

First Phase Progress Report

For the Project “Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India” for the year 2015-16

The Ministry of Culture Govt. of India through Sangeet Natak Akademi New Delhi sanctioned grant in aid (non-recurring plan) in favour of **Abhinaya Kala Manch Reasi (J&K)** vide File No **F.28-6/ICH Scheme/ 44/2015-16** Dated: **28th January 2016** under the project titled **“Audio Visual Documentation of Traditional folk Performances”** for the year 2015-16.

In the first phase team constituted by the executive members of **Abhinaya Kala Manch Reasi** collected documents from the interior belt having specific heritage of Jammu Region and started making/collecting Documentation of Traditional folk Performances and traditional Culture through video -up and Photographs of Intangible Cultural Heritage, under this phase, we covered the following forms of intangible culture heritage which includes

- **“Haran”** a traditional folk dance form.
- **“Chaki” a folk tradition** (Chaki a Dogra ritual)
- **Goti Pocha** (Cow dung on Floor).
- **“Mongala wash”** on Kitchen a traditional form of dogra culture.
- **Jadu Jarian/Tuna** a Dogra belief.
- **Binna Craft.**
- **Gujjars Communities traditions, Costumes and rituals** etc.

(A) HARAN: In this connection the organization invited a folk party namely Raju & party Kahpota Dansal for cultural presentation **“Haran”** a traditional form of folk dance was performed at Govt. Degree College Reasi and complete documentation with the banner of Intangible Cultural Heritage . The colorful musical and dance performances of Jammu region mesmerized the students and staff of the college. It is a traditional lok naretya /theatre form performed during Lohri festival. This style mostly performed in hilly regions of Jammu. Playing **“Haran”** is an ancient traditional culture of our Duggar pardesh.”Haran” is derived from the Hindi ward **“Hiran”** i.e. Deer.

The Group that plays it comprises of 10-15 members who perform different characters and amuse the spectators while delivering very important messages on social and political evils. Two artists act as **“Hiran”** which is well decorated like a

beautiful Deer with "Ghungrus" tied to their feet. Two anchors performed as Lamberdar and Chowkidar whereas others support them as Old woman, Narad, Sadhu, Patwari, Gujjar, Gujjari, Maskhara etc. The characters may change depending upon the situations. Main theme song of this act is "Harna Harna Shaali De Sutte Ge Bajali De, Harna Ditti Latte Di Choodh Pajji Khatte De, Harn Chadeya Shatali De Tuppa Mangda Daali Da, Harna Hira Ho.....III etc.

On the occasion **Sh. Ajay Nanda Hon'ble Minister** of State for Finance and Planning, Information Technology, Law, Justice and Parliamentary Affairs, CAPD, Tribal Affairs, was the chief guest and inaugurated the event.

(B) CHAKKI: The Second folk traditional form of dogras "Chaki folk traditions" (Chaki a Dogra ritual) was ed at Village Gows (Mari) in Reasi preserved by Sansar Devi and his family. The hundred years old form was mostly performed by females for grinding purpose, like grinding wheat, pluses etc. It was used from that period of time when there was no electric facilities. Mostly dogra families especially from far flung areas used to do that work. These inherited rich traditions & customs remind the young generation of their past glory and other valuable traditions which they must strive to preserve for onward transition to the future generation. I generating interest among the young generation who do not know about "Chaki folk traditions" (Chaki a Dogra ritual) their diverse cultural traditions and how we will Disseminate, promote and preserve these art forms.

This project surely contributes to ensuring visibility, awareness and encouraging related to the element/cultural tradition. This form is not given a due recognition as the other forms of Dogri and Kashmiri and it has not any special policy to encourage and promote this form and the social/cultural functions. Documentation of such performances including both videography and photography was done to keep record of the events conducted. The members of the family who performed this form included Khema Devi, Usha Devi, Raj Kumar, Kuldeep Kumar, Rubi, Nisha and Manik.

(C) GOTI POCHA : The other form of "**Goti pocha**" (Cow dung on Floor) was ed at village Gowas Marhi in District Reasi, this form is also one of the traditional form of dogra culture and it was mostly performed by the females during the process of Goti Pocha females creates different textures which looks pleasant on the floor . It was observed that the form of Goti pocha was scientifically benefited for all.

(D) MONGALA WASH: On Kitchen a traditional form of dogra culture was also documented. Traditionally people used to prepared their food on mud Chulla, for the strangeness and cleanliness of the chulla they plaster it with Mongala .

(E) JADU/JARIAN/ TUNA : In the next step of our documentation a dogra pahari "**Jadu Jarian/Tuna**" was ed at Village Arnas about 45 km from Reasi proper. There is a belief from our ancient time. That some of the ill effects from our society used to do that type of work. Within that, the person engaged with this job has taken the ash from the completely burned dead body of un married man or women, and after that they mixed it with any of the white eatable or drinkable material like Milk, Curd etc. and use it on that person to whom he or she may target and after that the effected person act according to his or her master.

Nowadays, our younger generation did not believe on this. According to them, it is totally wrong, but the particular person who used to do that work they said, there is no medical treatment for this. This was about 80 years old art form and 4-6 members was performed and at present headed by Baldav Singh & Sanjay Kumar from Mahasha Community.

(F) BINNA CRAFT: A unique form of duggar pardesh documented at school of art and craft, run by national reputed artist M. Akram Khan, many students trained in this school, recently the school worked in intangible art and craft works.

(G) Gujjar Community traditions: The another form of Gujjar Community traditions, Costumes and rituals was documented at Mahore- Reasi Road with interview of head of the Gujjar tribal family. The inhabitants of tribal hilly areas which falls in Himalayan range are mostly belong to Gujjar , Bakarwal and Gaddi Tribes (Khana Badosh) mostly they rear cattle, sheep and goats. Bakarwals with their sheep and goats travel across trans-Himalayas from lower Himalayas. The team members recorded their life and culture while travelling from one place to another (according to suitable whether). During the journey of these tribes, how they survive in extreme cold .The life of the tribes of Gujjar and Bakarwal needs to be documentation.

Scope and Purpose:To preserve, revive, protect, propagate and Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of

India. These are rare form of ritual, traditions so that the younger generation of these traditions and rituals will join again this form of ritual and traditions, form of contemporary rural and urban areas of Jammu region.

Progress: The project titled “Documentation of Traditional folk Performances” related to Ritual dance, traditional form of dogra, pahari culture which was approved under the Scheme Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India under Approval No: 28-6/ICH-Scheme/44/2015-16, Dated: 28th January, 2016, in which the following six traditional form of performances from different areas were properly video -up & Photographs and mobilized also. Under this project we are completed first phase from September 2016 to March 2016. The intangible culture heritage does not represent inherited traditions from the past but also contemporary rural and urban practices in which diverse culture groups. They have passed from one generation to another generation and they have contributed to giving us a sense of identity and continuity providing a link from past to the new younger generation. Some physical exercises were given to the participants in addition of above. Prominent people of the area including locals, Panchs and Sarpanch were present at the of the documentation. Intangible cultural heritage and tradition of the area, their traditional as most of the Himalayan villagers believe in magic and totems. This socio-cultural heritage which further strengthen communal harmony and natural brotherhood and also pave way for overall development in every sphere of life. Abhinaya Kala Manch Reasi thanks the Sangeet Natak Akademi New Delhi and Ministry of Culture Govt. of India for Safeguarding the Cultural heritage and diverse traditions through the Documentation of Traditional folk Performances in these rural as well as urban areas.

A proper documentation of such performances including both Videography and photography was done to keep record. Twenty numbers of Photographs and DVD enclosed here with the First progress report for record and also request to release 2nd. Installment.

Moreover, interview of the experts has also been taken and the same is available in shooted DVD for ready reference.

Thanking you

**President
Abhinaya Kala Manch(Regd.)
Reasi**

