songs and dominating rhythm of **Dhol**, **Nisan**, **Tasa**, **Jhanj** and the blowing instrument **Muhuri** (a folk orchestra popularly known as **Gadabaja** or **Duldulee**). As the dance and songs are performed during **Dalkhai** festival and necessarily addressed to the **Dalkhai** Devi, they are popularly known as **Dalkhai** Song and Dance. The girls wear beautiful **Saptapar sarees(Costumes)** and ornaments like **Katria**, **Bandria**, **Paenri**, **Panjal**, **Khagla**, **Gunchi**, **Nakputki**, **Kannaphul** etc.

Dalkhai is a Tradition of western Odisha in the past

Earlier **Dalkhai** was not confined to being only a traditional dance. Instead it was an act of worship for the tribal people of western odisha. It was their main festival. The Goddess **Dalkhai** was worshipped and in the form of **Dalkhai** they used to worship the '**Banadurga**'. The **Durga puja** or festival of **Dussehra** is observed in the waxing moon period or **Shukla Pakhya** of the Hindu month of **aswin**. During this period the tribal people of western odisha observe **Dalkhai**. Unmarried girls belonging mainly '**Sahara**' and '**Binjhal**' tribes used to celebrate **Dalkhai**. Preparation begin 15 days prior to the actual festival but mainly it continues for 3 days, the 7th 8th & 9th day of **Dussehra**. First a folk painting was done called '**Sulakuthi**' where 16 types of Gods and deities, Flowers and trees, birds and animals were painted. Here in front of the '**Kuthi**' the dance was performed while worshipping the Goddess. As the dance performed while Goddess. This dance performed in front of the Goddess **Dalkhai** hence it is called **Dalkhai** dance. In the song that accompanies the dance, the word **Dalkhai** is used at the beginning and end or the song **Dalkhai** as the deity is being referred. For singing **Dalkhai** a different music unique only to **Dalkhai** is there called '**Dulduli**' or **Gandabaja**, In local language referring to a scheduled caste or **Harijan** community of western Odisha called '**Ganda**'. Their occupation is playing music. The **Dulduli** which they play consists 5 instruments those are **Dhol**, **Nishan**, **Tasha**, **Timikidi** & **mahuri**. **Dulduli** is an integral part of **Dalkhai** imagining **Dalkhai** without **Dalkhai** impossible.

'Shulakuthi (Folk Painting)

The place where **Dalkhai puja** is done is called '**sulakuthi**'. In the wall 16 squares are drawn in these squares the deities along with trees and flowers birds and animals are painted. But the Goddess **Durga** who is the presiding deity of **Dalkhai** is placed in the centre. The colors used for these painting were sourced from various natural sources.

On the 7th day of Dusshera 'Barbaitha'

On the evening of the day the girls who are to take fasting for **Dalkhai** assemble before the '**Shulakuthi**' or '**kuthishal**' as it is otherwise known. Inviting the Gods and Goddesses are known as '**Barbaitha**'. The **Dhunkelia** (who plays **Dhunkul** on music instrument) plays an important role here, He invite the deities by singing prayer to them and play the **Dhunkul** Simultaneously.

8th day of Dusehera

From the beginning of the 8th day, the girls observe fasting for the occasion of '**Bhaijunita**' from the morning of the day till the morning of the next day they observe fast (which is unlike regular fast – as they Don't even drink of water in the duration). In front of the '**Kuthishal**' they start doing **Dalkhai** and in the process offer their prayer.

Condition prevailing

Dalkhai –as mode of worship

Dalkhai of this form has ceased to exist before only tribal girls were doing '**Bhaijunita**' but now a days tribal as well as nontribal girls are doing it. But its form has gone a change before girls used to worship in front of '**Sulakuthi**' but now a day the worship is done only in front of a painting of Goddess **Durga**.

Dalkhai dance

In past **Dalkhai** was a socio cultural event along with being a religious ceremony. And the dance was like a social event. At present mostly cultural organizations are the only exponents of **Dalkhai** and are imparting an improvised form of **Dalkhai** to interested students.

Dulduli music of Dalkhai

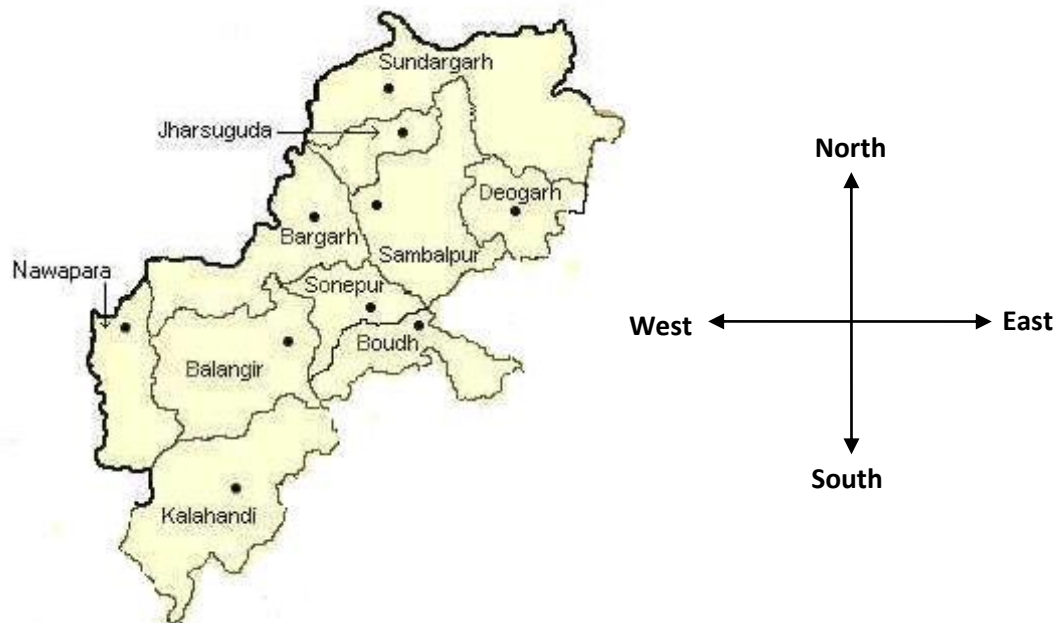
Since time immemorial **Dulduli** was the cultural identity of western odisha and was used in all kind of social and cultural events of the region like festivities and marriages, but it is now on the verge of being forgotten. In these days almost all villagers could boast a group of **Dulduli** instrumentalist. Now it is only used imparting music for **Sambalpuri** Folk dance.

Dhunkel

Dhunkel is a musical instrument made from an earthen pot (**Handi**) bow and **kula** (a kind of domestic utensil made of bamboo). In the past the '**Dhunkelia**' (Who plays the music instrument **Dhunkel**) invite the Goddesses and Gods painted in '**Sulakuthi**'. He also used to play the role of Chief priest in the **puja**. But now only '**Brahmin**' Priests doing the worship

GEOGRAPHICAL INTRODUCTION

The dance under discussion prevails in the western part of the Odisha state which comprises of the modern revenue district of **Sambalpur, Baragarh, Subarnapur, Balngir, Nuapada, Kalahandi, Sundargarh, Jharsuguda, deogarh, Boudh** and Athamallic region of Anugul district. The area lies between 82-22 and 85-22 longitude of eastern hemisphere and between 19-31 and 22-32 latitude of northern hemisphere 14th world map. The people of this region express themselves in a separate form of language called Sambalpuri. So the folk dance of this region as a whole known as Sambalpuri Folk dance.



Progress Report

The 1st take of my project was to identify various places associated with the old and raw form of **Dalkhai** and interview people associated with it. To that end I travelled all ten districts of western **Odisha**. In the attached map I have highlighted the places.

The 1st phase of my work mainly concerns with **Dalkhai** and the places it was previously associated with. In that regard, to identify the places, I have been to various villages of all 10 districts of western Odisha and met with various people and cultural organizations associated with **Dalkhai**. These organizations have improvised on **Dalkhai** in their own way and are performing. Only in **Padampur** region of **Baragarh** district and **Patnagrh** region of **Balangir** district are I find some similarities to the oldest raw form of **Dalkhai**. In districts like **Sundargarh, Debagarh, Boudh and Kalahandi** the old **Dalkhai** was not present. In **Sambalpur, Jharsuguda, Subarnapur** and **Nuapada** district **Dalkhai** had a cultural presence. But between 1960-70 it became extinct there situated on the foot of **Gandhamardan** hill **Padampur** and **Patnagrh** region here **Dalkhai** was a tradition prevalent 25 to 30 years ago in its oldest and unmodified form. The practitioners of this form of **Dalkhai** must be still alive though obscurely, thinking so I started my project in these regions.

In the 2nd phase, I identified the villages and places where **Dalkhai** was practiced as a tradition and went to those places. Among the practitioners or dancers I was only able to meet those who remained unmarried. But those who got married for them I had to go to the villages where they married. All of them are aged above 50 from amongst them some willingly gave interviews and some turned me away in the fear of loss of social prestige.

At the advent of modernization the **Dalkhai** was looked down upon and that contributed to the extinction of the raw form. Many of the **Dalkhai** dancers are as yet have not married. I identified them, took their interviews and on my request they agreed to help me on my project.

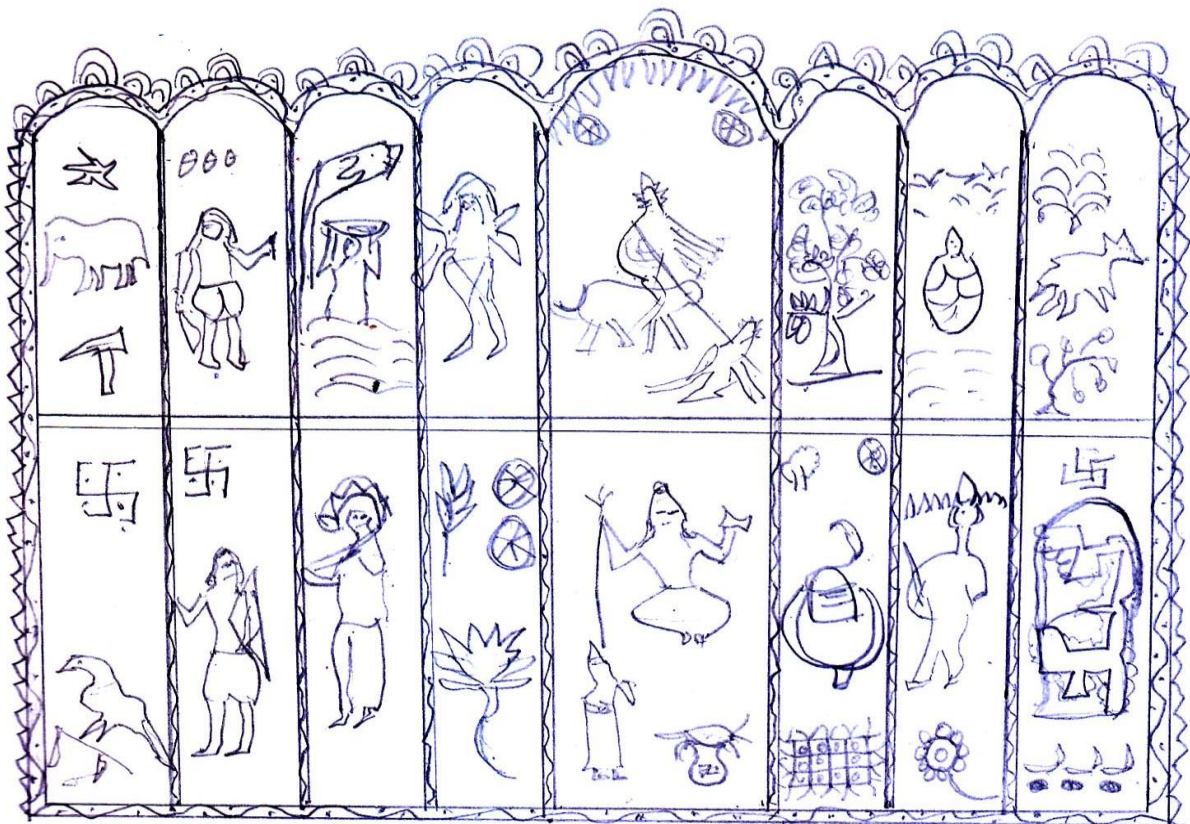
After that I met the musicians accompanying the dancer of **Dalkhai**. The type of music is called **Dulduli / Gandbaja**. All of them belong to **Harijan (dalit)** caste and their ancestral occupation is playing music. In the past their music was an integral part of

almost every festivals, marriages and social events. In fact starting from birth and ending in death- their music was associated with a person though out his life. In this modern days this tradition is also gradually declining.

In my whole travelling for the project and research, I did not find another aspect if **Dalkhai**, that is the wall painting called '**Sulakhoti**' but I got hold of person who was a painter of '**Sulakuthi**' and another person I collected information on the type of wall painting in '**Sulakuthi**'.

In the squarest quarter known as a '**sulakhuthi**' the gods and Goddesses are painted along with that of trees animals and birds the list of which given below. The interview schedules and places visited are also attached.

Past wall painting(Shulakuthi)



As shown in the political map of odisha in the region marked as western odisha and improvised form of Dalkhai dance is being performed by various cultural organization in different plat formed



In the map attached, the region market in red are those where the old Dalkhai tradition was there.



In the map attached, the region marked in green are those region where the practitioner of old Dalkhai are still living.



IMPLEMENTATION OF THE PROJECT

- Before **Dalkhai** was not only of dance-During the festival of **Dussehra** “**Dalkhai** (the deity) was worshiped and the whole process and the dance performed to appease her was called **Dalkhai**, Hence the objective of the project is to documentaries the traditional method of worship (i.e **Dalkhai**) and the dance of its practitioners.
- My aim will be fulfilled in that village where there is more **Dalkhai** practitioners.
- This lost tradition will once again be preserved the method of worship the preparation of the main event, wall painting, song and dance all the minutes of festival from start to finish covered.

As the festival is held on **Dussehra** (October) as per the tradition, the event and the days on which it will be held is serially given herewith English.

<u>English Calendar</u>	<u>Hindu Calendar</u>	<u>Activities</u>
24.09.2016	Aswini month (Dussehra) 8 th day Krushna Pakhya Astami Tithi.	Wall painting ‘Kuthi Sha’ Start
07.10.2016	Aswini month (Dussehra) ‘Sasthi tithi’ 8 th day	Festival Preparation
08.10.2016	Aswini month (Dussehra) Sukla pakhya, saptamitithi (7 th day)	‘Barbaita’ ‘Saptami puja’
09.10.2016	Aswini month (Dussehra) Suklap akhya Astamitithi 8 th day	‘Kuthi puja’ Dalkhai Dance ‘Bhaijunita puja’ ‘Andhari puja’
10.10.2016	Aswini month (Dussehra) Suklapakhya Navami thithi 9 th day	Dalkhai Dance ‘Andheri puja’ ‘Jinta utra’, ‘Bail uhula’

INTERVIEW SCHEDULE

- The interviews are taken in Odia first and then translated to English.
- Some views and opinions are registered here and the names and address of the rest.

Name :- **Betikhai Bariha**
Address :- **At/Po-Kandagard**
Dist-Baragarh, odisha
Cast :- **S.T(Binjhal)**
Age :- **62**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-The room where the worship was to take place, the walls of the room were poked white before 15 days. After that in the walls **Sulakuthi** (wall painting) were panted. Then in the 7th day (**Saptami**) of **Dusserah** in the evening the **Dhunkelia** invites the gods and Goddess painted and the process of inviting is called (**Barbaita**). The next day (the 8th day or Asthami) from morning till the of the 9th day (**Navami**) we were observing fasting. The whole day dalkhai was performed (i.e. the **Ashtami**) in the evening 'Bhai Juinta' puja was held in front of sulakuthi on the night day or Navami after prostrating for the well being of brother we used immerse the **Dal** (Branch) of dalkhai puja.

Name :- **Janki Bariha**
Address :- **At/Po-Kandagard**
Dist-Baragarh, odisha
Cast :- **S.T(Binjhal)**
Age :- **58**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-Dalkhai song is not written by anybody. It simply passed from generation to generation. The way our previous generation used to sing it we sing it exactly the same way. The song describes mythology, environment and village life. While performing dalkhai lips when badi dalkhai (A form of competitive dalkhai) going on both teams sing one ask question through their song and the opposite team answer in the same manner.

Name :- **Sabita Majhi**
Address :- **At/Po-Barihapali**
Dist-Baragarh, odisha
Cast :- **S.C(keunt)**
Age :- **59**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-Dalkhai is of 4 types i.e. **(1) Dahi dalkhai (2) Kuthi dalkhai (3) Modo dalkhai (4) Badi dalkhai**. The dalkhai performed during dalkhai puja in front of Sulakuthi is “kuthi dalkhai Beyond the village peripateri under a tree the dalkhai performed is called **Dahi Dalkhai** performed during marriage is called modo dalkhai. And dalkhai involving two teams that complete with each other is called Badi dalkhai”.

Name :- Suruchi Barik
Address :- At-kamalapadar,po-Bariha pali
Dist-Baragarh, odisha
Cast :- S.T(Binjhal)
Age :- 54
Sex :- Female
Field :- Folk Dance
Profession :- Cultivation

Views on the Dalkhai tradition:-We worship the goddess dalkhai in dalkhai in our belief she is in connection of goddess Banadurga, here the various of trees during her worship during her worship During this worship of the goddess to appease her the dance dalkhai is performed. At the beginning of the performance the accompanying song begins with the word dalkhai referring to the goddess herself Depending in the type occasion. The song can be of 2 and half line or indefinite in length. There is no definite form or poetry to is it depends on the singer and her creativity, when the song ends the musician start playing the dalkhai tune and the dance begins.

Name :- Brundabati Bariha
Address :- At-kamalapadar,po-Bariha pali
Dist-Baragarh, odisha
Cast :- S.T(Binjhal)
Age :- 62
Sex :- Female
Field :- Folk Dance
Profession :- Cultivation

Views on the Dalkhai tradition:-The main pose or signature more of dalkhai dance is to dance by bending the waist while doing so the feets are joined while bending the knee must protrude forward and the whole body from thigrs to the neck look like a greenest. The head leans forward and face the front, like this the head, knee and foot and heal and hips remain in one straight line. The dance that the new generation is performing a see of change has taken place from the older form only the style of playing music and singing has remain somewhat unchanged.

Name :- Sabita Bariha
Address :- At/Po-Kandagard
Dist-Baragarh, odisha
Cast :- S.T(Binjhal)

Age :- **57**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-In our time only tribal girls used to performed dalkhai, Now girls belonging to even conservative family are dancing various cultural organization are teaching and helping them in this.

Name :- **Mantu Kumbhar**
Address :- **At-Bramvanmal,po-Tal pali**
Dist-Baragarh, odisha
Cast :- **S.C(Harijan)**
Age :- **69**
Sex :- **Male**
Field :- **Folk Music**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-My father was musician used to play **mahuri**, I learnt from him our family is called **Mahuria** family as its our ancestral occupation. The art is not going to pass from my generation in my family and there no one in my family willing carry it forwards.

Name :- **Hari Bag**
Address :- **At-Baidpali,po-Gaisilat**
Dist-Baragarh, odisha
Cast :- **S.C(Harijan)**
Age :- **58**
Sex :- **Male**
Field :- **Folk Music**
Profession :- **Labour**

Views on the Dalkhai tradition:-The main instrument used in dalkhai for music is our **Dulduli** is a very old and it is being played since very long by our earlier ancestors from them we learnt this is what we do people our community do **Duldulii** is an esamble of 5 instruments is **Dhaol, Nisan, tasha, Timokidi and mahuri**. Though all these instrument make different sounds, when play together they sent a very unique tune and make the enverment way changed.

Name :- **Sanatan Mahakul**
Address :- **At-Grindelmal,po-Tal pali**
Dist-Baragarh, odisha
Cast :- **S.T(Binjhal)**
Age :- **54**
Sex :- **Male**
Field :- **Folk Music**
Profession :- **Labour**

Views on the Dalkhai tradition:-In the past you will find a **Dulauli** group in almost every village we play in **Dulduli** almost every festival of western odisha, religious occasion and also in cultural occasion. It was a part of life in western odisha but in modern times people donot transfer our **Duduli** music so don't call on us to play in marriage and other occasion even youth of our community are losing their interest to make it their occupation.

Name :- **Rama Deep**
Address :- **At-Kansar, Po-Padampur**
Dist-Baragarh, odisha
Cast :- **S.C(Harijan)**
Age :- **55**
Sex :- **Male**
Field :- **Folk Music**
Profession :- **Labour**

Views on the Dalkhai tradition:-I was a Dhol player now my son is playing it. At the advent of modern music our culture and hereditary heritage is slowly declining and dying Stile. we will keep it alive as it is our worship and the instrument is our peity.

Name :- **Sana Dudka**
Address :- **At-Patrapali,po-Khaprakhhol**
Dist-Balangir, odisha
Cast :- **S.T(Binjhal)**
Age :- **57**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-My whole youth was dedicated to dalkhai, I had not been able to get married because of it due to unsocial elements and social stigma attached to it we stopped doing **Dalkhai** about 15 to 20 years ago, Now a day only **Dalkhai** puja is done.

Name :- **Luva Amri**
Address :- **At-Patrapali,po-Khaprakhhol**
Dist-Balangir, odisha
Cast :- **S.T(Binjhal)**
Age :- **58**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:- When we were doing **Dalkhai** was no electricity, T.V not even radio we used to perform in the village road. We feel happy when we see it performed on stage and T.V as at least the thing that, we had given our whole life to is

still being appreciated and have broadened its reach. Cultural organizations spread throughout western odisha are performing it at various platform.

Name :- **Kanaka Amri**
Address :- **At-Patrapali,po-Khaprakhol**
Dist-Balangir, odisha
Cast :- **S.T(Binjhal)**
Age :- **52**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-The dalkhai tradition has been continuing since long we learnt if from our previous generation but after us no body learnt it from it from us as used to do it now it is only puja during **Dussehra**.

Name :- **Manjari Bariha**
Address :- **At-Bhalukana,po-Patanagarh**
Dist-Balangir, odisha
Cast :- **S.T(Binjhal)**
Age :- **53**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-Apart from celebrating Dalkhai puja we used to perform it at marriages also in our time we were seen as out castes become of Dalkhai non tribal people seldom used to watch it.

Name :- **Sajani Bagarti**
Address :- **At-Bhalukana,po-Patanagarh**
Dist-Balangir, odisha
Cast :- **S.T(Binjhal)**
Age :- **49**
Sex :- **Female**
Field :- **Folk Dance**
Profession :- **Cultivation**

Views on the Dalkhai tradition:-Dalkhai was big festival for unmarried girls in the past only spinsters used to celebrate it. Now a day's even married girls are doing the puja. But sadly the dalkhai dance has stopped being a part of the dalkhai puja.

Name :- **Sundari Podh**
Address :- **At-Karuajhar,po-Laramba**
Dist-Balangir, odisha
Cast :- **S.T(Binjhal)**
Age :- **54**
Sex :- **Female**

Field :- Folk Dance

Profession :- Cultivation

Views on the Dalkhai tradition:-I can do it even today it is in my blood, but that enthusiasm that fanfare can hardly be felt today has people won't take it widely it start dancing dalkhai after all these years. It is up to the young girls to take it forward though we are still doing the dalkhai puja.

Name :- Mandakini Bariha

**Address :- At-Jhariapali,po-Ulunda
Dist-Baragarh, odisha**

Cast :- S.T(Binjhal)

Age :- 53

Sex :- Female

Field :- Folk Dance

Profession :- Cultivation

Views on the Dalkhai tradition:- When we were moving to the outer of our village dancing dalkhai and in a group. We used to sing some vulgar song and a where calling names but were only following a tradition these was no hard feeling amongst us but after when some unsocial younger entered dalkhai stopped doing it.

Name :- Bhairabi Bariha

**Address :- At-Mandia Dhipa,po-Paikamal
Dist-Bargarh, odisha**

Cast :- S.T(Binjhal)

Age :- 61

Sex :- Female

Field :- Folk Dance

Profession :- Cultivation

Views on the Dalkhai tradition:- Only girls belonging to our 'Binjhal' Community were only doing dalkhai in our time nobody from any other community were dancing **dalkhai** at least not in our village. I don't know about other village the musician who were playing **dalkahi** were of 'Gandabaja'.

Name :- Hanu Tangi

**Address :- At/Po-Goudmal
Dist-Bargarh, odisha**

Cast :- S.T(Binjhal)

Age :- 58

Sex :- Male

Field :- Folk Wall painter

Profession :- Labour

Views on the Dalkhai tradition:-The place of worship for dalkhai was called '**kuthisal**' The name is so because on the wall before which the puja is done a 16 walled squares' room is drawn which is called **sulakuthi** and also **kuthisal**. In each wall of the **sulakuthi** in various painting is done of gods, Goddesses, trees, floweres, animal, birds etc namely

among gods and goddesses **durga, Shiva** and **shivaliuga, hanuman, Parsuram, Ram, Krishna, Nard, Laxmi, Brahma, Kali** among animals, Elephant, cow, the butterfly with flowers parrot etc were painted. To do the painting the colors were derived from various leaves, red stones, turmeric powder etc. were used all natural colours. Now the painting of goddess **Durga** is done from readymade colors.

Name :- **Sanatan Mahanand**
Address :- **At/Po-Sukha**
Dist-Subarna Pur, odisha
Cast :- **S.C(Harijan)**
Age :- **58**
Sex :- **Male**
Field :- **Folk Music**
Profession :- **Labour**

Views on the Dalkhai tradition:- All members of my family play music for an occupation in the past we were playing music in **Dulduli**. But now as **Dulduli** in that form is no more we are playing in other occasions our ancestors passed in this treasure to us and that is the reason we are sustaining it. Otherwise it is no more viable as an occupation.

Name :- **Jalandhar Bag**
Address :- **At-Sargipali,po-Sargibahal**
Dist-Bargarh, odisha
Cast :- **S.T(Binjhal)**
Age :- **62**
Sex :- **Male**
Field :- **Folk Music**
Profession :- **Cultivation**

Views on the Dalkhai tradition:- I used to play **Dhunkel**. Its an instrument made up **Handi, Dhank** on **kula**. It is played only for the Goddess. In the past when Dalkhai was celebrated **Dhunkel** was played before the '**Kuthisal**' appeasing the Goddess accompanying the song.

2nd Report

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BY

Rabi Ratan Sahu

**Sambalpuri folk akademi (Branch office) P.N-4706/5851, Gajapati
Nagar Sainik school, Bhubaneswar, Odisha**

In my 1st report I have interviewed the practitioners of **Dalkhai**. After that for the next part of the project report I choose the village **Kandagard** of **Bargarh** Dist of **Odisha** as in the village and in some villages hereby there are still some **Dalkhai** practitioners are alive.

Before Dalkhai was practiced as a religious custom in front of the '**Sulakothi**' (as wall painted with 16 various gods and goddesses) people used to worship. To relive the days gone we with the help of the artist (painter) of the village prepared a '**Sulakothi**' in feb.2017 .

We tired to replicate **Dalkhai** of year as it was observed than March 11 to 14,2017 in **Kandagard** and prepared videos and still documentation. In total, increasing the practitioners and team for music 24 persons participated. The names along with details of their roles are given below.

Sl.No.	Name	Gender	Village
01	Betikhai Bariha	Female	Kandagard
02	Suruchi Barik	-do-	-do-
03	Janaki Bariha	-do-	Kandagard
04	Saraswati Bariha	-do-	-do-
05	Brundabati Bariha	-do-	-do-
06	Sabita Majhi	-do-	Barihapali
07	Rebati Bariha	-do-	Kamlapadar
08	Rupmati Barik	-do-	-do-
09	Tapaswini Bariha	-do-	-do-
10	Sajani Barik	-do-	Kandagard
11	Mantu Kumbhar	Male	-do-
12	Nabin Deep	-do-	Telipali
13	Sudarsan tandi	-do-	Telipali
14	Sanatan Mahakud	-do-	Grindal mal
15	Jalandhar Bag	-do-	Saargipali
16	Madan Bariha	-do-	Telipali
17	Mahadeep Mahakund	-do-	Telipali
18	Ratu Amri	-do-	Argadi
19	Rama Amri	-do-	-do-
20	Srabana Bhoi	-do-	Bariha Pali
21	Linga Sahu	-do-	-do-
22	Rendo Majhi	-do-	Kandagard
23	Sabdu Budek	-do-	-do-
24	Aswini Budek	-do-	-do-

The photographs and reports are attached with this. With the final report I will submit a detailed project report along with literatures related to **Dalkhai** and photographs and videos and documentations.

The Geographical location of Kandagard.

The geographical location of Kandagard in India Map.



The geographical location of Kandagard in Odisha Map



The geographical location of Kandagard in District Map of Odisha

