

Blue print for tribal folk dance training program “**DHAP NACH**”
Under the Scheme Safeguarding the Intangible Cultural Heritage and Diverse
Cultural Tradition of India,
(Sanction letter no. **28-6/ICH-scheme/58/2013-2014/13686**)
dated. **31.03.2014**

1. INTRODUCTION

The Tribal Folk Dance “DHAP NACH”

Odisha is the art and culture state of India. This state divided by the five parts like eastern Odisha, western Odisha, and northern Odisha, southern Odisha and a central Odisha. So many communities founded throughout the Odisha. As especially the tribes are leaved in western and southern part of Odisha. The tribes are divided by caste and sub-caste. Kandha is the caste and Ganda, Bonda, Kochi, Koi, Kutia and Dangaria all are sub-caste. Western Odisha and Southern Odisha divided by so many districts. Especially the Kalahandi, Nuapada are belongs to Western Odisha and Raygada, Nabaranpur, Koraput, Malkangiri southern part. In the district of Kalahandi Kutia and Dangaria tribes founded in dancing forest areas. And they were rich their own culture and tradition like dance, song, music etc.

The Kalahandi tribe's are except own traditional folk dance Dhap Nach for long long a time. This dance specially belongs to Kutia and Dangaria tribe's community. This “Dhap Nach” is very important and vital folk dance of this community because, the reason of this dance is the people of tribe's choosing as their life partner of performing by this dancing time. The tradition and rule of this dance, a young unmarried boys and girls have performed often. The tribe community performing this dance in so many traditional festivals like- Daka, Toki Mara, Chaiti, Podha Puja, Jhanji Mada etc.

- 2. Objective:-** It is a very rich and Traditional form of dance. But now this dance will become unfound due to the misconception of the tribal people that through this form of dance the boys girls were choose their life partner for their own and that could not be tolerable by the community. But it's a nice and exceptable form of dance and it give independence to the young boys girls to take has decision for their own. So it's defynately needs awareness and chagement of the way of thinking.

So the research is needed. We trying to take this dance in to the main stream of the society and also preserve the oldest and ancient tradition of the tribal people.

3. Implementation:-

- Research on Field for 20 days.
- Student identification and Theory cal class for 10 days.
- Practical 20 days for 20 student.
- Village level awareness about the dance for 5 days.
- Publication of Research documentation.
- Appoint a Part time Teacher.

Training time every day:

Evening – 4 P.M. to 7 P.M.. Training will be start from 5th June 2014.

4. Time from of the Projects- 2 to 3 month
5. Specific Area- Bhawanipatna, Kalahandi, Odisha

The project will implemented at the Bhawanipatna of Kalahandi district because Bhawanipatna is a centre place of the district and there is a good communication to the tribal area.

6. Conclusion:-

After the training and research. We will plan to perform at some tribal villages to sensitize the Tribal's about their rich folk tradition. Through the programme they will understood the value of their tradition and it will help them to overcome from that situation.

Dhyanananda Panda

At- Mahavirpada

Po- Bhawanipatna

Dist- Kalahandi

Mob- 09437140676



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

Form for National Inventory Register of Intangible Cultural Heritage of India

Form for National Inventory Register of Intangible Cultural Heritage of India

- A. Name of the State** : Odisha
- B. Name of the Element / Cultural Tradition (in English)** : Dhap Dance
- B1. Name of the element in the language and script of the community Concerned, if applicable :** In Odisha
- C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/ cultural tradition)**

The Dhap dance is one of the traditional Folk Dance of the Tribal communities of Western & Eastern Odisha. This dance is practiced by the tribes (Kandh) like Desi Kandh, Kutia Kandh, Jharnia Kandh, Dungria Kandh etc. Derving their sustenance from the nature, these tribes o this region with their indigenouse tradition practices, dance & music can win hearts with their simplicity.

The traditional instruments accompanied with this dance is prepared by people of communities like dom,,,

- D. Geographical location and range of the element/ cultural tradition (Please write about the other states in which the said element/ tradition is present).**

Prevalent in the tribal areas of Western & Eastern Odisha.

This tribal dance has not remained within a particular area. The performers & some mentors belonging to these communities are trying their best to teach this dance form & disseminate the information related to it inorder to preserve it.

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

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

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

Dhap dance is one of the most popular folk dance of Western & Eastern Odisha. This dance is mostly practised by both the male & the female members of the tribal community. Some of the tribes like Desh Kandh, Koshali Kandh, Dongria Kandh, Kutia Khand, Jharia Kandh, etc are seen performing this dance form.

The dhap dance is named after the leading instrument of this dance called “Dhap” which is circular in shape and looks like ‘Dhapli’ (an instrument called in hindi language). As the sound “Dhap Dhab) arises from this instrument so this instrument is named as Dhap. In addition to this instrument, the Vibrant music is also characterized by the rhythm of indigerous drum like Dhol, Tasa, Nishan, Banci, Salap, Ramkathi & the melodious sound of Mahuri & Turi.

Untouched by modern civilization, these tribes add richness to the cultural diversity of the state. Deriving their substance from the nature, these tribes with their indigenous traditional practices & dance arouse curiosity in the minds of many people. The population is laying agricultural, though with urbanization, people of this community have come to depend on other means of livelihood. After a daylong hard work the tribes look forward to enjoy a few tranquil moments away from the noise & worries of this world. So they perform dance in order to get entertainment. The male & female dancers does not belong to the same area.

The dhap dance is a traditional dance & is intimately connected to the festivals & rituals of this region-like Nuakhai, Chaitra, Puspuni, dusshera, etc. The different types of dhap dance, dhap songs & the structure of the dance constitute the fundamental vocabulary of Dhap.

The dance is accompanied by the traditional rhythms (badya) & the Kandha use this rhythms as Pidar badya, Puja badya, Jatra badya, Daka badya, Rana badya, Sihani badya, Haka badya, Hurda badya, etc.

The tribal communities perform various types of dhap dance like Biha dhap, Barni dhap Sankhla dhap, Bala dhap, Khija dhap, Kero dhap, Puspuni / Chherchhera dhap, Parab dhap & Dhangra Dhangri dhap.

In this dance the dancers dance & sing simultaneously & that part of the song is known as Chakhna & Payar, The commencement of the song is known as Chakhna & when other dancers follows the leading dancer then it is known as payar.

The song first depicts the worship of their deity (Istha devi/ Devta) then the song is based on Srungara Rasa (lovable song). Some of the Songs also describes about the daily life of the tribal people, exchange of feeling of love, choosing their life partners, etc.

The on-lookers become spellbound as girls dressed in traditional sarees & ornaments which is quite different from other dance forms.

Dhap is an indispensable part of these communities and plays a very important role towards their identification. Dhap, their culture, gives them an identification.

Despite their poverty & their pre-occupation with the continual battle of survival, they have retained their rich and varied heritage of colorful dance and music forming and integral part of their festivals and rituals.

F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it.

Dhap is an important dance of eastern & Western Odisha practiced by the tribes like Desh Kandh, Kutia Kandh, Dangria Kandh, etc. This dance is an integral part of their culture associated with different festivals & rituals like puspuni, Chaitra, Nuakhai, Dushera, etc.

The word 'dhap' is named after an instrument called 'Dhap'. This dance is performed by both male & female dancers. The theme of the song which describes about the daily chores of the tribal people, the natural beauty, the feeling of love, the rituals of festivals, etc forms the vocabulary of the dhap dance.

This dance is also adorned with the many structures of dance & types of dance which makes it moral beautiful. Besides the leading instrument Dhap, the dance is also accompanied by other traditional instruments like Salap, Banci, Ramkathi, Tasa, Nisan, Mahuri, Dhol;.

G. Who are the bearers and practitioners of the element/ Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?

The dhap dance have many diverse traditions & needs the collective participation of different sections of the community for both its practice &

performance. The social customs, religious beliefs, natural beauty, daily chores of the tribal people are being transmitted by the different people of tribal community.

There are some people of these communities who are engaged in making of indigenous instruments in order to transmit this culture & feed their tummy. There are also some Gurus/ mentors & performers who try their best to transmit this culture to preserve it. They are also going to some other places to transmit the information & this form.

H. How are the knowledge and skills related to the element transmitted today?

The Dhap dance reflects the culture & tradition of the tribal communities. This dance form is deeply related to the festival & their rituals. The knowledge & the skills related to this dance is transmitted through some dance gurus in many cultural organization & many cultural functions also. The gurus play a very important role in transmitting the knowledge & the skills related to this dance. Some seminars & some training programmes are held to transmit the skills.

I. What Social functions and cultural meanings do the element/ cultural tradition have today for its community?

This performing Art form provides a social opportunity to the unmarried youth especially boys and girls to interact with one another there by breaking the Social isolation and conservative thinking's it gives both the boy's and girl's to choose their life partners from the groups.

The most significant aspect of this art form is that no boys and girls of the same village can perform in a pair. The boys from another village can dance with the other village this indicates the genuineness of the community where possibility of marriage in one blood or in similar genetic group is avoided.

Cultural Speaking the Art form provided equal status on like both boys and girls in our modern society.

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

This art form has evolved through the Ages, Combining with the Social relevance and aesthetic elements, hence it has been widely accepted by the socially in general and a community in particular there is no such element which may be generated as incompatible to the international human rights instruments or the law of

the country. It has neither any element in which the harmony of the community may be affected.

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

Through our project we visited so many villages where the art very measurably located. We sensitized them regarding importance of the Art form. We organized a training programme from May 05 to June 05 2014 at Dist. headquarter in Kalahandi where selected artists were invited and imported training by some expert during the training programme we encouraged them to continue the Art form and create awareness among the community who support the Art form for its survival and visibility.

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

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

- (i) (yes) transmission, particularly through formal and non-formal education.
- (ii) (yes) identification, documentation, research.
- (iii) (yes) Preservation, protection.
- (iv) (yes) Promotion, enhancement
- (v) (yes) revitalization.

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

Assistance to professional groups, individuals, building grant to cultural organizations, financial assistance for research projects, award of junior & senior scholarship to young workers & senior / junior fellowship to outstanding, excellent artists are some of the safeguarding measures for performing art including Dhap Dance provided by the Ministry of culture, Government of India.

Sangeet Natak Akademi, National Academy of Music, Dance & Drama, has established in 1952. Its first & the foremost aim is to protect & preserve India's vast tangible as well as intangible cultural heritage. For safeguarding Dhap dance it has provided fund for the training activity of this dance. Financial support is given to eminent scholars & performers who are conducting research on Dhap Dance.

The akademi also confers the highest National recognition given by the president of India for artists in the field of performing arts which includes cash prize of 50,000/- of Tamarpatra & shawl.

The Dhap dance is the representation of the life style of the tribal communities; this dance is seen in many cultural festival organized at the local level as well as the state level. This dance has also gained an important place at the national level also. It has been awarded third prize at the National level Youth Festival.

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

The dhap dance in its traditional context is intimating related to many festivals. This dance is an integral part of their culture & tradition. The originality of the dance makes it more attractive & leaves every on-looker spell bound. But the present day urge & cry for modernization has overwhelmingly metamorphosed the original foundation of this folk culture. The practioners of this dance are arrested towards the modern culture which form a hurdle in the way of folk culture.

Lack of information & knowledge about this dance in many areas still, creates a threat to this element.

The use of the modern instruments in this dance has created a great problem in the way of the traditional instrument makers. The originality of the instrument is going on decreasing.

N. Safeguarding measures proposed

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

During our visit and training programme we have interacted with the Artist the Gurus and the general public and collected there feedbacks so that we can purpose a measure for safe guiding the Art form.

Firstly the Arts form is at the verge of extinctions due to the impact of modernity there we advise them to honour the cultural tradition involve in the Art form and motivated the public to develop and positive mind set towards the Art form.

Secondly the youth who are shifting them self to the Art form we are also encourage and motivated to continue it.

Thirdly we mark that due to financial problems and other complements the people are even those interested are not keeping up the tradition. There we suggested then to find out some alternative means of lively hood. To make the Art form variable we have suggested several measures to the Dept. Culture Govt. Of Odisha and the district administration for livelihood linkages in the scheme like BKSS, JKSS and organising training orientation, camps, documentation etc.

O. Community Participation

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

To the community participate is a must for sustainable development and safeguarding of the tradition during our project we visited rural tribal area and interacted with the community artist and individuals and sensitize them regarding the value of the art form, we also motivated them to keep of the tradition despite negative impact of modernity during our orientation programme in the Dist. Headquarter. We also encourage them and imported the training in such a way that they may art at as the Agencies of change in their respective areas. We collected valuable feedback the community, gives a individual to prepare the project.

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

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

- i. **Name of the entity :** “PRATIVA” ORGANIZATION
- ii. **Name and title of the contact person :** DHYANANANDA PANDA
- iii. **Address :** At- Mahabirpada
Po- Bhawanipatna
Dist- Kalahandi (Odisha)
Pin- 766001
- iv. **Telephone Number:** +91-9437140676
- v. **E-mail :** dhyana.panda@gmail.com
- vi. **Other relevant information :** Prativa is Folk and Tribal research Centre.

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

All information are available in “PRATIVA” Folk and Tribal Culture resource Centre.

**R. Principal published references or documentation available on the element/
cultural tradition
(Books, articles, audio-visual materials, names and addresses of reference
libraries, museums, private endeavors of artistes/ individuals for
preservation of the said element, publications of websites?)**

All documents like audio visual materials museums private endeavors of artist
individuals for preservation of the said element available in “PRATIVA” Organisation.

Signature

**Name & Designation DHYANANANDA PANDA
(National Scholar and Junior Fellow)
President “PRATIVA”**

Name of Institution (If applicable) :

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**AS BLUE PRINT SUBMIT FIRST ACTIVITIES REPORT ON
TRIBAL FOLK DANCE “DHAP NACH” TRAINING PROGRAMME
UNDER THE SCHEME FOR
“SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE AND
DIVERSE CULTURE TRADITIONS OF INDIA”**

Research Work

As per the blue Print, I am submitting my report on my recent research work on Tribal Folk Dance “Dhap Nach” under the scheme for “Safeguarding The Intangible Cultural Heritage and Diverse Culture Traditions Of India”



safeguarding cultural heritage intangible & diversity culture Tradition of India.

of Bisam Cuttack Block, Rayagada district for 3 days. In that village met a tribal folk artist Mr. Ghasiram Wadaka who was around 58 years old. He explained me

**Sri Dhyanananda Panda Interacting with
Sri Ghasiram Wadaka a Veteran Dhap Guru**

that the Dhap Nach is a popular traditional & folk dance of the tribes- namely Dangria, Kutia & Jharia tribes. This dance is associated with the daily life day



**Madgo Wadaka a veteran Dhap Choreographer
exhibiting different postures of Dhap Dance.**

long hard work, the tribes perform the Dhap Dance for enjoyment & to get refreshed. He also described about the occasions on which they perform their dance. Being excited he sang different tribal Dhap songs like Chalabadi, Kachabadi, Chekabadi & Chatrangibadi & explained these songs. That thing of him reveals a

great knowledge on Dhap Nach.

After interacting with Mr. Wadaka I met Smt. Madgo Wadaka who was 65 years Old. During her time she was one of the popular tribal dancers of her community. She explained that the Dhap Nach is a vital folk dance of tribes & became very much excited to describe us about it. I came to know an interesting fact about the dance from her that in the past eight unmarried male and female dancer who used to perform the dance belonged to different villages. That means the male & female dancers did not come from the same village. During their performance each dancer used to choose his or her life partner.



Sri Dhyanananda Panda interactory with a young Dhap Dancer Suna Wadaka.

At last I managed to meet a 27 years young Dhap dancer named Smt. Suna Wadaka she was quite sad & un happy to say that in the past the Dhap dancer used to enjoy the traditional form of dance but today's generation could not enjoy the form as it was before. She

also expressed that this dance is not seen now-a-

days due to cry for modernization & it is also surprising to know that even the tribal people are ignoring this form gradually. But still there are some going & energetic dancers who love to perform the dance yet.

INAGULARAL CEREMONY

The inaugural ceremony of Dhap Nach, a tribal folk dance training programme was held on Dt. 04.06.2014 at M.S.A. Training Hall, Bhawanipatna, Kalahandi. The occasion was inaugurated by **Dr. Chita Ranjan Mallia** Secretary Odisha Sangeet Natak Akademy captain Dibya Sankar Mishra,



During the inaugural session, the Guests are inaugurating the programme by Plying Dhap.

MLA Junagarh constituency of Kalahandi attended the programme as the chief guest & graced the function with his august presence. The district culture officer, Sri Kali Charan Mohanty; Sri Jayanta Kumar Behera, President of Mahabir Sanskrutik Anusthan; Sri Chintu Prasad Naik, Secretary of Prativa; Mr. Prabod Rath, President of Kalahandi Kalakar Sangha attended the ceremony as the honorable guests on that occasion Dr. Mallia delivered an illuminating speech on safeguarding the cultural heritage. Captain D.S. Mishra Congratulated Prativa for getting the opportunity to arrange this type of training programme. All other guests also presented their views about this dance and the most fascinating part of the event was that, all the guests made an rhythmic inauguration by playing the Dhap. Nearly about 100 folk artists participated in this training. The function was a great success.

DETAILS OF THEORY TRAINING PROGRAMME

AS per the submitted blue print the theory classes started from Dt. 05.06.2014 to 14.06.2014. The 1st & the 2nd day of the theory classes was taken by **Mr. Chintu Prasad Naik**, Junior fellow, Ministry of Govt. of India. He gave the introduction of the Dhap & taught about the different techniques for the performance of the dance. The technique how to play the instrument Dhap was very interesting.



**Mr. Chintu Prasad Naik,
Jr. Fellow Taken Theory Classes**



**Professor Parmeswar Mund,
Jr. Fellow Taken Theory Classes**

condition of Dhap Mr. wadaka was called to describe their condition.

Sri Satya Narayan Naik, Senior fellow in folk song under ministry of culture Govt. of India, took the next 2 classes.

He created a beautiful sensor on Dhap song & their meaning in a simple manner upon the students.

Those classes were very much impressive & attractive. Due to the Dhap Songs

The 3rd & the 4th day of the theory classes was taken by **Prof. Parmeswar Mund**, Junior fellow on folk literature. He give the information about the history & origin of the Dhap and explained about the present value and condition of Dhap. The pre and present condition of this art is quite surprising. To give the students a clear information about the present



**Satya Narayan Naik,
Sr. Fellow Taken Theory Classes**

the students got the actual traditional rituals and occasion for the art of Dhap Nach by Mr. Naik.

The next two classes were taken by **Guru Debesh Kumar Singh**, Choreographer of traditional folk dance of Western Odisha. He explained about the dance of Dhap and their emotional aspect of the performing art. He gave a beautiful knowledge about the dance step expression & over all theory of the Dhap Nach and the other aspects of tribal folk dances.



**Choreographer Mr. Dibesh Kumar Singh,
Taken Theory Classes**



**Mr. Dhyanananda Panda (Jr. Fellow)
Taken Theory Classes**

The last 2 days were taken by **Mr. Dhyanananda Panda**. He took a wonderful session on the intangible traditional culture of Dhap Nach. He gave a social message to the students about the hidden art of folk and Tribal culture. During this session students were very much sensitized about the

folk art form. He emphasized how to overcome this traditional art to the mainstream & that was very much promising according to the students and participated personnel.

On the last days after the theory class the students were taken to the village named “Khajuria” to give the student the information. They came in contact with the dancers and knew about their condition. They knew about their daily life which is associated with the Dhap dance. The village dancers showed the Dhap Dance which attracted the students a lot and created a mesmerizing effect.

Practical Classes

After the completion of all the theory classes Guru Debesh Kumar Singh took the practical classes. He taught some steps of Dhap and the position and movement of the dance. First of all he taught the way how to play the Dhap instrument which



**Mr. Debesh Kumar Sing
Taken Practical Classes**

was quite interesting. Then he explained about the different structures of Dhap dance which makes it more attractive and lively. Some of the structures are Mandalakar, Chakramandalakar, Jugalbandi, etc.

At last a video of Dhap Dance was shown to the students so that they can gain more information about the dancing postures and structures which is very necessary for the Dhap dance.



**The Artist are rehearsal
On Practical Class.**

From
**Dhyanananda Panda
Bhawanipatna**

***AS THE BLUE PRINT SUBMITTED AS THE FINAL ACTIVITIES
REPORT ON
TRIBAL FOLK DANCE “DHAP NACH” TRAINING PROGRAMME
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“SAFEGUARDING THE INTANGIBLE CULTURAL HERITAGE AND
DIVERSE CULTURAL TRADITIONS OF INDIA”***

Final Report

As per the blue Print, I am submitting my final report on my complete Project on Tribal Folk Dance “Dhap Nach” Training Programme under the scheme for “Safeguarding The Intangible Cultural Heritage and Diverse Culture Traditions Of India” .



***Dhap Nach Awareness Programme at
Damdorbura Villae***



***Dhap Nach Awareness Programme at
Bandhbari Villae***

1500 nos. of people got several information and knowledge about Dhap Nach.

After the training programme our all beneficiary visit several village of the district Kalahandi, namely Bandhapari, Guma, damodarpur, Bhatangpadar Lanji, etc.. and organized several awareness programme and public meeting throughout the district. Through the awareness programme more than



***Dhap Nach Awareness Programme at
Lanii Villae***



*Public Awareness Meeting on Protectio
of Dhap Nach at Ulikupa Village*

I have organized a Public meeting held at Lanji & bandhapari panchayat of lanjigarh Block under the presence of Choreographer Debes Ku Singh & Junior Fellow Chintu Prasad Naik. Near about 100 nos. of tribal artist attend the meeting cumulatively, through this meeting we trying to discuss with the tribal artist that how to preserve his art form and there sustainability

After observation and public meeting our Local MLA, BDO, Sarpanch and Local people were highly appreciated the effort and wish all success to me.



Public Awareness Meeting on Protectio of Dhap Nach at Bhatangpadar Village