संगीत नाटक अकादमी
Sangeet Natak Akademi

NATIONAL ACADEMY OF MUSIC, DANCE AND DRAMA
an autonomous body of the Ministry of Culture, Government of India
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भारत की अमूर्त सांस्कृतिक विरासत एवं परम्पराओं के संरक्षण की योजना का प्रपत्र

1- प्रस्तावित योजना का कार्यक्षेत्र राज्य
   - **जनपद बिजनौर, उत्तर प्रदेश**

2- योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा का नाम (क्षेत्रीय, स्थानीय, हिंदी एवं अंग्रेज़ी में)
   - **चहारवैत**

3- योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा से सम्बंधित समुदाय का भाषिक क्षेत्र और भाषा, उपभाषा तथा बोली का विवरण
   - **हिंदी, उर्दू व मिश्रित**

4- योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा से स्पष्ट रूप से सम्बंधित प्रतिनिधि ग्राम, समुदाय, समूह, परिवार एवं व्यक्ति का नाम एवं संपर्क (विवरण अलग से संलग्न करें)
   - **मुस्लिम समुदाय, खादर क्षेत्र जनपद बिजनौर से जनपद मुरादाबाद तथा जनपद रामपुर, उत्तर प्रदेश।**

5- योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्वों की जीवंतता का विस्तारित भोगोलिक क्षेत्र (ग्राम, प्रदेश, राज्य, देश, महादेश आदि) जिनमें उनका अस्तित्व है / पहचान है।
   - **भारत के प्रति सुदूर देशों के शासकों, व्यापारियों का आकर्षण निरन्तर बना रहा है। प्राचीन समय से ही भारत की सभ्यता व संस्कृति लोगों को अपनी ओर आकृष्ट करती रही है। हम स्पष्ट देख सकतें हैं कि हमारी अंदरूनी कलह के साथ साथ भारत की अस्थिरता के लिए औपनिवेशक शक्तियां भी सदैव से जिम्मेदार हैं। बाह्य देशों के संपर्क में आकर हमारी मूल संस्कृति का स्वरुप परिवर्तन होता गया है।**

   भारतीय मिट्टी तथा संस्कृति ने हमेशा पोषक की भूमिका का निर्वहन किया किया है। इस मिट्टी ने सभी विदेशी आक्रमणों को बर्दाश्त करते हुए उन्हें एक मुफीद जगह उपलब्ध करायी है। इसी क्रम में मुग़लों ने सफल व्यापार व शासन चलाने के उद्देश्य से एक ऐसी नयी जुबान इज़ाद करने का ऐलान किया, जिससे रिआया एक दूसरे की बात को आसानी से समझ सके, एक आपसी समझ विकसित हो सके। कालांतर में तमाम विद्वानों को एकत्र करके उर्दू भाषा का निर्माण किया गया । इस नयी भाषा के लिए 40% शब्द अरबी, 30% शब्द फारसी तथा 30% शब्द संस्कृत से लिए गए, जबकि लिपि अरबी ही रही। धीरे- धीरे इस भाषा में और नये अल्फाज़ जुड़ते गए। अंततः उर्दू एक ऐसी जुबान बन गयी जिसने हिंदी व अंग्रेजी के अन्यान्य शब्दों को अपने में समाहित कर लिया। इस प्रकार एक आम बोलचाल की भाषा ने जन्म लिया जो उर्दू के नाम से जानी गयी।

   चहारवैत लोक परम्परा आज लुप्त प्रायः हो गयी है। व्यापार के तौर तरीकों में बदलाव के साथ साथ – साथ समाज व्यक्तिवादिता के सहारे भौतिकतावादी होता जा रहा है। अध्ययन व सर्वेक्षण के माध्यम से पता चला है कि वर्तमान में चहारवैत कीमात्र 4 टीमे हिंदुस्तान में थोड़ा बहुत कार्य कर रही हैं। जनपद बिजनौर के अलावा रामपुर उत्तर प्रदेश, राजस्थान तथा बंगलूरु में चहारवैत को जानने पहचानने वाले गायक कलाकार मौजूद हैं। जनपद बिजनौर के मुख्य चहारवैत कलाकार मुहम्मद आरिफ की मृत्यु हो जाने से क्षेत्र की इस परम्परागत शैली के कलाकार खोजें नहीं मिल पा रहे

हैं | ऐसे में इस शैली के संरक्षण व संबर्धन के लिए त्वरित कदम उठाने की अत्यधिक आवश्यकता है |

6- योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा की पहचान एवं उसकी परिभाषा / उसका विवरण

1 . मौखिक परम्पराएं एवं अभिव्यक्तियाँ (भाषा इनमें अमूर्त सांस्कृतिक विरासत के एक वाहक के रूप में है)
2 . प्रदर्शनकारी कलाएं
3 . सामाजिक रीति-रिवाज़, प्रथाएँ, चलन, परम्परा, संस्कार, एवं उत्सव आदि
4 . प्रकृति एवं जीव-जगत के बारे में ज्ञान एवं परिपाटी व अनुशीलन प्रथाएं
5 . पारंपरिक शिल्पकारिता
6 . अन्यान्य

- **चहारवैत का प्रादुर्भाव काल अरब देशों से भारत में किये जाने वाले व्यापार के समय से है | प्राचीन समय में अरब, ईरान, देशों से भारत में मिर्च-मसाले, सोना आदि का व्यापार पालयान, नावों इत्यादि से जलमार्गों द्वारा किया जाता रहा है | प्रारम्भ में व्यापारी एक समूह बनाकर विभिन्न बेड़ों में यात्रा करते थे | इन बेड़ों में महिला पुरुष सभी सम्मिलित होते थे | यात्रा, यात्रा पड़ाव तथा रात्रि विश्राम के समय मनोरंजन के उद्देश्य से गाना बजाना होता था | यात्रा के दौरान बड़े साजों सामान लेकर चलना एक कठिन कार्य होता है | अतः इस गायकी में एक बड़े आकार की खजरी के समान बड़ी ढपली प्रयोग की जाती है | इस गायकी में प्रयुक्त की जाने वाली इस बड़ी ढपली को दायरा कहते हैं | इस दायरा को हाथ में उठाकर विभिन्न प्रकार की ताल संगत दी जाती है | इसमें गायक एक समूह बनाकर विशेष शैली में गायन करतें हैं, जिनमें एक मुख्य गायक भी होता है | यह मुख्य गायक अपनी आवाज़ के उतार-चढ़ाव से स्थायी व अन्तरा को नियंत्रित करते हुए दायरा वादक को ताल की जुगलबंदी के लिए प्रेरित करता है |**

    चहारवैत शब्द अरबी व फारसी भाषा से एक – एक शब्द को मिलाकर विकसित किया गया है | चहारवैत में चहार शब्द अरबी से तथा वैत शब्द फारसी से उद्धृत है | अरबी में चहार का अर्थ चार होता है, फारसी में वैत का तात्पर्य पंक्तियों से होता है | चहारवैत की प्रथम दो पंक्तियाँ जिन्हें स्थायी या मुखड़ा कहतें हैं समान काफिया वाली होती हैं, इसके बाद अन्तरा जिसे बंद भी कहा जाता है में 3 पंक्ति मुखड़े के काफिया से अलहदा जबकि चौथी पंक्ति स्थायी के काफिये से मेल खाती हुई होती है |

7- कृपया योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा का एक रुचिपूर्ण सारगर्भित संक्षिप्त परिचय दें – **उपरोक्त**

8- योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्वों के अधिकारी व्यक्ति और अभ्यासी कौन हैं ? क्या इन व्यक्तियों की कोई विशेष भूमिका है या कोई विशेष दायित्व है इस परम्परा

और प्रथा के अभ्यास एवं अगली पीढ़ी को संचरण के निमित्त ? अगर है तो वो कौन हैं और उनका दायित्व क्या है ?

- मोहम्मद नाजिम व अन्य साथी गायक कलाकार |

9. ज्ञान और हुनर/कुशलता का वर्तमान में संचारित तत्त्वों के साथ क्या अंतर सम्बन्ध है ?

10. आज वर्तमान में सम्बंधित समुदाय के लिए इन तत्त्वों का सामाजिक व सांस्कृतिक आयोजन क्या मायने रखता हैं?

- प्रश्न की गंभीरता संरक्षण को प्रेरित कर रही है | आज चहारवैत कलाकरों / जानकारों के सामने रोजी रोटी कि खींचतान न केवल स्वानन्द बल्कि परम्पराओं को भी लील रही है | ऐसी स्थिति में इनमे प्रतिस्पर्धा व रूचि विकसित करने के उद्देश्य से महोत्सवों का आयोजन व स्कॉलरशिप प्रदान कराये जाने की महती आवश्यकता है |

11. क्या योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों में ऐसा कुछ है जिसे प्रतिपादित अंतरराष्ट्रीय मानव अधिकार के मानकों के प्रतिकूल माना जा सकता है   या फिर जिसे समुदाय, समूह या फिट व्यक्ति के आपसी सम्मान को ठेस पहुँचती हो या   फिर वे उनके स्थाई विकास को बाधित करते हों. क्या प्रस्तावित योजना के तावत या फिर सांस्कृतिक परम्परा में ऐसा कुछ है जो देश के कानून या फिर उनसे जुड़े समुदाय के समन्वय को या दूसरों को क्षति पहुंचाती हो ? विवाद खड़ा करती हो ?

-नहीं

13. प्रस्तावित सांस्कृतिक विरासत / परम्परा की योजना क्या उससे सम्बंधित संवाद के लिए पारदर्शिता, सजगता और प्रोत्साहन को सुनिश्चित करती है ? -   **हाँ**

14. योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों के संरक्षण के लिए उठाए जाने वाले उपायों/क़दमों/प्रयासों के बारे जानकारी में जो उसको संरक्षित या संवर्धित कर सकते हैं.

उल्लेखित उपाय/उपायों को पहचान कर चिन्हित करें जिसे वर्तमान में सम्बंधित समुदायों, समूहों, और व्यक्तियों द्वारा अपनाया जाता है |

1- औपचारिक एवं अनौपचारिक तरीक़े से प्रशिक्षण (संचरण)
2- पहचान, दस्तावेजीकरण एवं शोध
3- रक्षण एवं संरक्षण
4- संवर्धन एवं बढ़ावा
5- पुनरुद्धार / पुनर्जीवन

- उपरोक्त सभी उपाय अपनाकर इस लोक शैली को समृद्ध बनाकर आने वाली पीढ़ी के लिए सुरक्षित तथा संरक्षित किया जा सकता है |

15. स्थानीय, राज्य एवं राष्ट्रीय स्टार पर योजना के प्रस्तावित सांस्कृतिक विरासत परम्परा के तत्त्वों के संरक्षण के लिए अधिकारियों ने क्या उपाय किये ? उनका विवरण दें | - **अनुपलब्ध**

16. योजना के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों के व्यवहार, जीवन्तता और भविष्य को क्या खतरे हैं ? वर्तमान परिदृश्य के उपलब्ध साक्ष्यों और सम्बंधित कारणों का व्योरा दें |

- प्रश्न की गंभीरता संरक्षण को प्रेरित कर रही है | आज चहारवैत कलाकरों / जानकारों के सामने रोजी रोटी कि खींचतान न केवल स्वानन्द बल्कि परम्पराओं को भी लील रही है | ऐसी स्थिति में इनमे प्रतिस्पर्धा व रूचि विकसित करने के उद्देश्य से महोत्सवों का आयोजन व स्कॉलरशिप प्रदान कराये जाने की महती आवश्यकता है |

17. संरक्षण के क्या उपाय अपनाने के सुझाव हैं ? (इसमें उन उपायों के पहचान कर उनकी चर्चा करें जिससे के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों के   संरक्षण और संवर्धन को बढ़ावा

मिल सके | ये उपाय ठोस हों जिसे भविष्य की सांस्कृतिक नीति के साथ आत्मसात किया जा सके ताकि के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों का राज्य स्तर पर संरक्षण किया जा सके |)

चहारवैत के संरक्षण और सम्बर्धन के लिए सरकार द्वारा निम्नलिखित कुछ विशेष कदम यथाशीघ्र उठाकर शैली को जीवन प्रदान कराया जा सकता है |

1- **पहचान, दस्तावेजीकरण, शोध एवं प्रकाशन |**
2- **औपचारिक एवं अनौपचारिक प्रशिक्षण |**
3- **संरक्षण एवं संबर्धन |**
4- **महोत्सव आयोजन |**
5- **पुनरुद्धार |**

18. सामुदायिक सहभागिता (प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों के संरक्षण की योजना में समुदाय, समूह, व्यक्ति की सहभागिता के बारे में लिखें)

- स्व. मुहम्मद आरिफ के शिष्यों तथा सहयोगी कलाकारों ने हर सम्भव सहायता उपलब्ध कराने का आश्वासन दिया है | अभी नाम उल्लेखित नहीं करने का भी वायदा लिया है | कारण पूछे जाने पर बताया कि समाज में - भिन्न तरह की बातों, अफवाहों से बचने के लिए ऐसा बोला गया है | समय आने पर सबके सामने खुलकर प्रदर्शन करेंगे | फिलहाल परम्परा समाज में व्याप्त न होने के कारण हम भी चुप ही रहतें हैं | एक ज़माना था चौपालों से लेकर शादी समारोह तक चहारवैत गाने वालों की धाक् होती थी, किन्तु आज समाज में इसका कोई अस्तित्व नहीं रह गया है |

19. सम्बंधित समुदाय के संगठन(नों) या प्रतिनिधि (यों) (प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों से जुड़ें हर समुदायिक संगठन या प्रतिनिधि या अन्य गैर सरकारी संस्था जैसे की एसोसिएशन, आर्गेनाइजेशन, क्लब, गिल्ड, सलाहकार समिति, स्टीयरिंग समिति आदि)

1- संस्था /कम्पनी/ हस्ती का नाम
2- सम्बंधित/ अधिकारी व्यक्ति का नाम पदनाम व संपर्क –
मुहम्मद नाजिम व साथी
3- पता -   **लुहारी सराय, चांदपुर, जिला बिजनौर, उत्तर प्रदेश**
4- फोन नंबर :   मोबाइल न. :
5- ईमेल :
6- अन्य सम्बंधित जानकारी

20. किसी मौजूदा इन्वेंटरी, डेटाबेस या डाटा क्रिएशन सेंटर (स्थानीय/राज्यकीय/ राष्ट्रीय) की जानकारी जिसका आपको पता हो या आप किसी कार्यालय, एजेंसी, आर्गेनाईजेशन या व्यक्ति की जानकारी को इस तरह की सूची को संभल कर रखता हो उसकी जानकारी दें |
- जानकारी नहीं

21. के प्रस्तावित सांस्कृतिक विरासत / परम्परा के तत्त्वों से संबंधित प्रमुख प्रकाशित संदर्भ सूची या दस्तावेज़ (किताब, लेख, ऑडियो-विसुअल सामग्री, लाइब्रेरी, म्यूजियम, प्राइवेट सहृदयों संग्राहकों, कलाकारों/व्यक्तियों के नाम और पते तथा वेबसाइट आदि जो सम्बंधित सांस्कृतिक विरासत / परम्परा के तत्त्वों के बारे में हों |
- अनुपलब्ध

हस्ताक्षर ....

नाम व पदनाम ....
....
संस्थान का नाम (यदि है तो) ....
पता ....
....
....
....
फोन न. ....मोबाइल : ....
ईमेल ....
वेबसाइट ....

प्रेषक
डॉ. राजेन्द्र चौधरी
द्वारा- RSM PG College, Dhampur
Dist.- Bijnor, 246761-U.P.

File No. 28-6/ICH-Scheme/2015-16/101

"Scheme for Safeguarding The Intangible Cultural Heritage of India and Diverse Cultural Traditions of India"

Report

"A PERFORMANCE BASED CRITICAL ANALYSIS OF FOLK BALAD IN BIJNOR REGION"

India's soil have multiplicity in races, regions, castes, languages, landforms, flora–faunas, culture & rituals etc.. India has repainted the diversity from very ancient time to till date and grown-up figure too. This land has been termed as the embodiment of the world.

The Indian culture has characterised through the communal history of India, its only one of its kind geography and the assimilation of customs, traditions/rituals and thoughts from some of its neighbours. This need has more demanded of many organizations to thinking more clearly about cross-cultural issues and more openly, systematically understanding and valuing the benefits of diversity in India. The organizations prevail over these issues should acquire or requires certain skills related to team building, understanding the benefits of different cultures, tradition/rituals, values and behaviours.

Uttar Pradesh has a great variable for music, dance and drama. The folk music of U.P. has sung at various occasions like wedding, child birth, seasons, harvest, festivals. It narrates the tales of warrior who were in the period of Mahabharata and

kalyuga. Its singing style is very dynamic and full of the flavor of war. Beginning with a prayer to 'devi' or goddess, renditions include various incidents from this very lengthy ballad.

Many times villagers gathered on the CHAUPALS, after sowing the grain in fields and after the first monsoon showers. When Villagers gathered around the village's chaupals at this moment Ragini, Alha, Chaharvait had started

Rasiya:

Rasiya exhibits the rich tradition of folk songs that is found in the Braj area. Rasiya songs describe the love of the divine couple, Radha and Lord Krishna. It is an inseparable part of the holi celebrations and all other festive occasions at Braj. The 'rasiya' is sung to the rhythm of huge drums, locally known as bump. It is a style of folk music in the Braj region of Mathura, Vrindavan and all the other regions associated with Lord Krishna. Rasiya songs are sung in the Hindi dialect of Brij Bhasha and are derived from the word 'Rasa' meaning emotion. They are performed in varieties of styles from women's songs to groups of men in combined performances. The text of the Rasiya songs is generally songs of Radha and Krishna and his leelas. These songs are closely interwoven into the day to day chores of the people and into the very fabric of their daily life.

Hori:

These are seasonal songs and form a genre of semi classical singing during the festival of Holi.

Phag:

These are also seasonal songs sung to celebrate agriculture and farming.

Chaiti:

These semi classical songs are sung in the month of Chait during the holy season of Shri Ram Navami. The lyrics are generally in Purabi dialect.

Alha:

These are ballad songs which narrate the heroic deeds of Alha and Udal who were two warrior brothers who served Raja Parmal of Majoba and originated in the Bundelkhand region. The songs highlight chivalry, morality and nobility.

Kajari:

These are folk songs sung during the rainy season in the second half of the month of Bhadra.

Sufi Music etc.:

Sufi music is a genre based on Sufism and sometimes inspired by Sufi poets. This genre is generally meant as an expression of devotion to God, but it also can be a way to enhance the connection between the physical and spiritual aspects of the listener or performer. Many Sufi orders perform this style of music in a variety of sub-genres during special ceremonies. Other orders feel that this music should be prohibited, however, as it is thought to be a distraction from prayer.

One of the better known sub-genres of Sufi music is called qawwali, which has its roots in India and Pakistan. Traditionally, this style consists of four distinct sections: hamd, naat, and manqabat, which are all devotional songs, and ghazals, which are usually expressions of the longing to be close to the divine. The popularity of qawwali is due in part to its aesthetic appeal. Many

musicians that perform this type of Sufi music focus on vocal strength and purity, and may occasionally skip over the devotional material, going straight into the ghazal songs.

Another popular sub-genre is known as kafi. This style is considered classical, and is generally culled from the poetic verses of well-known writers. Though kafi is similar to qawwali in the fervor of its delivery, the two forms differ in execution. While qawwali may be made up of a larger ensemble, kafi music usually consists of a few percussion instruments, a keyboard, and a single vocalist.

Musical instruments

The instruments used are Nakkara/Nagara drums, dholak, tabla, harmonium, sarangi, sitar, cymbals and Tanpura. The performances are marked by the strong singing and the beating of the nakkara drums. These drums are of two sizes and the musicians have their own method of controlling pitch. The larger drum is controlled by the application of a damp cloth to its head while the head of the smaller drum is heated over hot coals. Other instruments are the dholak drums, the harmonium, and cymbals while the sarangi has been discontinued.

Over all Uttar Pradesh known praxis of various culture tradition and have priest of many folk cultures. There are many classic gharanas and folk culture developers but Bijnor region is been purely agriculture area. So, there cultural condition are very poor. The folk performers put down the folk traditions due to source of revenue and a reduced amount of listeners and audience. We belong from such areas there have a critical

condition of folk arts. With an earlier time television, internet and social media have put a vast spoil to folk culture. Because now we can connect to the whole world by a click only and get enjoy yourself. Our favourate entertainment found us within a second or single click only. In such a situation, it's a great challenge in front of folk artist.

Project Brief:-

Rohilkhandi swang, Nakkal, Ragini, Alha, Jahar and Chaharvait is being a very popular folk ballad in Bijnor region. This region has come into Rohilkhand region as- Bijnor, Moradabad, Sambhal, Amroha, Hardwar, Rampur and Bareilly districts etc.. At present Ragini, Alha, Sufiyana, Jahar and Chaharwait is a extinct and died out genre in Bijnor districts and Its singers are extend beyond the region too.

Finally we selected here CHAHARVAIT FLOK BALLAD for critical analysis under the project/subject "A Performance Based Critical Analysis of Folk Ballad in Bijnor Region."

Furthermore earlier than the life of Prophet Muhammad in the 600s, Arabian merchants were in touch with India. The traders would regularly sail to the west coast of India to trade goods such as spices, gold, and African goods. Naturally when the Arabs began to convert to Islam, they carried their new religion to the shores of India. The first mosque of India, the Cheraman Juma Masjid, was built in 629 (during the life of Prophet Muhammad) in Kerala, by the first Muslim from India, Cheraman Perumal Bhaskara Ravi Varma. Through continued trade between Arab Muslims and Indians, Islam continued to spread in coastal Indian cities and towns, both through immigration and conversion.

The successive waves of Muslim armies penetrating into India followed much the same pattern. Leaders such as Mahmud of Ghazni and Muhammad Tughluq expanded Muslim political domains without altering the religious or social fabric of Indian society.

The Muslim scholars traveled all over India, making it their goal to educate people about Islam. Many of them preach Sufi ideas, a more mystical approach to Islam that appealed to the people. These teachers had a major role in bringing Islam to the masses in the countryside, not just the upper classes around the Muslim rulers.

Due to get the above objects the Mughal rulers complete many journey of India. Those trips has includes Womens, servants walked along for cooking and other services. For the recreation and leisure of traders, rulers on the night rest and travelers halts, the people have desired and required a entertaining enjoyment. The momentary arrangements of music and dance on the retiring spot gave a pleasure to rulers, traders. After all it will originate into various forms of cultural traditions.

The CHAHARVAIT folk genre has originate this type of ballad style. It had come into India form Arabian countries. This genre based on special band of four lines so calls that Chaharvait. First two lines or face or opener or sthayi occur in same rime and next three lines have separate same rimes and next fourth line combine the antara or gap to sthayi/mukhada. It is pure folk traditional because it has no information about their writer. It revealed by the surveying, studying and listening this folk, Charvait has originate from Sufism. After sometimes

Sufism inspired by Sufi poets. This genre is generally meant as an expression of devotion to God, love and rituals, but it also can be a way to enhance the connection between the physical and spiritual aspects of the listener or performer. In order to perform this style of ballad is had been sung during special ceremonies also.

In this genre many singer followed by the main singer. Minimum two or three singer have only a Dhapali/Dayara in own hand. It has rhymes on beet of Dayara only.........

Objectives:-

We believes that the cultural heritage has not only expressed through buildings and art effects but it is also communicated through language, music, dance, storytelling, festivals, and rituals and so forth. These cultural forms are known as Intangible Cultural Heritage (ICH), or living culture. The national inventory of Intangible Cultural Heritage becomes a key tool for safeguarding through identification of fragility and it is important component of education and community development. Our main objects are-

- ➢ To provide a dynamic record of India's Intangible Cultural Heritage practices and thereby promotes general awareness of folk ballad Chaharvait.
- ➢ To enable the easy identification of extinct ballad Chaharvait and thus enable safeguarding to take place, where this is deemed appropriate.
- ➢ To appreciate the intimate relationships between conceptual analyses of Chaharvait ballad and other cultural heritage.
- ➢ This will provide the basis for research skills and methods that will formed the basis of heritage professionalism.

Project Implementation:-

The project has been execute in phases below-

1- Firstly we investigate the folk artist in block wise through pamphlet, broacher, traveled by team and separately in entire region.

2- Next we listing the graam panchayat pradhan and discus our object there publically.

3- In the next investigation phase we conducted and reported further performance label on the social ground. Case studies were also done on different relevant objects as their social, economical and political presence.

4- We meet again to elder person of interior region and get more information about their folk ballads and traditions. We acquired the name and address of folk artist in region too.

5- We have analysed the available data to understand the true hurdles of folk ballad in Bijnor region.

6- After that we have short-listed folk ballad forms by the choice and accelerated scale according there quickly need of storing up and protection also.

7- Finally we selected the folk ballad "Chaharvait" from Tehsil and block Jalilpur of Bijnor region. The Chaharvait ballad and their artist are very rarely available not only in this region but all over India too. So, we decided to do the work with Chaharvait artist to enhance the intrest in this ballad and their singers.

8- Our next step to confirm with scheduled the representation of Chaharvait in many parts fo Bijnor region.

9- After that we would like to cover up audio visual performance and printing into book for our upcoming generation. Available maximum information, all related data and documentation will publish and digitalise through print and electronic media.

Time Frame of the Project:-

Sr. No.	Title	Forecast Completion Date	Current Completion Date	Proceedings Date
1	Grant Approval Information	By Internet	By Internet	29/01/16
2	Reporting to ICH Team		Email and Hard Copy	08/02/2016
3	Arrange the paid volunteer			08/02/2016
4	Formal meeting	Continue…	Continue…	15/02/2016
5	Brochure and pamphlet design to advertisement	27/02/2016	05/03/2016	05/03/2016
6	Vikaskhand(11) wise Drape & distribution of Hoardings, Banners, Posters	21/03/2016	17/04/2016	17/04/2016
7	Attend ICH of India festival, SNA New Delhi,	25/03/2016	27/03/2016	27/03/2016
8	Advertisement	Continue…	28/03/2016	Continue…
9	Organise Seminar & events	08/04/2016	15/04/2016	20/04/2016
10	Scheduled meetings in rural areas/region	25/04/2016	18/05/2016	20/05/2016
11	Selection the folk artists	21/05/2016	25/05/2016	26/05/2016

12	Reporting and provisional blue print to ICH Section, New Delhi/ Progress Repo.	27/05/2106	31/05/2016	31/05/2016
13	Festival Announced for Folk ballad Chaharvait	25/06/2016	27/06/2016	Continue …
14	Workshop Announced on Chaharvait Ballad	06/06/2016	27/06/2016	Continue …
15	Festival date	25/06/2016	27/06/2016	
16	Selected Chaharvait artists	08/07/2016	10/07/2016	
17	Shooting schedule for documentation,digitalization and publish musical score	26/07/2016	10/11/2016	
18	Final report submit to ICH Section	Approx 15/01/2017		

Respective Area or Location and Extent:-

The districts Bijnor has reside in the north-west of Moradabad Division by historically known as Rohilkhand or Panchal region. It has a roughly triangular stretch of countryside with its apex to the north. The western boundary is formed throughout by the deep stream of the river Ganges, beyond which lie the four districts of Dehradun, Saharanpur, Muzaffarnagar and Meerut, all belonging to the meerut Division. To the north and north-east in the hill area of Garhwal Pauri and kumaun, the dividing line being the road, which runs from Hardwar along the foot of the Himalayas to Ramanagar, Haldwani and Tanakpur. This road, popularly known as the Kandi Sarak, belongs throughout its length to Garhwal, the transfer having taken place a few years. On the east the Phika river for the greater part of its course constitutes the boundary, separating this district from Naini Tal and Moradabad, as far as its junction with the Ramganga; and to

the south lie the Amroha and Moradabad districts. Its boundary being conventional and un-determined by natural features. The extreme parallels of north latitude are 29° 2' and 29° 58' and of east longitude 78° 0' and 78° 57'. The total area of the district is liable to change slightly from time to time by reason of the erratic action of the Ganges and Ramganga: in 1906 it amounted to 1,145,272 acres (1789.5 square miles, 4634.75 km^2) the average for the last five years being 1,147,967 acres (4,645.66 km^2).

Preliminary Level of Project:-

Folklore or folk art is an idea. The beauty of life is visible in this. It has the potential to create a sustainable focus on humanity. In the spiritual life of the people through the art of fragrance can be filled. The cultural identity of each people with myths and legends, it is reflected by the development of their community. The owner of a folk trend and transmitted orally, myths and epics collected veritable monuments represent the old cultures and universal culture to the Treasury became concerned.

In ancient times, the epic represents an artistic event, to use the performance of the song; In fact the village life was the only artistic event. expressing feelings, and will be a special way of making morality. In old-time farmer were un-educated folk act appears as- orally transmitted from generation to generation, un-changed norms and academic theory. The epic song was the highest and most complicated forms of folk art. It carefully, and other targets in other directions was improved with the results. Therefore, we believe that our folk culture represents a genuine creative background to our society.

At present the actual condition of folk art and artist not said well in this region. Someone treasure should be arranged and deliberate to our folk artist and prepared a knowledge system for them. Today our mainly need to take the necessary and quickly steps for folk forms. If a Long before the last real farmer died so we cannot lose the soul of this state. Our scientific progress or in spite of the development can encourage or change our social level but folklore leftovers an integral part of soul spirituality. Because it is a form of folk art in time without end and reflecting the life.

With a thanks and regards-

Annexed- Seminar and
other related photo and video   Dr. Rajendra Chaudhry

File No. 28-6/ICH-Scheme/2015-16/101

File No. 28-6/ICH-Scheme/2015-16/101

Under the "Scheme for Safeguarding the Intangible Cultural Heritage of India and Diverse Cultural Traditions of India"

Final Report

"A PERFORMANCE BASED CRITICAL ANALYSIS OF FOLK BALAD IN BIJNOR REGION"

Submitted To,

SECRETARY

SANGEET NATAK AKADEMI NEW DELHI- 110001

Submitted By:

Dr. Rajendra Chaudhry

RSM PG College, Dhampur (Bijnor) 246761

Unit 1: PREFACE

India is renowned as the land of culture, rituals and their eternal civilization in the world. The 'soil of India' have multiplicity in races, regions, castes, languages, landforms, flora &faunas, culture & rituals etc.. India has repainted the diversity from very ancient time to till date and grown-up figure too. This land has been termed as the personification of the world.

India is a vast country with great diversity of physical features. Most of region in India are so fertile that they are counted amongst the very fertile regions of the world. While other is so unproductive and barren that hardly anything carries grown there.

The regions of Indo-Gangatic Valley belong to the first category, while certain area of Rajasthan falls under the later category. From the point of view of climate, there is sharp contrast. As Minoo Massami has said that, "India has every variety of climates from the blazing heat of the plains, as hot in places as hottest Africa-Jacobabad in Sindh to freezing point (the Arctic cold of the Himalayas).

The Himalayan ranges which are always covered with snow are very cold while the deserts of Rajasthan are well known for their heat. The country also does not get uniform rainfall. There are certain areas like Cherapunji in Assam which get almost 460" of rain-fall per year which is considered to be world's highest record on the other hand, Sindh and Rajasthan get hardly 3 inches of rainfall per year. This variety in climate has also contributed to a variety of flora and fauna.

In fact, India possesses richest variety of plants and animals known in the world.

Racial Diversity:

India possesses a rich variety of races. In view of this variety Prof. V.A. Smith says, "From the human point of view India has been often described as an ethnological Dr racial museum in which numberless races of mankind may be steadied."

"The vast population of India consists of the jungles tribe (Hence Bhils, Kols, Santhals), the Greeks, the Sakas, the Kushanas, the Hunas, the Mongolians, the Arabs, the Turks, the Afghans etc. The physical features and color of the Indian people also differ from region to region- While the people of Kashmir are handsome and fair in complexion, these qualities are missing among the habitants of Assam.

Linguistic Diversity:

India not only possesses racial diversity but also linguistic diversity- It is said that almost 400 languages are spoken in India. Some of the prominent language recognized by the constitution includes, Assamese Bengali, Gujrkti, Hindi, Kannad, Kashmiri, and Malayalam. Marathi, or Punjabi, Sanskrit, Sindhi, Terrill, Telgu and Urdu. In fact it is commonly believed that in India the language changes after every four kooks. There is not only variety of languages but also variety of scripts in India some of the popular scripts in ancient times were Pali, Kharosthi Devnagri, etc. What is

really striking is that almost all these language- possess their own literature which differ a great deal from each other

Religious and social Diversity:

In the religious sphere also India possesses great diversity. Almost all the principal religions of the world like Brahmanism, Buddhism, Jainism, Islam and Christianity are found here. Most of these religions are further sub-divided into various sects and divisions.

For example, Buddhism is divided into Hinayana and Mahayana; the Jainism is divided into Digambaras and Septembers and the Brahmanism is divided into the Vaishnavas, Shivas, Shaktis, Brahm Samaj, Arya Samaj etc. In addition the primitive men have their own peculiar cults which are quite distinct from these major religions. Thus we can say India possess completely diversity on religious sphere.

In the social sphere also the general customs and manners of the people greatly different. People of different regions use different types of dresses. Their eating habits and customs are also quite different. Certain people are quite civilized while other are yet backward in their customs. Thus we find as Radhakumud Mukherjee has put it, "India is a museum of cults and customs, creeds and cultures, faiths and tongues, racial types and social systems.

Political Diversity:

The diversity in culture, races, language, religion etc. greatly stood in the way of political unity in India. As a result from the

earliest times, India has been divided into several independent principalities. The rulers of these principalities were always engaged in wars with each other for supremacy. This disunity and friction was fully exploited by the foreign invaders to bring India under their subjugation.

No doubt certain rulers like Chandra Gupta Maurya, Ashoka, Samudra Gupta, Ala-ud-din Khiliji and Akbar had subjugated these principalities and established strong empire but they were only handful of the rulers who could accomplish it. For most of the time India presented the spectacle of a divided country. Even under this mighty rulers a real unity could not be established both due to the lack of means of communication and transportation as well as national consciousness. In short, we can say that really speaking India could never be united politically.

The Culture of India

In this way diversity pervades on the whole of Indian subcontinent. This diversity is so much so that a foreigner will simply stare at this. Anyway, such diversities are not the hallmarks of Indian culture. The main theme of this culture is unity which absorbs all the diversities.

The movement of civilizations in the oldest periods has been completed with periodic development. The new civilizations have developed in place of the old. Civilization refers to a system of standards and standards that develops over a period of several generations in a society, and which profoundly affects the daily

behavior of the people of that society. In simple words, "Civilization is just as we behave". It is a custom that encompasses knowledge, faith, customs, art, etiquette and morality, rules, fast-restraint practice and other celebrated abilities as members of society.

Indian civilization is a continuous and living culture. In other words - "It is a way of life", which still exists today as about one-seventh of the entire human race relative to ancient civilizations. The study of literature reveals that Babylonian, Egyptian, Greek, Roman, and former Chinese cultures are known today only as historical evidence. The culture plays an energetic role in human life. The oriental form of culture communicates innovation in humans. It provides adaptation to natural and social environment, personal human development, personality development and pleasure of life. It is worth analyzing all the changes that have taken place in our environment till date.

The Indian culture has characterized through the communal history of India. This is only one of kind geographic values, integration of customs, traditions/rituals and thoughts from some of their neighbours also. This have much demanded of many societies to thinking more clearly about cross-cultural issues and more openly, systematically understanding and valuing the benefits of diversity of India. The organizations prevail over these issues should acquire or requires certain skills related to team building, understanding the benefits of different cultures, tradition/rituals, values and behaviours.

Project Brief

Uttar Pradesh has a great variable for music, dance and drama eternally. The folk music of Uttar Pradesh has sung on various occasions like wedding, pre-maternal, post-maternal, seasons, harvesting, festivals etc.. It narrates the tales of warrior who were in the period of Sat Yuga, Treta Yuga, Dwapar Yuga and kalyuga. Its singing style is very dynamic and full of the flavor of spirituality, romantic, tragedy, bereave and war. Beginning with a prayer to 'devi' or god, goddess, rendition includes various incidents in a ballad also.

Rohilkhandi swang, Nakkal, Dhola Maru, Ragini, Alha, Jahar, Jogies and Chaharvait is being a very popular folk ballad in Bijnor region. This region has come into Rohilkhand region as- Bijnor, Moradabad, Sambhal, Amroha, Hardwar, Rampur and Bareilly districts etc.. At present Ragini, Alha, Sufiyana, Jahar, Jogies and 'Chaharwait' is an extinct and died out genre in Bijnor districts and its someone singers are extend beyond the region too. Finally we selected here Chaharvait folk ballad for critical analysis under the project **"A Performance Based Critical Analysis of Folk Ballad in Bijnor Region."**

Everyone known Intangible Cultural Heritage is hard to complete in documents, it's refers to processes and conditions rather than cultural genre. As a first step, this project recommends thinking of the various aspects of ICH along a value chain.Furthermore most of these techniques need a time and resources to comparative assessments to other genre of culture.
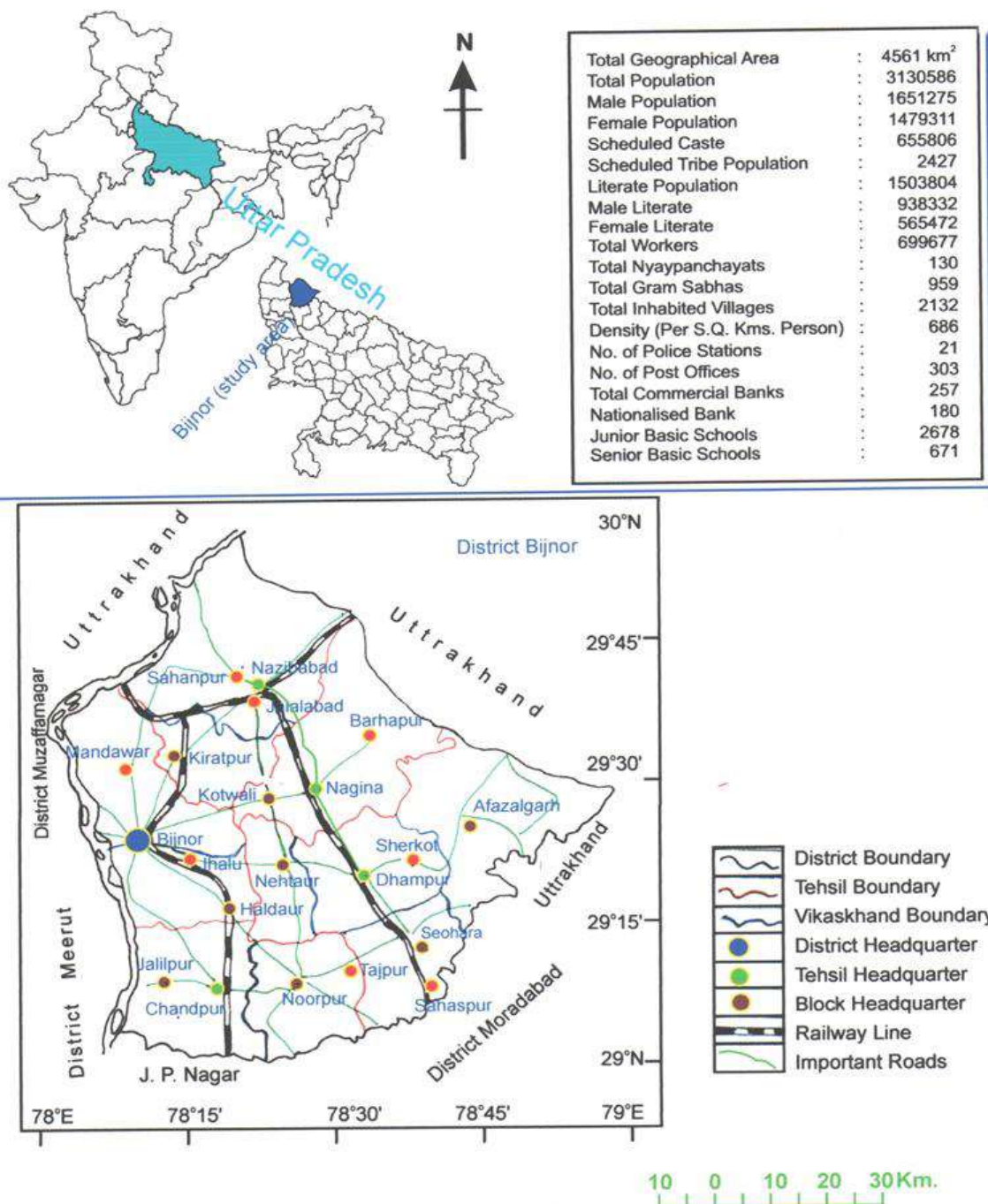
Over all I think this project will provide effectiveness and safeguarding for extinct Chaharvait ballad.

Unit 2: ABOUT THE STUDY AREA

The districts Bijnor has reside in the north-west of Moradabad Division by historically known as Rohilkhand or Panchal region. It has a roughly triangular stretch of countryside with its apex to the north. The western boundary is formed throughout by the deep stream of the river Ganges, beyond which lie the four districts of Dehradun, Saharanpur, Muzaffarnagar and Meerut, all belonging to the meerut Division. To the north and north-east in the hill area of Garhwal Pauri and kumaun, the dividing line being the road, which runs from Hardwar along the foot of the Himalayas to Ramanagar, Haldwani and Tanakpur. This road, popularly known as the Kandi Sarak, belongs throughout its length to Garhwal, the transfer having taken place a few years. On the east the Phika river for the greater part of its course constitutes the boundary, separating this district from Naini Tal and Moradabad, as far as its junction with the Ramganga; and to the south lie the Amroha and Moradabad districts. Its boundary being conventional and un-determined by natural features. The extreme parallels of north latitude are 29° 02' and 29° 58' and of east longitude 78° 0' and 78° 57'. The total area of the district is liable to change slightly from time to time by reason of the erratic action of the Ganges and Ramganga: in 1906 it amounted to 1,145,272 acres (1789.5 square miles, 4634.75 km^2) the average for the last five years being 1,147,967 acres (4,645.66 km^2).

Administrative and natural boundary structure - The administrative division of the district is filled with five tehsils and

District Bijnor
Location and Administrative Setup

Total Geographical Area	:	4561 km²
Total Population	:	3130586
Male Population	:	1651275
Female Population	:	1479311
Scheduled Caste	:	655806
Scheduled Tribe Population	:	2427
Literate Population	:	1503804
Male Literate	:	938332
Female Literate	:	565472
Total Workers	:	699677
Total Nyaypanchayats	:	130
Total Gram Sabhas	:	959
Total Inhabited Villages	:	2132
Density (Per S.Q. Kms. Person)	:	686
No. of Police Stations	:	21
No. of Post Offices	:	303
Total Commercial Banks	:	257
Nationalised Bank	:	180
Junior Basic Schools	:	2678
Senior Basic Schools	:	671

eleven development blocks. First, it consists of the main divisions of Mohammadpur Devmal, Haldaur, Jalilpur, Kiratpur, Dhampur, Nehtaur, Seohara, Najibabad, Nagina, Afzalgarh and Nurpur, in which the major rivers Ganga Malin, Ramganga, Kho, Peeli, Baneeli, Phika etc. flow. Sugarcane, paddy, oilseed crops are mainly grown in this division. Although the area of the forest in this division is less than that of the other division, still mango, guava, berries, rosewood etc. are found in sufficient quantity.

Most historic value of region

Located in Moradabad division of western Uttar Pradesh, the birthplace of Maharaja Bharata holds a special place in Bijnor state. Since ancient times, the northern western part is covered with dense forests, it has been the Tapobhumi of sages and sages. The remains of the Kanva Ashram situated at the confluence of the Ganges and the Malini River still remind us of Kalidasa's immortal composition 'Abhigyan Shakuntalam'. Dushyant and Shakuntala's love - marriage and the birth of Bharata, are all said to be related to this place. It is said that "In the Mahabharata period, the heroic ruler of a small kingdom in North Western Territory, King Ben (sometimes even the name of Raja Bin is mentioned) laid the foundation of 'Ben Nagar' on the left bank of the river Ganges, Which later came to be known as Bija Nagar (City of Wings) because at that time there was the work of manufacturing fans and selling them far and wide. Gradually, it was changed from Bija Nagar to Vijay Nagar (Jwud and Tipbajwat) and finally to Bijnor.

After the establishment of the Delhi Empire, a large part of the Bijnor district was under the then Sambhal government, including Badaun and parts of Ruhelkhand. In 1801, Bijnor district was included in Moradabad district. In 1817, a new district was created in the name of Moradabad Northern Division with its headquarters as Nagina. In 1824, this Nagina headquarters was shifted to Bijnor with administrative facilities, whose first collector was N.J. Heldade. In 1837, this district came to be known as Bijnor.

Most historical value of this region has been shown though the important place in mythological, historical, religious, cultural and linguistic development era. Bijnor district has the distinction of being the sports destination of King Dushyant's love story mentioned in the immortal composition of Mahakavi Kalidas 'Abhigyan Shakuntalam', and his identity Bharat after whom this country was named "Bharatvarsha". The major historical and religious places of the district which make the introduction of the district proud are as follows:

1-Kanva Ashram

According to Abhigyan Shakuntalam, the impure Pavni was the Kanva Ashram near the Ravali at the treaty of the Ganges Malini river. This site was covered with forests in ancient times. King Dushyant of Hastinapur came to this ashram while hunting and he was in love with Shakuntala, the residence of the ashram, in the first sight, in the absence of Mahatma Kanva, Dushyant and Shakuntala had converted their love relationship into Gandharva marriage. Ravali still has souvenirs of Kanva Ashram. The dilapidated temple is

still telling the story of the importance of its ancient period and its agony in the present period with Mookvani.

2-Vidur Kuti

Vidur Kuti has significant importance in mythological terms. Legend has it that during the Mahabharata period, the ashram of the eminent Mahatma Vidur was situated on the banks of the holy Ganges, about 10 km from Bijnor. It is believed that when Lord Krishna had failed to convince the Kauravas in Hastinapur, he had crossed the Ganga to the ashram of Vidur by rejecting fifty-six Bhogas of the Kauravas and had eaten the greens of Bathua in food. Even today a Vidur temple remains in his memory, along with it there is an ashram equipped with many buildings in the name of Vidur Ashram. For the last ten years, the Vidur Festival has been celebrated at this ancient place with great pomp and full moon day at the time of Ganga bath.

3-Daranagar

There is a legend about the village Dayranagar adjacent to the ashram of Mahatma Vidur that when the war of Mahabharata was about to begin, the Pandavas and Kauravas and their generals etc. prayed to Mahatma Vidur to give shelter to their wives and children. So that his family can survive the war safely. Mahatma Vidur accepted the request. There was a lack of space in the ashram of Mahatma Vidur. That is why they built new houses for women and thus the entire colony became. Dayranagar is still a village, in which the remains of ancient buildings are still scattered.

4-Jahanabad

The famous Jahar Diwan fair of the district is mainly held in Jehanabad village. Jehanabad is located on the banks of the Ganges at a distance of 1 kilometer from Ganj. The ancient name of this village was Govardhan Nagar. This village has religious historical significance. This village was a princely state in the Mughal Empire. There were 101 villages under it. The essence of the story is that Jahar Diwan of sage nature was widely known for his selfless service, simplicity, affection and love during the Mughal rule. He had an amazing ability to bring new life to the victims of snakebite and for this he would not take any money. It is known that during the Mughal rule, Shah Jahan's Begum was bitten by a snake and Jahar Diwan burnt his life in the body of the king's begum. The king was very impressed by this and gifted the princely state of Jehanabad to Jahar Dewan. After Jahar Diwan, this princely state came under the authority of Shujaat Ali Khan. The Nawab built an important mosque on the banks of the Ganges. There is a path for Ganga water to come under the mosque. In the courtyard of the mosque, there was a system of waju with the water of the Ganges. Probably for Hindus, this mosque, which touched the holy waters of the Ganges, was a wonderful example of the then knowledge, because its turret had such signs, which would give information about what would be the condition of water in the cities of Kanpur, Allahabad and Banaras. was. This mosque was martyred in the 1920 flood and in its place the Idgah is built on the old foundation and the remains of the old mosque are scattered behind the Idgah.

Unit 3: THE PROBLEM'S STATEMENT

Folk ballads are the oral signature of any tradition, culture and rituals. The ballad like a body preserves and passes the memory, immediate purpose and individual intelligence from generation to generation for continuous changes. Various scholars have affirmed that "folktales are the body of expressive culture; In which oral tales, music, dance, legends, heroic stories and history, proverbs, jokes, popular beliefs, customs, etc. are transmitted by imitation or observation. Folklore deals with the mundane traditions of life and can have equally religious and mythological elements. Each culture is a set of different practices, sharing different expressive styles.

Statement of the Problem

Indian culture is prosperous and unique in its own ways. In India manners and etiquettes, the style of communication, values and philosophies are vital components of the culture. Even though India has accepted the modern means of living and people have improved their lifestyle but the traditions and values are still the same. These traditions, customs and values together make India a very exceptional country of this world. In India many culture and religions are flourishing with peace and prosperity due to their Vaidic Sanskriti and tradition. "Bhartiyata" is deeply rooted within the minds and hearts of Indians.

But due to the globalization and advancement in technology things have changed and today people are living and working in a

global market place where they are eating Indian food, wearing Chinese garments, driving German cars and working in an American company. The world is changing at a tremendous pace and so is India. Because of consistent growth performance and abundant high skilled man power India is attracting enormous opportunities for foreign investments which brings a lot of multi-national corporations and diverse culture in working in India. India is also recognized for its fiercely competitive education system and is one of the largest providers of experienced scientists, engineers and technicians, making it an attractive market for foreign business. Globalization has several pros and cons, as globalization enhances cross cultural effectiveness and communication level between cultures on the other hand cultural differences are also highlighted in globalization. India is very complex country and the customs and traditions are very rigid and people or organization who come to India for business often find that the course of success in India is not very smooth because different parts of India has different customs and traditions. The culture of India has been shaped by the long history of India, its unique geography and the absorption of customs, traditions and ideas from some of its neighbours as well as British culture has made India a truly diverse country in its own way. For many organizations this need will demand thinking more clearly about cross-cultural issues and more overtly and systematically understanding and valuing the benefits of diversity in international teams. To overcome these issues the organisations should possess or requires certain skills related to team building, understanding the benefits of different cultures, tradition, values and behaviours.

The folk ballad practices a particular mode of oral tradition that contributes towards preserving the history of the community. Folk ballads used to play a vital role of regenerating the civilization in times of war and calamities. They also find a special place in festive get-togethers, religious ceremonials and other times. So, the role of folk ballad in societies, live in a position of great importance. In the Muslim community theChaharvait is undergoing a stage of transition due to the influence of modernization and western culture, thus causing a neglect of the ethos of traditional culture and the oral tradition. No effort or little effort has been made to retrieve, document or disseminate this wealth of material.

Today there are very few accomplished folk singers who are capable of rendering the folk ballads in their complete form. While some are good in a particular genre, others are good in another. Therefore, there is an absence of cohesive knowledge about the tradition of Chaharvait. The folk ballads are still sung rarely, yet to comprehend the text of the songs is a difficult one. The help of knowledgeable elders for the purpose of interpretation is required, yet that too is few and the knowhow limited. The till dates not have a single booklet on the different genres of folk ballad 'Chaharvait' exist in the community and the situation may not change much in the near future.

Objectives of the study

We believe "the cultural heritage has not only expressed through buildings and art effects but it is also communicated through language, music, dance, storytelling, festivals, and rituals

and so forth". These cultural forms are known as Intangible Cultural Heritage (ICH) or as living culture. The national inventory of Intangible Cultural Heritage becomes a key tool for safeguarding through identification of fragility and it is important component of education and community development.

The literature has an cultural history of time, place and environs. This is not only encapsulate the visible tales but as well as the invisible/visible by subverting the oral forms also. The ballads narrate the minstrel's/vocalist story. The minstrel may subvert the truth to legitimize the power structure of the society/kingdom and customs. The study reveals that many ballad tales a story of false scenario. So, the topic "A Performance Based Critical Analysis of Folk Ballad in Bijnor region" is very much relevant today because scientists/researcher are revisiting history of societies to locate the origins of the present day political/communal uncertainty.

Our main objects are-

- ❖ To provide a dynamic record of India's Intangible Cultural Heritage practices and thereby promotes general awareness of folk ballad Chaharvait.
- ❖ To enable the easy identification of extinct ballad Chaharvait and thus enable safeguarding to take place, where this is deemed appropriate.
- ❖ To appreciate the intimate relationships between conceptual analyses of Chaharvait ballad and other cultural presence.
- ❖ This will provide the basis for research skills and methods that will formed the basis of heritage professionalism.

Hypothesis

The aim of culture is to provide human beings with the vision, equitable knowledge, experience and patterns of behavior that are useful for harmonious living in all public practices, individual and collective existential refinements and interactions. In fact, it is an integrated, social, biological and ethnic group or means of behavior of society. Who control our thoughts, attitudes and life values etc.

Methodology

The methodology applied in this study involved collecting of data through primary and secondary sources. Primary source of data collection was through fieldwork and data was collected from performers. Personal interaction with performers and knowledgeable elders of the community were the source for extra inputs to the song texts.

The source of secondary data collection employed by the scholar was gathering of information from secondary sources. Published books, journals, newspapers, magazines and seminar papers served as the main sources for secondary data. Visitations to different libraries by the scholar helped in widening the knowledge on the subject.

Project implementation

The present study is on "A Performance Based Critical Analysis of Folk Ballad in Bijnor region" with special reference to "Chaharvait". The objective of this study is to textually documentation and

categorized the Chaharvait as per their thematic contents. The study also meant to analyse the documented data from the guiding aspects of translation, semantics and aesthetics. The mentioned parameters are faithfully adhered to and the data was analyzed exhaustively to cull out the imbued significance in the folkballad. The study was analytical in nature. The study of this nature on folk song is the first of its kind in the Muslim Community. This in turn could help in the further development of folk ballad in the community.

The project has been execute in phases below-

➢ Firstly we investigate the folk artist in block wise through pamphlet, broacher, traveled by team and separately in entire region.

➢ Next we listing the graam panchayat pradhan and discus our object there publically.

➢ In the next investigation phase we conducted and reported further performance label on the social ground. Case studies were also done on different relevant objects as their social, economical and political presence.

➢ We meet again to elder person of interior region and get more information about their folk ballads and traditions. We acquired the name and address of folk artist in region too.

➢ We have analyzed the available data to understand the true hurdles of folk ballad in Bijnor region.

➢ After that we have short-listed folk ballad forms by the choice and accelerated scale according there quickly need of storing up and protection also.

➢ Finally we selected the folk ballad "Chaharvait" from Tehsil and block Jalilpur of Bijnor region. The Chaharvait ballad and their artist are very rarely available not only in this region but all over India too. So, we decided to do the work with Chaharvait artist to enhance the intrest in this ballad and their singers.

➢ Our next step to confirm with scheduled the representation of Chaharvait in many parts fo Bijnor region too.

After that we would like to cover up audio visual performance and printing into book for our upcoming generation. Available maximum information, all related data and documentation will publish and digitalize through print and electronic media.

Unit 4: THE WESTERN PERCEPTION OF FOLK BALLAD

The word "Folklore" first of all used by William J. Thoms, a British antiquarian in 1846. In his letter, published in the Athenaeum, he recommended the use of a good Saxon compound Folk-Lore meaning "the Lore of the people" to replace all cumbersome and even slightly misleading terminologies. W. J. Thoms further urges readers of the Athenaeum to collect examples of those "manners, customs, observances, superstitions, ballads, proverbs etc." many of which "assume a value that he who first recorded them never dreamed of attributing to them" (Athenaeum, No 982, 1846: 862-863).

Folklore is commonly considered as the lore of the uneducated rural folk by many. Folklorists have made attempts to define the term „folklore". Attempts to define folklore by many scholars have contributed much to the domain of folkloristics. But one has to take into account that the term folklore is comparatively a new creation, nonetheless „folklore is as old as mankind" (Handoo 2001:1). It has to be noted that materials of folklore had been collected and studied long before W.J. Thoms coined the term, under various description such as „Popular antiquities" or „Popular literatures". Herder, a German National had used terms such as Volkslied (folksong), Volkjsseele, (folk soul), and Volksglaube (folk belief) in the late eighteen century (Dundes 1985:5). The Grimm brothers published the first volume of their famous Kinder und Housmarchenin 1812 which was recognized by W.J. Thomas himself and which is often used as evidence by Western scholars to trace the growth of

folkloristic studies. Scholarly collections of folklore materials were also done in Asia, particularly India where works such as the Kathasaritsagar, Panchatantra or Jataka (Handoo 2001:6) are believed to be much older than many folklore collections in the West and even older than the Grimm"s collection.

William J. Thoms was very much influenced by the Grimm brothers of Germany and this can be seen in his remarks on the Grimm brothers:

"......until some James Grimm shall arise who shall do for the Mythology of the British Island the good service which that profound antiquary and philologist has accomplished for the Mythology of Germany. The present century has scarcely produced a more remarkable book, imperfect as its learned author confesses it to be, than the second edition of the "Deutsche Mythologie" and, what is it? - a mass of minute facts, many of which, when separately considered, appear trifling and insignificant - but, when taken in connection with the system in to which his master-mind has woven them, assume a value that he who first recorded them never dreamed of attributing to them." (Athenaeum. No. 982 (August 22, 1846) pp. 862- 863).

When William J. Thoms coined the term folklore, he seems to be very clear about what constitutes folklore. His words and phrases such as "manners, customs, neglected customs, fading legends, fragmentary ballads" and others do give us a picture about what folklore meant to him and his awareness of folklore which was closely tied to currents of romanticism and nationalism (Dundes 1985: 4).

After twenty-two years of coining the term Folklore (1846) by W. J. Thoms, „the British Folklore Society" was established in 1878, with W.J. Thoms as its first director. The American folklore society which was formed ten years later in 1888, followed the English model, and while it did not offer any definition on the term folklore, the objectives were given as "the study of folklore in general and in particular the collection and publication of the folklore of North America" (North American Journal of Folklore 1898, 11: 302). By the last decade of the nineteen century, many national folklore societies had been formed in Europe.

Definitions of folklore are many and varied. According to the Standard Dictionary of Folklore, Mythology and Legend, there are twenty-one definitions of folklore offered by different folklorists. The difficulties experienced in defining folklore are real and legitimate. This is because Folklore as a new field of inquiry is straddled between Humanities and Social sciences.

The term folk appear to be confusing and misleading. Because in the 19th century the term folk was defined as:

"A group of people (the peasants, non-literate or illiterate or rural people) who constituted the lower stratum of the society" (Dundes 1978: 2).

If this definition is accepted then one would have to conclude that one day folklore would disappear as soon as the peasant society ceased to exist. If we accepted the above definition then we can say that the urban dwellers are not folks, and as such they have no

folklore. But in the true sense folklore is still continuing in all societies. This is because folklore is not static but subject to change and continuity.

According to Jones and Georges the word folklore;

"... denotes expressive forms, processes, and behaviours that we customarily learn, teach and utilize or display during face-to-face interactions and judge to be traditional. They are based on known precedents or models, and because they serve as evidence of continuities and consistencies through time and space in human knowledge, thought, belief, and feeling" (Georges & Jones 1995:1).

But most are in agreement with Alan Dundes who contend that the term folk can refer to;

"... any group of people whatsoever who share at least one common factor. It does not matter what the linking factor is -it could be a common occupation, language or religion- but what is important is that a group formed for whatever reason will have some traditions which it calls its own. In theory a group must consist of at least two persons, but generally, most groups consist of many individuals. A member of the group may not know all other members, but he will probably know the common core of traditions belonging to the group, traditions which help the group to have a sense of group identity" (Dundes 1978:7).

The contribution of Thoms through his coinage of the term folklore had two important consequences all over the world. Firstly it led to

the founding of an academic discipline known as Folklore in many part of the globe. And secondly it generated a long and unending controversy about the definition and about what should or should not be included in the discipline of Folklore.

Since the beginning of the scholarly studies of Folklore in the early nineteen century, folklorists have been aware that the phenomena they study are integral parts of a complex of creation and conventions which are fundamental to the existence, perpetuation, and survival of the human as a social being. This complex of interrelated behaviours of man serve as a base for what is commonly known as culture. Folklore has been conceived as cultural phenomena long before Edward B. Tylor‟s definition of the word culture in 1871. Culture is defined by Tylor as that "complex whole which includes knowledge, belief, art, morals, law, customs and any other capabilities and habits acquired by man as a member of society" (Tylor 1924: 1). Even the early Greek writers such as Hesiod and Herodotus knew that themyths they characterized were not instinctive phenomena, but rather they are aware they are stories that individual human beings create and other subsequently learn, repeat and live by. The Grimm‟s brothers had indicated that their collection of German legends (Deutsche Sagen 2. Vols. 1816-1818) were part of the larger whole that embodied and revealed the character of a nation. This is reflected in their foreword to the Deutsche Sagen Volume I, 1816:

"We recommend our book to devotees of German poesies, history and language and hope that it will become to all as purely

German fare. For it is our firm belief that nothing is as edifying or as likely to bring more joy than the products of the fatherland. Indeed an apparently insignificant, self-occasioning discovery and endeavour in the study of our own indigenous culture can in the end bring more fruit than the most brilliant discovery and cultivation of foreign fields." (Ward 1981:11)

Throughout the history of folklore as a discipline, it has been observed that those were the pioneers in the documentation and study of folklore then were also pioneering students of culture. By 1871 the year, Edward Tylor gave his famous definition of Culture and Anthropology subsequently emerged as an academic discipline with culture as its central construct, folklorists had, for more than fifty years been trying to conceive examples of folklore as aspects of culture. Folklorists have also been aware that folklore is related to other aspects of cultures of which they are a part. Therefore folklore serves as an important source of cultural knowledge and understanding. The varied definitions of folklore by different scholars, not only define the folkloric phenomenon, but also try to list the genres that make this phenomenon. But this gives rise to controversies and debate that centre on the problem trying to draw a line between Cultural Anthropology and Folkloristic. In the academic circles both Anthropology and Folklore, there was at least one thing on which all by and large seems to agree, i.e. folk literature or verbal art. Scholars seemed to agree that folk literature is a separate area of inquiry and falls under Folklore. But when Folklore scholars tried to include material culture, social folk customs and performing art which generally fall under folklife, the controversies

became more obvious. Scholars were suspected that both the students of Folklore and Cultural Anthropology in the end might be studying the same subject matter with identical theoretical perspective and methodology and this might lead to the achieving of similar results. But W.H. Good enough put an end to such speculations by saying:

"The separation of cultural anthropology and folklife study … is not a reflection of an intrinsic difference in their respective subject matter: rather is a reflection on how Euro-American scholars have identified themselves with the peoples whose customs and cultures they study. Anthropology- because of its early interest in human evolution and because of its early concentration on people with hunting and horticultural economies, on the mistaken assumption that they were fossilized relics of a general past human state- has come to be associated popularly with the study of the so called primitive peoples. But the designation primitive hardly fits the people who produced the civilization of Central and South America, of West Africa and the Orient. Consequently Anthropology has come to be viewed more recently as the study of non-Western peoples. The disciplines of Rural Sociology and Folklore in the United States and Folk life in Europe, on the other hand, dealt with Western peoples. There is nothing wrong with such a division of labour on practical grounds. What has been wrong is the false pretention by some that it represented a basic difference in the kinds of phenomenon studied, an assumption following from an ethnocentric conceit of the sort expressed in the idea the White man's burden. (Yoder 1976: 19)

Overall the revolution that occurred in the Folklore discipline in the 1970s was unprecedented. It involved radical redefining the academic discipline of folklore. There is a change in the perception of folklore. Many folklorists started advocated that folklore is not only about the past. It is about the now and the happening. This in turn led to the emergence of Contemporary or Urban Folklore e.g. urban legends, jokes, place lore, playing the dozen, you mama jokes and rap, occupational lore, etc. and modern technology lore.

Unit 5: THE INDIAN PERCEPTION AND TRENDS OF FOLK BALLADS

The Indian Union consists of four main group of races namely are- the Austro-Asiatic, the Dravidian, Indo-Aryan, and the Tibeto-Burman. And North-East India is inhabited by the Austro-Asiatic, Indo-Aryan and Tibeto-Burman groups of people. On the basis of above groups and their regional level, the prevalence of various folk literature is found in all over India.

Oral narratives includes a large number of folkloric genres or customs. The folk genres like the folktale, folk song or oral poems, proverbs, riddles, tongue-twisters, word games and others make up the gamut to the study of oral tradition of a community. Simply put oral narratives are genres of verbal art which is transmitted orally by word of mouth. Oral narratives are transmitted from one generation to the next which is at the heart of a community's cultural practice. This form of knowledge dissemination stems from the need of a community who aspire to keep alive their oral history, their age old tradition, the knowledge of the community for future generations to relive them in their time.

Folk songs are the elements that later came to be known as oral poetry. For at one point of time folk songs and folk tales exist and what we today called oral poetry or poetry came later, at least as far as the terminologies are concerned. What was called poetry was sung once upon a time, they were either sung individually or in group. Singing is then perhaps as old as mankind, often it has been

linked to rituals, works and celebration of life's events that surrounds man. Thus it is possible that man sang and expressed himself and his emotions much before he could make speeches and statements. Perhaps singing of songs that are close to one's heart makes man to forget or allowed him to forget the harsh economic reality in many cases and give him an anchorage to go on with the vagaries in life. Thus singing was in fact central to the entire business of living.

The folk ballad refers to wisdom, teaching, education and knowledge. The study reveals four broad sectors of folklore in India are-

1-   Virginally Oral Ballad/Mouth Literature.

2-   Physical folk- It is a material culture which is also known as Physical folklore concerns with the study of techniques, skills of the folk in building their homes, making clothes, preparing food, tools and implements etc. This aspect of folklore is visible rather than aural.

3-   Social Folk - This is another branch of folklore which is very close to material culture. It studies the festivals and celebrations involving the participation ofthe folk in large numbers. These festivals and celebrations may be either religious or secular. Folk religion and folk medicine also fall under social folk customs.

4-   Performing folk- This last sector of folklore and folk life concerns itself primarily with traditional music, dance and drama.

It is a historical fact that the area of inquiry in folklore has been found to be overlapping, repetitive and duplicitous in the sense that the same cultural phenomenon has been studied by different disciplines and at times in identical manner. This in turn led to the controversies regarding the boundaries of each area of inquiry. For example since both literary scholars representing the discipline of literature and folklorists studied folk literature, sometimes on similar line and sometime in different ways, folklore studies began to be considered as part of the literary studies therefore denying it the status of a separate discipline which has its own distinct characteristics. In the same way when a folklorist studies a physical artifact of culture, anthropologists started behaving exactly in the same manner like the literary scholars in the case of text based folk literature.

The Definition of Folk Ballad

A poem or poetry narrating a story in short stanzas calls Ballad. The folk ballads are typically of unknown authorship or anonymous, having been passed on orally form from one generation to the next as a part of the folk culture.

In India one of the most popular genres of folk literature related to life are 'Lokgatha', which have a fragrant of soil. In Western literature or in the English language, it is known as Ballad, which literally means 'long song'. The researchers like as Dr. Sohandas Charan (2016) and Nandlal Kalla (2016) give it various names, some of which are as follows –

1. Gram Geet

2. Nritya Geet

3. Akhyan Geet

4. Akhyanak Geet

5. Veer Gatha or Veer Kavya etc.

All the above words eventually came to be known as 'Lokgatha'. The English word is derived from 'Ballad' (Ballad or Ballare) which literally means 'to dance'. The Encyclopedia Britannica defines folk ballad as a verse genre whose creator is unknown. It describes a simple anecdote that is simple and worthy of a tradition of oral memorization. Folk ballad does not have the complexities, subtleties and difficulties like fine arts. According to English folk literature researcher Prof. Critiesa folk ballad is a song in which a story is told. Similarly F. B.Gumer has written that a folk ballad is a poem composed for singing which is materially non-personal and has been associated with group dances from the beginning, but it flourishes in the 'verbal tradition', its singers are free from the influence of literature.

Dr. Krishnadev Upadhyay has done extensive research work on Bhojpuri folk literature. Highlighting the theoretical side of Indian folk literature, he has given the definition of folk ballad in this way – 'Lokgatha is the tale or story told in songs' (Upadhyay 1960: 12). The word 'Pavada' is prevalent in Maharashtra for folk ballad. Renowned scholar of Gujarati folk literaturist 'Jhaverch and Meghani' gives the name 'Kathageet' to folk ballad.

Overall study reveals that the ancient narrative epic's song, poems about historical events and legends, some of which were ancient called ballads. Epics are typically too long to remember word-by-word, and therefore are composed in performance through a process that involves inserting verbal formulas into a traditional structural framework. They are often chanted and many of them take days to perform. They are commonly sung without instrumentation or with a simple accompaniment such as a stringed instrument.

The Folk Song and Folk Ballad

Folk ballads on heroes of particular regions and communities bestow a mythical status on folk-heroes who overthrew powerful rulers, both Indian overlords and colonial masters and their representatives. These ballads valorize protest and defiance as can be seen in the ballad 'Resma'. This is about Chauharmal, a Dushad hero born at Anjani near Mocama (Patna), who, with the help of goddess Durga, defeated Ajabi Singh, a notorious landlord. Chauharmal is worshipped by the Dushads and an annual fair is held near his wrestling ground. 'Lorikayana' celebrates an Ahir hero Lorik who killed an evil king Malaygeet. These folk forms are instances of rich communicative ways within a community.

Folk ballads have been greatly effective for articulating as well as spreading protest at various junctures of history. For instance, Kabigan in Bengal was used effectively to stir popular protest against the British colonial oppression in Bengal.

Mukundadas, an eminent singer costumed as a traditional folksinger or Charan, swept the countryside with his patriotic songs sung in the Kabigan style. This style was replete with the simple language-idioms and melodies of folksong. The effectiveness of his protest can be guessed by the very fact that the British had to stop his performance, arrest him, and throw him into prison.

The traditional ballads are narrative folksongs - simply put, they are folksongs that tell stories. They tell all kinds of stories, including histories, legends, fairy tales, animal fables, jokes, and tales of outlaws and lovers. ("Ballad" is a term also used in the recording industry for slow, romantic songs, but these should not be confused with traditional or folk ballads.) Many traditional ballads tell us about the religious & cultural attitudes, experiences and war proficiency of our nation as it established.

Similar use was made of popular ballad or ballad-like forms in various parts of the country during the colonial era. Mention may be made of Laavani in Maharashtra, Alha in Uttar Pradesh, Gee-gee in Karnataka, or Villupaattu in Tamil Nadu. Jatra, a traditional folk form, had been widely used during the pe-riod of nascent nationalism to spread the ideas of patriotism and the injustice of foreign rule. The renowned author Raja Rao shows in his novel Kanthapura how popular performances like Hari-katha were used by young patriots in the remote far-flung countryside to spread the message of Gandhi and the freedom struggle.

History and folklore are bound to impact on one another. Much folk art, litera-ture and song arose from real historical events. The many peasant rebellions during the early phase of British rule in India provided such impetus. The British during the early period of their inroad in India faced stiff resistance from the tribal people who positively grudged encroachment on their basic rights. Tribal communities and ethnic people who had no experience of being 'ruled' by any authority beyond their own head/chief and had held rent-free land for genera-tions in exchange of service to the landlord, were suddenly forced to pay rev-enues. Taking cover of British patronage the zamindars also sneaked in for their cut. The ensuing protests and challenges by these desperate people were ruth-lessly crushed both by colonial masters and their representatives. The folklore of these regions retains the memory of these unrecorded tragedies. The Chuar revolt (in North-West region of Bengal)of 1799, the peasants' insurrection in the North Bengal districts in 1783, the sannyasiBidroha in Birbhum and Bishnupur in the wake of the famine of 1769-70, the Hos' (of Singbhum) long resistance to the British from 1820-27, the combined rebellion of the Hos and the Mundas (Chhotonagpur) in 1829-32, and again in 1857, the Khasi rebellion (in Sylhet) in 1783, 1829, and 1860, the Santhal uprising (in Bengal and Bihar) in the 1850s, the Bhil revolt (in Khandesh, West India) from 1819-1831, the uprising of the Poligars in various areas along the eastern coast of South India, etc have gone down in folk memory in the form of tales, songs and verses.

The Indian Trends of Folk Tales

Indian folk literature is very important from the point of view of the study of folk ballad. In the languages of Sanskrit, Prakrit, Pali, Apabhransa and medieval regional languages, folk created rhymes in abundance which are sung and narrated in various forms. The influence of these legends can also be seen on Vedas, Puranas, Upanishads (Approx. Period 3000 BC to 3500 BC), Buddhists, Jains and other philosophical texts. Indian folk ballads are the literary expression of the folk and the conductor of the tradition of the distant past. Its elements can also be seen in the hymns of the Rigveda. After this, many sagas have also been presented in the form of stories in Brahmin texts.

Dr. Sohndan Charan writes that the name of the compilation of ancient legends, anecdotes, saga has been considered as 'Purana'. From the Puranic period to the time of Buddha, the tales became prevalent in the general public. This was followed by the creation of stories in various Apabhranshas (aberration) and Indian languages derived from them. In this way, with the coming of the Upanishad period, the nature of these tales changed and their story assumed a new fabric. In the Purana era, their form has become more confirmed. The Mahabharata can be called an important example of a narrative-oriented story.

The myth carries out a vital role in the life of built-in communities. Every community has a version or versions of legend by their origin. On the whole myth of origin plays an imperative role in the beliefs of their communities, ritualistic practices, way of life,

socio-cultural life etc..The mythos of origin delivers a communal sense of its particular identity and, defines the original ordering to the universe. The narratives like myth, legends, folktales, jokes anecdotes, proverbs, riddles, charms etc. are comes under this tradition. Each of these forms will have many sub-genre depending on the culture in which these genres are found. So, folk ballad is another subdivision of folk literature/folklore and, a way of re-presentation of myths.

Mahatma Buddha (Birth 563 BCE – Nirvana 483 BCE) always remained close to the people and took the help of the local language in his teachings. During his time, the most popular of the tales was among the common people. Many stories related to the life of Buddha were collected in 'Jataka' texts composed in Pali language. Thousands of folk tales became popular in the form of 'Rasak' or 'Raso' texts in Apabhramsa and ancient Rajasthani language. It is clear from the above discussion that folk tales have been composed in abundance in Indian folk literature and this tradition has been influencing written literature as well.

The Indian Classification of folk ballad

India is a country of great diversity. Here there is a very ancient natural treasure of folk tales and folk literature. Folk literature is an integral part of the language and culture of the society. In other words, that school of culture i.e. traditional knowledge and beliefs in which there is no written communication, it is also called folk literature, folklore or oral tradition. It is transmitted by word of mouth and consists of literature of both

prose and verse, poems and songs, myths, plays, rituals, proverbs, riddles, and so on. Almost all known people, now or in the past, have composed it. The diversity of India's culture ensures a wide but complex range of literature that is based on the traditional language and customs of different regions, religious and social groups and tribes.

According to Dr. Nandlal Kalla (2016: 136–37), a penetrator of folk literature, folklore can be classified as follows-

1. **Romantic Folkballad (प्रेम-प्रधान लोकगाथाएँ)**

    Folk ballads on heroes of particular regions and communities give a mythical status on folk-heroes who overthrew powerful rulers, both Indian overlords and colonial masters and their representatives. These ballads valorize protest and defiance as can be seen in the ballad 'Resma'. This is about Chauharmal, a Dushad hero born at Anjani near Mocama (Patna), who, with the help of goddess Durga, defeated Ajabi Singh, a notorious landlord. Chauharmal is worshipped by the Dushads and an annual fair is held near his wrestling ground. 'Lorikayana' celebrates an Ahir hero Lorik who killed an evil king Malaygeet. These folk forms are instances of rich communicative ways within a community.

2. **Gallantry Folk ballad (वीरत्व व्यंजक लोकगाथाएँ)**

    The Prithviraj Raso was embellished with time and quite a few authors added to it. Only parts of the original manuscript are still intact. There are many versions of Raso but scholars

agree that a 1400 stanza poem is the real "PrithivrajRaso". In its longest form the poem comprises upwords of 10,000 stanzas. The Prithviraj Raso is a source of information on the social and clan structure of the Kshatriya communities of northern India. Prithviraj Raso was proved historically unreliable by historians like Georg Buhler, Morrison, GH Ojha and Munshi Devi Prasad. He belongs from Rao Rajput family.

3.   **Mythological Folkballad (**_पौराणिक लोकगाथाएँ_**)**

In India, the ballad form Raso was the form of poetry during the medieval period. During this time, men called bhat or bhutt travelled around the countryside playing their harps and singing ballads in Castles and villages. They sang the traditional folk ballads and also composed new songs for their listeners. Important events such as a great victory or the coronation of a king were described in the ballad form. This type of composition appears to have arisen spontaneously in almost all literatures, representing one of the early stages in the evolution of poetic art. Its origin is much in dispute, but it seems to have begun, as its name implies as a song intended to accompany a dance. Hence, the term was applied to a spirited poem, and then to a poem in which a popular story was vividly and simply told. It originally received its present name and shape in Jammu probably during fourteenth or fifteenth centuries.

The Raso

Heroic stories are prominent in the Hindi literature of the ancient times. In the form of heroic tales, "Raso" texts have been composed. In Hindi literature the meaning of "Raas" or "Rasak" is taken from Lasya which is a distinction of dance. Therefore, on the basis of this difference of meaning, lyrical compositions are known as "Raas". Known as 'Raso'.

The word "Raso" has been a matter of controversy for scholars. There does not seem to be a definite and appropriate opinion of any scholar on this. Different scholars have tried to explain this word in many ways. Some scholars have tried this in many ways. An attempt has been made to explain the word. Some scholars have considered the etymology of "Raso" from the Prakrit form of "Rahasya" or "mystery". Shri RamnarayanDugad writes- "Raso" or the word Raso. The natural form of "Rahas" or "Mystery" appears. It means secret matter or secret. As Shiva Rahasya, Devi Rahasya etc. are the names of the scriptures, so the pure name is Prithviraj Rahasya which in Prakrit has become Prithviraj Rasa, Rasa or Raso.

According to Dr. Kashi Prasad Jaiswal and Kaviraj Shyamdas, the Prakrit form of the word "Rahasya" becomes rahaso, which in the course of time has become a deteriorating transformation due to the difference in pronunciation. RahasyaRahasoRaassoRaso is its development sequence.

Acharya Ramchandra Shukla considers the derivation of "Raso" from "Rasayana". Dr. UdaynarayanTiwari considers the origin of "Raso" from the word "Rasak".

In Visaldev Raso, the words "Raas" and "Rasayana" are used for poetry. "NalhaRasayanaAarambhai", and "RasRasayanaSunai Sab Koi" etc.

Poetry that produces rasa is chemistry. The word "Raso" was formed from the words "Rasayana" and "Rasiya" used in Visaldev Raso.

Pro. Lalita Prasad considers Sukul Rasayana as the basis for the extraction of Rasa.

According to Munshi Devi Prasar - "Raso means story, that is the word Rudhi. There is one word "rasa" and the plural "rasa". The fight between Mewar, Dhudhad and Marwar is also called Rasa. For example, if many people are quarreling, or arguing, the third one will come and ask "Kai rasohai". Long wide talks are also called raso and rasayana. The rhetoric is also spoken in rasa and Ramayana in search. Kai Ramayana What is it? It is an idiom. Similarly, Raso is also spoken in this subject, 'Kai RasoHai?'

Mahamahopadhyay Dr. HarprasadShasri - "The BhatCharan of Rajasthan explains the development of Rasa with the word Aadi Rasa (play or quarrel)."

Garsa-the Tasi has told that the word Raso is derived from Rajasuya.

Dr. Grierson considers the form of "Raso" to be Rasa or Raso and tells its origin from "Rajadesh". According to them-""The word 'Raso' is derived from 'Rajadesh', because the translation of order is Ayasu.

Mahamahopadhyay Dr. Gaurishankar Hirachand Ojha calls the word "Rasa" in Hindi as anusyut from the Sanskrit word "Ras". According to his opinion - I believe the origin of the word Rasa from the Sanskrit word Ras. The word Ras also means luxury (the word Kalpadum IV Khanda) and the word Vilas is prevalent in the meaning of character, history etc.

Dr. Ojha ji has given the meaning of Rasa in his above opinion, whereas Mr. D.R. Mankad traces the origin of the word "Raas" from the Sanskrit root "Ras", but he has taken the meaning of shouting loudly, not in the sense of luxury.

Dr. Dashrath Sharma and Dr. HazariprasadDwivedi have said that the lyrical compositions of the "Ras" tradition were later transformed into the poetic iti circles of Veer Ras. And from KmfarUpupaka to the poetic arrangements of Veer Rasa.

"The song part of this lyrical drama gradually became independent audio or textual poetry in course of time and according to their heroic heroes, it included war description."

Pt. Vindhyeshwari Prasad Dwivedi considers the word Raso to be derived from the word "Rajayash".

Sahityacharya Mathura Prasad Dixit narrates the birth of Raso's post to Raj.

The conclusion of the analysis of these opinions is the development of the word Raso "Ras".

Some such utterances are also found in Bundelkhand, which sheds a lot of light on the nature of the word Raso, such as "Hon lage saas bahu ke rachre". This word "Rachhara" is related to Raso itself. This word "Rachhara" which reveals the conflict between mother-in-law and daughter-in-law, naturally reveals the literal importance of Raisa or Raso. In the heroic poetry tradition, this word Raso is used only for poetry related to war. Its Bundelkhandi version is "Racharau".

As a conclusion of all the above opinions, this is such a poem in which the fame of kings is described and the description of war is automatically included in the description of fame.

The Raso Tradition

The Raso poetry tradition has been a distinctive poetry stream of Hindi literature, which originated in the Veergatha period and lasted till the Middle Ages. It should be said that this mode, which was born in the early period, got special nourishment in the medieval period. Starting from 'Prithviraj Raso', this poetic form is also found in the native states. The then poets have been exaggerating description of their strength, virility etc. in these Raso poems to give inspiration to their patrons for war.

The first text in the Raso poetry tradition is considered to be "Prithviraj Raso". In Sanskrit, Jain and Buddhist literature, many

compositions named "Ras", "Rasak" were written. A long tradition is found in Gurjar and Rajasthani literature.

It is an indisputable fact that Sanskrit poetry had a great influence on Hindi literature. There is no dearth of complete descriptions of Veer Rasa in Sanskrit poetry texts. There are hymns related to war and valor in the Agveda and in the Shatapatha Brahmana. Mahabharata is a heroic poem. It was from here that the praise of the kings through cotton, Magadha etc. was initiated, which later could acquire an exaggerated form by the use of Bhat, Charan, Dhuli etc. From the point of view of heroic poetry, "Ramayana" also contains exaggerated descriptions of war. In the "Uttar Ramcharit" where there is a representation of "Eko Rasah Karun Ev", there are also debates filled with the heroic Rasa of Chandraketu and Luv. Veer Ras has matured very beautifully in Bh Narayan's "Veni Sanhar". It is clear from this that the heroic poetic nature of Hindi has been derived from Sanskrit itself. Dr. Uday Narayan Tewadi in "Veer Kavya" originated the heroic poetry of Hindi. It is believed from the compositions of Vari Rasa of Sanskrit.

Raso tradition is found in two forms – **Prabandha Kavya** and **Veergeet**. There are compositions like "Prithvi Raj Raso" in PraBundha Kavya and "Visaldev Raso" in the form of Veer Geet. Jagnik's Raso is not received in its original form, but the heroic Ras composition named 'Alha Khand' is a modified form of it. This composition of heroic songs related to the battles of Alha, Udal and Prithviraj is resonating in the people of Hindi language region.

The main compositions of the early period are Prithviraj Raso, Khuman Raso (Khuman Raso is considered to be the composition of the ninth century. It depicts the wars of Chittor King Khuman of the 9th century) and Visaldev Raso. These compositions of the early period of Hindi literature present a mixed form of Veer Ras and Shringar Ras.

In Jain literature, there are many compositions designated with the names "Raas" and "Rasak", in which Sandesh Rasak, Bharateshwar Bahubali Raas, Kachuliras etc. are representative.

Many compositions of the early times are still unavailable. Information is available only on the basis of pointers or according to the chronological order, the form of some compositions has changed in such a way that it has become difficult to even guess their original form. The historicity of the epic works like "Prithviraj Raso" is doubtful. There are differences among scholars regarding its dates, events etc.

Some scholars consider Prithviraj Raso and Visaldev Raso to be compositions of the sixteenth and seventeenth centuries. Dr. Mataprasad Gupta considers them to be of 13th-14th century.

This Raso tradition was present in Apabhramsha before the birth of Hindi and along with the origin of Hindi in Gurjar literature.

There are two compositions in Apabhramsa, "Mu" Jaras and "Sandesh Rasak". of these, Munjras is unavailable. Only in Hemchandra's "Siddha Hem" grammar text and in Meru Tung's PraBundha Chintamani some verses have been cited. Dr. Mata

Prasad Gupta considers the composition of "Munjras" between 1054 AD and 1197 AD, because the time of Munj is from 1007 AD to 1054 AD. "Sandesh Rasak" is considered by scholars to be the composition of 1207 AD as Like Prithviraj Raso, "Munjras" and "Sandesh Raas" are also management compositions. Prithviraj Raso is a sad creation.

Visaldev Raso is a happy creation and similarly "Sandesh Rasakad" are happy and "Munjras" are sad compositions.

Another composition of Apabhramsa period is JindattaSuri's "Upadesha Rasayan Raas". The above compositions of Apabhram do not fully express the main tendencies of Raso poetry.

Raso compositions written in Gurjar literature are small in size. Their authors were Jain poets and they composed them according to the principles of Jainism.

First of all, the compositions "Bharateshwar Bahubali Raas" and "Vadhi Raas" of "Shalibhrad Suri" are available. It is composed in Veer Ras. "Buddhi Raas" was written in Shanta Rasa

Ballads never carried the names of authors because no one knew exactly who composed them. In the Middle Ages, few people could read or afford books and hence, minstrels who sang or recited stories in ballads, were very popular everywhere. Ballads were repeated by one man to another; minstrel would learn them by listening, often adding lines of his own. Thus, in course of time a ballad grew as a result of contribution of several generations of a particular Bard family.

The historical messages contained within the ballads are passed on from generation to generation. This means that all the successive historical messages are lost except the last one which is recorded by the historian or the folklorist.

According to tradition, the Prithviraj Raso was composed by Chand Bardai, Prithviraj's court poet (Raj kavi), who accompanied the king in all his battles. The last canto, which narrates the death of Chand Bardai and Prithviraj, is said to have been composed by Chand Bardai's son Jalha (or Jalhan).

Someone modern scholars do not consider Prithviraj Raso to have been composed during Prithviraj's time. The text's language points to a date much later than the 12th century, and its current recension mentions the 13th century king Samarsi (Samarsimha or Samar Singh), whom it anachronistically describes as a contemporary of Prithviraj. However, some scholars still believe that Chand Bardai was a historical court poet of Prithviraj, and he composed a text that forms the basis of the present version of Prithviraj Raso.

The Prithviraj Raso is a Brajbhasha epic poem about the life of the 12th century Indian king Prithviraj Chauhan (1166-1192 CE). It is attributed to Chand Bardai, who according to the text, was a court poet of the king.

The earliest extant copy of the text dates back to the 16th century, although some scholars date its oldest version to the 13th century. By the 19th century, several interpolations and additions

had been made to the original text under the patronage from Rajput rulers. The text now exists in four recensions. It contains a mixture of historical facts and imaginary legends, and is not considered historically reliable.

4. **Devotional Folkballad (**भक्तिपरक लोकगाथाएँ**)**

Dr. Sushil Kumar Dey opines, "The existence of kabi songs may be traced to the beginning of the 18th century or even beyond it to the 17th; but the flourishing period of the Kabiwalas was between 1760 and 1830."

Folk ballads have been greatly effective for articulating as well as spreading protest at various time of history. For instance, **Kavigan** in Bengal was used effectively to stir popular protest against the British colonial oppression in Ben-gal. Kavigan, KobiGaan, KobiLorai or Kabigan (Bengali: কবিগান) is a form of Bengali folk performance wherein folk poets sing and perform. A verbal duel among the poets, this mystic minstrels art was popular with rural folk form in nineteenth century in Bengal region, which includes the Indian state of West Bengal and Bangladesh. The mythological themes from both Hindu and Muslims religious texts were commonly used for KobiGaan.

Kavigan is normally sung by two groups. Each group is led by a kaviyal or sarkar. The accompanying singers called dohars often repeat what the leader said. A kavigan programme starts with vandana (evocation) or gurudevgeet. The vandana of Saraswati, Ganesh, people and the audience, as deemed fit by a particular kaviyal. This is followed by Radha–Krishna related song, some call it

agamani. Then songs on four subjects are sung: Sakhisambad, biraha, lahar and kheur. Sakhi Samvad deals with the love-songs related to Radha-Krishna. Biraha is about the mortal pang of separation of common human beings. Kheur is mainly about gods and goddesses, but often includes mild slangs. Finally, the competitive part starts. It mainly consists of the Lahar, where the competitors personally attack each other, musico-verbally. In kavigan, also referred to as kabirlarai, two person who are lyricist plus composer at the same time answer each other in form of songs.

As example Mukundadas an eminent singer known as a traditional folksinger of Bangla. He travel in India with the patriotic songs sung in Kabigan style. This style was overflowing with the simple language-idioms and melodies of folksong. The Britishers are fed up by the popularity of Mukunda Das and effectiveness of his Kavigan. Mukunda Das protest can be guessed by the very fact that the British had to stop the performance of Mukunda Das arrest him and throw into the prison.

Over all the poetry can be divided into two major categories - anonymous poems and poems written by individuals of a civil community. For hundreds of years before the beginnings of poetry written by individuals whose names are known, there was inexistence a vast oral culture and a body of poems handed down from one generation to another by word of mouth only. We may call this ballad literature. The authors of ballads were not remembered, and we can only conjecture who they were. This ballad tradition continued side by side with the more literary tradition, right on into

the nineteenth century, and it has existed wherever there have been considerable bodies of people to whom reading came with difficulty or not at all.

Unit 6: THE DISTINCTS AND EXTINTS FEATURE OF FOLKBALLAD IN BIJNOR REGION (With special Reference to CHAHARVAIT)

Folklore or folk art is an idea. The beauty of life is visible in this. It has the potential to create a sustainable focus on humanity. In the spiritual life of the people through the art of fragrance can be filled. The cultural identity of each people with myths and legends, it is reflected by the development of their community. The owner of a folk trend and transmitted orally, myths and epics collected veritable monuments represent the old cultures and universal culture to the Treasury became concerned.

In ancient times, the epic represents an artistic event, to use the performance of the song; In fact the village life was the only artistic event, expressing feelings, and will be a special way of making morality. In old-time farmer were un-educated folk act appears as- orally transmitted from generation to generation, unchanged norms and academic theory. The epic song was the highest and most complicated forms of folk art. It carefully, and other targets in other directions was improved with the results. Therefore, we believe that our folk culture represents a genuine creative background to our society.

At present the actual condition of folk art and artist not said well in this region. Someone treasure should be arranged and deliberate to our folk artist and prepared a knowledge system for

them. Today our mainly need to take the necessary and quickly steps for folk forms. If a Long before the last real farmer died so we cannot lose the soul of this state. Our scientific progress or in spite of the development can encourage or change our social level but folklore leftovers an integral part of soul spirituality. Because it is a form of folk art in time without end and reflecting the life.

Ragini, Alha, Sufiyana, Phaag, Chaiti, Swang, Jogies etc. is being a very popular ballad in Rohilkhand region as- Bijnor, Moradabad, Hardwar and Bareilly districts etc. At present Ragini, Alha, Sufiyana, Phaag, Chaiti, Swang is a extinct and died out genre in Bijnor districts but Its singers are spread beyond the region too.

Musical instruments:

The instruments used are Nakkara/Nagara drums, dholak, tabla, harmonium, sarangi, sitar, cymbals and Tanpura. The performances are marked by the strong singing and the beating of the nakkara drums. These drums are of two sizes and the musicians have their own method of controlling pitch. The larger drum is controlled by the application of a damp cloth to its head while the head of the smaller drum is heated over hot coals. Other instruments are the dholak drums, the harmonium, and cymbals while the sarangi has been discontinued.

Dhola-Maru:

Many love stories are prevalent in the folk tales of Rajasthan, but in all this, the Dhola-Maru love saga has been particularly popular. The lover is remembered as the hero and the beautiful pair

of each husBund and wife is given the analogy of Dhola-Maru. Not only this, even today, in folk songs, women address their beloved by the name of Dhola, the word Dhola has become synonymous with the word husBund. Rural women of Rajasthan still sing songs of Dhola-Maru with great fervor on various occasions. .

Dhola was the son of King Nal of Narwar, who is known in history as Dhola and Salhkumar, Dhola was married in Balpane to Marvani, the daughter of Panwar Raja Pingal, the owner of a hideout called Pungal in Jangalu Desh (Bikaner). At that time, Dhola was three years old, Marvani was only one and a half years old. That is why after marriage Marvani was not sent to Narwar with Dhola. On growing up, Dhola had another marriage with Malvani. Dhola had almost forgotten about his childhood marriage. On the other hand, when Marwani became mature, her parents sent several messages to Dhola to take her away. The second queen of Dhola, Malvani, came to know about Dhola's first marriage, she also came to know that there is no other very beautiful princess like Marvani, so due to jealousy and jealousy, no message sent by King Pingal reached Dhola. Diya she used to get the message carriers killed before reaching Dhola.

On the other hand, the sprouted youth of Marvani started showing its colours. One day she had a vision of her beloved Dhola in a dream, after that she kept burning in the disconnection of Dhola, she was neither interested in eating nor in any other work. Seeing his condition, his mother requested King Pingal to send a message to Dhola again, this time King Pingal thought that Malvani kills the messenger, that's why this time why not send some clever Dholi to

Narwar who plays Dhola on the pretext of singing. Till the message reaches him remind him of his marriage with Marvani.

When Dholi was leaving for Narwar, Marvani called him to her and made couplets in Maru raga and explained how to sing and recite in front of Dhola. Dholi (singer) promised Marvani that if he continues to live, he will definitely bring Dhola and if he dies, he will remain there.

The clever Dholi somehow managed to reach Dhola's palace in Narwar by becoming a beggar and he started singing in a loud voice as night fell. It was cloudy that night, in the dark night, the lights were shining. In the calm atmosphere of the torrential rain, Dholi started singing in the Malhar raga. When theDhola lifted its funnel like a serpent, then Dholi sang in clear words - "Dhola Narwar Seriyan, Dhan Poongal Gaiyanh." Dhola was startled as soon as he heard the names of Poongal and Marvani in the song and was reminded of the marriage that took place in his childhood. Dholi even described the form of Marvani in Malhar and Maru Raag as if he had opened the book and put it in front. Hearing this, Dhola was shocked. Beard (Dholi) kept singing the whole night. When Dhola called him in the morning and asked him, narrating the complete message of Marvani brought from Poongal, he told how Marvani was burning in her separation.

Eventually Dhola decided to go to Poongal to bring Marvani but Malvani stopped him. Dhola made many excuses but Malvani would have stopped him somehow. But one day Dhola, riding a very fast camel, left to pick up Marvani and reached Pungal. Marvani was

delighted to meet Dhola. The two spent several days in Poongal and one day Dhola took Maruvani with him on a camel to leave King Pingal to go to Narwar. It is said that on the way Maruvani was bitten by a snake in the desert, but Shiva Parvati came and donated life to Maruvani. On moving forward, Dhola got caught in the conspiracy of Umar-Sumra, Umar-Sumra wanted to get Maruvani by killing Dhola from an ambush, so he sat in her way by laying a jajam. When Dhola passed by, Umar pleaded with him and stopped Dhola. Dhola allowed Maruvani to sit on the camel and himself sat down with Umar to plead for action. Beard was singing and Dhola Umar was taking opium opium. Maruvani killed the camel, when the camel started running, he ran to stop it, as soon as he came near, Maruvani said - Cheat is a quick climb on the camel and the Dhola jumped on the camel. Umar-Sumra followed on a horse, but where was the black camel of Dhola going to hit him. Dhola reached Narwar with Maruvani and Umar-Sumra kept rubbing his hands. Clever Dhola, reaching Narwar, also resolves the point of jealousy. He lived happily with Maruvani and Malvani.

Swang:

It is a kind of folk drama that is flourished with songs. It is considered as a rich performance with literary wealth. It is played either in the open or on platform created specially. The plot of this performance is based on the stories of great personalities. In State, the Swangs of Puran NathJogi, GopiNath and Veer Hakikat Rai are very popular. In the Swangs of PuranNathJogi&GopiNath the life of detachment incident and in Kakikat Rai`s Swant, the love of religion is presented at its artistic skills. Similarly a spirit of sacrifice for its

sake is highlighted for more impact and the popularity rests on the conversing ability of performer.

The Swang is considered a folk art form, which is personified by amateurs or new artists. Even some hereditary actors from the State of Haryana perform this. Though artists of Naqaals do somewhat same kind of job, in Swang the story is presented with more interesting way with including caustic comments, particularly related to current topics. Most of the dialogues that are used in are traditional, but there is a lot of slick improvisation can be found in performance. The body language is a perfect foil that converts all the serious comments of the storyteller into something-stupid yet extremely funny kind of performance. The humour is lusty and seldom appeals to an urban audience at large.

The play of Swang begins with a Puravaranga.It is an invocation to the goddess Bhavani. Puravaranga is not strictly a prologue tradition. The stage is constructed in a circular manner. The plays are generally performed in the open ground or space. There are very few people in the performance and the costumes are changed on the stage itself. One player performs many parts. At the centre, the musicians occupy the place on the stage, often getting up to sing and dance from that place itself. Music and dancing is considered as an intrinsic part of this performance. Male actors play all parts, no women participants are allowed. The eunuch or hijra is another essential character in these plays. And has perform in all Margi (classical) and desi (folk Sanskrit) plays. In all parts of Uttar Pradesh it is a popular art form.

Scholars says that the main difference between Nautanki and Swang is that the Swang is intended to arouse religious sentiments and the Nautanki is mainly a presentation of episodes depicting love and valour. Swangs are intended for serious impact.

Alha:

It narrates the tales of warrior brothers, who were in the period of Mahabharata and kalyuga. Its singing style is very dynamic and full of the flavor of war. Beginning with a prayer to 'devi' or goddess, renditions include various incidents from this very lengthy ballad. Styles of singing differ from region to region. It was usually sung in the monsoon or rainy season. This time villagers gathered on the CHAUPALS, after sowing the grain in fields and after the first monsoon showers. When Villagers gathered around the village's chaupals at that moment Ragini, Alha, Sufiyana, Phaag, Chaiti, Swang had started. Ragini, Alha, Sufiyana, Phaag, Chaiti, Swang singers, always men, which tacked centre stage.

The Aalha Khand (12th Century) is an early poetic work in Hindi which consists of a number of ballads describing the brave acts of two BanaphalRajput heroes Aalha and Udal. This work has been entirely handed down by oral tradition and presently exists in many recension, which differ from one another both in language and subject matter. The Bundeli, the Bagheli, the Awadhi, the Bhojpuri and the Kannaujirecension are the most well known among these.

The original language of this work has been continuously modernized over the centuries to suit the dialect of the reciter and it

has been lost wholly in this process. This epical work was probably written by Jagnayak (or JagnikBhaat), a contemporary to Chand Bardai and the court poet of Chandela ruler Paramardi Deva (Parmal) of Mahoba {Bundelkhand}. This work is also known as the ParmalRaso. The work was written in the Aalhametre.

The ballads from this work are still sung during the monsoons by the professional bardic singers (known as the Alhets) in various parts of northern India, mostly in Bihar, eastern Uttar Pradesh& northern Madhya Pradesh. No manuscript of this text has been found so far. In 1865, Charles Elliott compiled a recension by collating various oral versions into 23 cantos and this recension was the basis of the first printed edition in 1871. Later George Abraham Grierson enlarged this recension with additional inputs. Portion of this recension was translated into English ballad metre by William Waterfield, under the title of The Nine-Lakh Chain or the Maro Feud (1876). Later, this translation, along with the abstracts of the untranslated portions and an introduction written by Grierson was published under the title of The Lay of Alha; A Saga of Rajput Chivalry as Sung by Minstrels of Northern India (1923).

The heroes of this poem are two brothers, Alha and Udal, the generals of Parmal's army who fought in the battle of Mahoba between PrithvirajIIIrd and Parmal in c.1182. The narration begins with the early exploits of Alha and Udal. They fought with the Karingarai (Kalingarai) and killed him to avenge the killings of their father Dassaraj (or Dasraj) and uncle Baccharaj. Later they fought the battle of Mahoba. According to the Bhojpuri and the

Kannaujirecensions, Aalha married Sonvati (Sonva), the princess of Nainagarh (Chunar), while according to the some other Western Hindi recensions he married Macchil, the daughter of Raghomacch of Haridwar. Apart from Alha and Udal, the brave deeds of other heroes like Malkhan and Sulkhan (the sons of Baccharaj), Brahamjit (the son of Parmal) and Talhan Syed are also described in this work. This work narrates the details of fifty-two wars in total.

Phaag:

These are also seasonal songs sung to celebrate agriculture and farming. Phaag exhibits the rich tradition of folk ballad that is found in the Bijnor area too. Phaag songs describe the love of the divine couple, Radha and Lord Krishna. It is an inseparable part of the Holi celebrations and all other festive occasions at Bijnor. The 'Phaag' is sung to the rhythm of huge drums, locally known as bump. It is a style of folk music in the rural area of Bijnor region. Phaag songs are sung in the Hindi dialect of Brij Bhasha and are derived from the word 'Rasa' meaning emotion. They are performed in varieties of styles from women's songs to groups of men in combined performances. The text of the Phaag songs is generally songs of Radha and Krishna and their leelas. These songs are closely interwoven into the day to day chores of the people and into the very fabric of their daily life.

Chaiti:

These semi classical songs are sung in the month of Chaitra during the holy season of Shri Ram Navami. The lyrics are generally in Purabi dialect.

The Jogies:

As per survey and data analysis of the field reveals the Jogi singers in Bijnor is found mostly in Ganga Khadar Region of districts. It is unspoiled mainly through the songs, stories, and music of various communities, such as jogies, Ragni composers, bhats, and mirasis singers have also enriched in oral literature of this region. There is also an amazing variety of women's folk songs for almost every occasion, season, rite, and rituals.

The Jogies also perform several socio-cultural roles such as those of village historians, motivators, and preachers. In the month of 'Sawana' Jogies are came into some one villages on the occasion of "Chhadiyon ka Mela" at Daranagar Ganj (Bijnor). The Jogis are specially invited to villages to sing the legend of Jaharveer Goga Ji, Alha-Udal, Narsi Ka Bhat, Nindana, Satyavan-Savitri, Amar Singh Rathaur. It is believed that their singing has a medicinal effect as it is supposed to ward off and cure foot-and-mouth and other animal diseases. Someone Jogies have even composed and sung songs on contemporary social issues.

It has recently been observed that the jogi singers of Ganga Khadar Region are becoming an in danger of extinction community. The jogis sing lengthy narrative compositions, such as ballads, story-poems, devotional songs, etc. with their sarangis, Dhapali-Manjeera,

highlighting the qualities of valour, courage, adventures, exploits, and devotion of popular folk heroes. The lengthy songs they sing include stories of Jaharveer GogaJi, Alha-Udal, NarsiKaBhat, Nindana, Satyavan-Savitri, Amar Singh Rathaur etc..

Ragini:

Ragnis are sung in the Saangs, Ramlila and separately also. However, it is an indispensable part of the folk in Bijnor. While the saang performances are on the decline, Ragnis are still popular. When it sung in Saangs, they are sung to the accompaniment of a full folk orchestra comprising the Sarangi, Dholak, Nakkara, Harmonium, Clarinet, Banjo etc.

Except for a few ragnis composed by singer-poets like Mehar Singh, most of these songs have been composed by masters of the stage, such as PanditLakhmi Chand, Mange Ram, Dhanpat Singh, Jamua Meer, Ram KishanVyas, Baaje, ChanderBaadi and many others.

Sufiyana:

Sufiyana had a strong influence on the devotional ballad of the folk poets of Bijnor Region. These songs, called 'Nazam' in the local dialect, are sung by devotees on the Dhapali or Iktara. The compositions or Vaanis of eminent saint and poets of Urdu like Garib Nawaz, Nabi Muhammad also sung with devotionaly. The devotional songs have also been enriched by the praise of Allah and the missing love.

Sufiyana is a genre based on Sufiyana and sometimes inspired by Sufiyana poets. This genre is generally meant as an expression of devotion to God, but it also can be a way to enhance the connection between the physical and spiritual aspects of the listener or performer. Many Sufiyana orders perform this style of music in a variety of sub-genres during special ceremonies. Other orders feel that this music should be prohibited, however, as it is thought to be a distraction from prayer.

One of the better known sub-genres of Sufiyana is called qawwali, which has its roots in India and Pakistan. Traditionally, this style consists of four distinct sections: hamad, naat, and manqabat, which are all devotional songs, and ghazals, which are usually expressions of the longing to be close to the divine. The popularity of qawwali is due in part to its aesthetic appeal. Many musicians that perform this type of Sufiyana focus on vocal strength and purity, and may occasionally skip over the devotional material, going straight into the ghazal songs.

Another popular sub-genre is known as kafi. This style is considered classical, and is generally culled from the poetic verses of well-known writers. Though kafi is similar to qawwali in the fervor of its delivery, the two forms differ in execution. While qawwali may be made up of a larger ensemble, kafi music usually consists of a few percussion instruments, a keyboard, and a single vocalist.

THE CHAHARVAIT:

The attraction of the rulers and traders of distant countries towards India is continuing. Since ancient times, the civilization and culture of India has been attracting people towards it. We can clearly see that along with our internal strife, the colonial powers are always responsible for the instability of India. The nature of our native culture has changed by coming in contact with foreign countries. The successive waves of Muslim armies penetrating into India followed much the same pattern. Leaders such as Mahmud of Ghazni and Muhammad Tughluq expanded Muslim political domains without altering the religious or social fabric of Indian society. The Muslim scholars traveled all over India, making it their goal to educate people about Islam. Many of them preach Sufiyana ideas, a more mystical approach to Islam that appealed to the people. These teachers had a major role in bringing Islam to the masses in the countryside, not just the upper classes around the Muslim rulers. Due to get the above objects the Mughal rulers complete many journey of India. Those trips has includes womens, servants walked along for cooking and other services for the recreation and leisure.

Indian soil and culture has always played the role of nurturing. This soil has provided them a suitable place to tolerate all foreign invasions. In this sequence, for the purpose of running successful business and governance, the Mughals announced the creation of such a new language, so that Riya could easily understand each other's words, a mutual understanding could be developed. Later, the Urdu language was created by collecting all the scholars. For this

new language, 40% of the words were taken from Arabic, 30% of the words from Persian and 30% of the words from Sanskrit, when the script remained Arabic. Gradually more new alphabets were added to this language. Eventually Urdu became such a language that absorbed Hindi and other words of English. Thus a common colloquial language was born which came to be known as Urdu.

Meaning and Evolution of Chaharvait:

The word Chaharvait has been developed by mixing one word each from Arabic and Persian language. In Chaharvait, the word Chahar is quoted from Arabic and Vait word from Persian. Chahar means four in Arabic, Vait in Persian means rows. The First two lines or face or opener or sthayi occur in same rime and next three lines have separate same rimes and next fourth line combine the antara or Bund or gap to sthayi/mukhada.

Mukhda/Sher- Gazab hai hamko dete hain, shabe vada jawab ulta।

Bajay meharbani ke, vo karte hain hisab ulta॥

Bund/Antra- Likhi pe usne tu pahle, dubara phir khalif likha,

Tibara noon likha phir jimayajeem ka naksha।

Ajab andaz se us shokh ne, nama mujhe likha,

Jo dekha khat to seedha that ha, magar likhha janab ulta ॥

Bund/Antra- Dil -e- bimar kar ansu bahata hai, bahne do,

Vo apne dil ki hasrat ko mitata, hai miane do ı

Agar aghyaar ke kuche me jaata hai, to jane do,

Palatkar ayega tum dekhna, khana-kharab ulta ıı

It is pure folk traditional because it has no information about their writer. It revealed by the surveying, studying and listening this folk, Charvait has originate from Sufism. After sometimes Sufism inspired by Sufi poets. This genre is generally meant as an expression of devotion to God, love and rituals, but it also can be a way to enhance the connection between the physical and spiritual aspects of the listener or performer. In order to perform this style of ballad is had been sung during special ceremonies also.

Overall it's cleared here the emergence of Chaharvait is originate from the time of trade by Arab countries to India. In ancient times, the trade of chili - spices, gold etc. from Arab, Iran, countries to India has been done through waterways by sailing, boats etc.. In the beginning, merchants used to travel in different fleets by forming a group. This genre based on special Bund of four lines so calls that Chaharvait. First two lines or face or opener or sthayi occur in same rhyme and next three lines have separate same rhymes and next fourth line combine the antara or gap to sthayi or mukhadaor Bund. It is pure folk traditional because it has no information about their writer.

All men and women were included in these fleets, and songs were played for the purpose of entertainment during travel, travel stop and night rest. Carrying large luggage during the journey is a difficult task. Therefore, in this singing, a large Dhappli or like a large sized Khajari was used for this ballad. This large Bund used in this singing is called the Dayra. Different types of taal accompaniment are given by lifting this range in hand. In this, singers form a group and sing in a special style, in which there is also a lead singer. This lead singer inspires the Dayra player to juggle the rhythm while controlling the steadiness and antra with the fluctuation of his voice. (Presentation attached with this report).

The Distincts:

From the study of folk tales and ballads, we get important information about the grammar and semantics used in Indian language, which is hardly available elsewhere. These texts support the analysis of events in the development of language. They help us understand the general mechanisms of language, where authenticity plays an important role. The epic song has a special status in literary folklore because orality is more clearly manifested in narrative works in verse, where the author also has the role of an artist. When performing a ballad, there are distinctive features relating to style and tone that indicate the type of text. The feeling of a folk composition is unique. Verbality requires, on the one hand, compliance with internal limits (how the material is presented, what is the purpose, what are the circumstances) and, on the other hand, provides complete freedom to the colporteur. Folk language is

considered according to the linguistic aspect. It also has a psychological substrate and an emotional and symbolic function. Folk songs are not personal, they are separate. It is a social fact which includes all the mythological, religious, aesthetic beliefs of the traditional community. When performing, Colporter does not have much time to think about how to "say" the ballad. He is forced to use a certain flow of words and maintain it throughout the performance.

The expressivity:

The expressivity in folk tale is a central part in the history and ideas of folklore and folk spirituality at the same time for Indian culture. As in most of India, the cultural heritage of Uttar Pradesh has a rich amount of traditional oral literature. This valuable intangible heritage is passed on from one generation to another by word of mouth. This rich folkballad is expressed in the forms of songs, tales, legends, myths, sayings, proverbs, idioms, etc..

The Inspired Value:

The idea of folklore, folk art, emerges again as a refuge because there are aesthetic values that can inspire a lasting attention. The essence of the spiritual life of the Indian people lies in the form of maximum concentration in the suggestions of this art.

The Creators of Spiritual Values:

There are "weapons" of the creators of spiritual values; Words, sounds, stones, wood and colors. The sound and words as "islands floating in the infinite sea of peace" evoked some of the folk treasures of the Indian soul.

Integral Part of Eternal World:

Regardless of a people's development, scientific progress, or social change, folklore remains an integral part of its spirituality. It is an eternal art form as folklore will remain a distinctive way of reflecting life, expressing feelings and creating morals. From folk treasures we inherit knowledge related to man, the gross and subtle worlds, the real or the transcendental world.

Law and Custom Defender of Ancestors:

All the beliefs that we find in folk works come because they come from the common man, from the protectors of the laws and customs inherited from the ancestors. The old-time peasantry was uneducated, unchanging, untouched by norms and academic dogma, which by their rigidity could limit creativity in its pure, simple phase, as manifested in folk works, passed down orally from one generation to the next, transmitted to the second generation.

Source of Community Literature:

One argument for our approach relates to the belief that the folk tale is the bearer of some linguistic fact that must be appraised because it is a source of cult literature. Furthermore, the folk tale as a living history (memorial function), a literary creation (aesthetic function) offers the possibility to contemplate and remember the past and proposes heroic and ethical models (moralizing and didactic functions).

Expected Planning and Management:

Uttar Pradesh known as praxis of various culture tradition and have priest of many folk cultures. There are many classic gharanas and folk culture developers but Bijnor region is been purely agriculture area. So, there cultural condition is very poor. The folk performers put down the folk traditions due to source of revenue and a reduced amount of listeners and audience. We belong from such areas there have a critical condition of folk arts. With an earlier time television, internet and social media have put a vast spoil to folk culture. Because now we can connect to the whole world by a click only and get enjoy yourself. Our favourate entertainment found us within a second or single click only. In such a situation, it's a great challenge in front of folk artist.

The Chaharvait folk tradition has almost disappeared today in study area also. Along with the change in the ways of business, society is becoming materialistic with the help of individualism. It has been found through study and survey that at present only 4 teams of Chaharvait are doing little work in India. Apart from Bijnor, Rampur in Uttar Pradesh, and Bangalore (Karnataka) have singer/artists, who sung Chaharvait. In Bijnor due to the death of Muhammad Arif, the main chaharvait artist of district Bijnor, the artist's discoveries of this traditional style of the area are not being found. In such a situation, there is a great need to take quick steps for the protection and promotion of this style.

Muhammad Arif's disciples and fellow artists have assured to provide all possible help. Have also taken a promise not to mention

the name yet. On being asked the reason, it was told that in the society - this has been said to avoid different kinds of things, rumours. We will openly demonstrate in front of everyone when the times come in future. At present, due to the lack of tradition in the society, we also remain silent. There was a time, from the chapels to the wedding ceremony, the people singing Chaharvait used to be in awe, but today it has no existence in the society.

As per the data collected 25 family of Jogis and Bhats in the Bijnor alone. However, their numbers are fast decreasing. If not resuscitated by proper documentation and promoted through cultural performances and training programmes, this rich aspect of folk ballad of Bijnor region and its artistic expression would be lost forever.

1- The seriousness of the question is prompting conservation. Today, in front of Chaharvait artists / experts, the thrash about livelihood, is taking away not only the Swanand but also the traditions. In such a situation, there is a great need to organize festivals and provide scholarships for the purpose of developing competition and interest in them.

2- For the protection and promotion of Chaharvait, the government can give existence to the style by taking some special steps as soon as possible.

   A. Identification, Documentation, Research and Publication.

   B. Formal and informal training.

   C. Protection and Promotion.

   D. Festival Events.

E. Revival.

3- Muhammad Arif's disciples and fellow artists have assured to provide all possible help. Have also taken a promise not to mention the name yet. On being asked the reason, it was told that in the society - this has been said to avoid different kinds of things, rumours. Will openly demonstrate in front of everyone when the time comes. At present, due to the lack of tradition in the society, we also remain silent. There was a time, from the chapels to the wedding ceremony, the people singing Chaharvait used to be in awe, but today it has no existence in the society.

Conclusion:

Today CHAHARVAIT Ballad no longer and have the same audience and popularity as in the past; the reason for this is not the obsolescence of the art form but social reasons. In ancient times, the performance of an epic song represented a truly artistic event; In fact, it used to be the only artistic event in village life. The epic song was the highest and most complex form of folk art. It was carefully refined in other directions, with other goals and other results. Therefore, we believe that creative backgrounds representing real treasures should be studied and placed in the knowledge system. We mainly need to take the necessary steps today. The last real farmer died long ago and we cannot lose the soul of this nation, otherwise we lose the "eternity" that was "born in the village".

At present the actual condition of folk art and artist not said well in this region. Someone treasure should be arranged and

deliberate to our folk artist and prepared a knowledge system for them. Today our mainly need to take the necessary and quickly steps for folk forms. If a Long before the last real farmer died so we cannot lose the soul of this state. Our scientific progress or in spite of the development can encourage or change our social level but folklore leftovers an integral part of soul spirituality. Because it is a form of folk art in time without end and reflecting the life.

Thanking you

Fig. The Performing Artist of CHAHARVAIT Folk Ballad

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