



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

**Form for National Inventory Register of Intangible Cultural Heritage of India**

A. Name of the State : *West Bengal*

B. Name of the Element/Cultural Tradition (in English) :

***Shasthi Mangal and Shitala Mangal : The Dramatic Folk Songs of South-west border of West Medinipur (West Bengal )***

B.1. Name of the element in the language and script of the community

Concerned, if applicable : *NA*

C. Name of the communities, groups or, if applicable, individuals concerned (Identify clearly either of these concerned with the practice of the said element/cultural tradition) :

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

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

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

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

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

**West Bengal** – *Paschim Medinipur District (Jhargram, Gopiballavpur, Naygram, Keshiary, Dantan, Mohanpur CD Blocks), and Purba Medinipur District(Egra, Patashpur, Bhagabanpur, Contai, Ramnagar, CD Blocks ).*

**Orissa** : *Balasore district( Olamara, Makuria, Jaleswar, Vograi, Baliapal), Mayurbhanj District(Baripada, Rairangpur, Karanjia, Suliapada, Bamanghati etc.)*

- E. Identification and definition of the element/cultural tradition of the India (Write “Yes” in one or more boxes to identify the domain(s) of intangible cultural heritage manifested by the element. If you tick ‘others’, specify the domain(s) in brackets.)
- i. ( Yes ) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage
  - ii. ( Yes ) performing arts
  - iii. ( Yes ) social practices, rituals and festive events
  - iv. ( No ) knowledge and practices concerning nature and the universe
  - v. ( No ) traditional craftsmanship
  - vi. other(s) ( )
- F. Provide a brief summary description of the element that can introduce it to readers who have never seen or experienced it :

The most popular events of the area are namely ‘Shasthi Mangal Gaan’ and other one is ‘Shitala Mangal Gaan’.

### **Brief Description**

*Mangal Gaan ( biographical songs)* are the living Bengali tradition in the form of anecdotal narratives, extolling divinities in the more popular folk deities worshipped by different communities. These are usually performed in a sing-song manner with accompanying instrumentalists conveyed a mix of literary flavour, religious feelings and social concern, demystified and humanised the Hindu folk deities by exposing their vulnerability, and drew them into contemporary space through recourse to topical allusions and early character types.

### **Shasthi Mangal Gaan**

In *Shasthi Mangal*, there are one singer-actor and two or more *Dohars* play their roles as assistants. The *Mangal Gaan* is staged with light dance, song and conversation. *Harmonium, Dholok and Jhampak* are the instruments to support the main pancchali singer-actor of the pala. There is no announcer or joiner (*Palakar* – writer of the drama) to announce the significance of the story in between the scene of the play but the singer-actor. *Maa Shasthi* is known as the goddess of the child/children in Hindu

taboo/beliefs. So this *Mangal Gaan* is normally staged on the occasion of 21<sup>st</sup> day of *childbirth* and/or *on the rice feeding ceremony* of the baby or to fulfil the beneficial vow to the deity for the betterment of child. Singer-actor is groomed with general *Bengalee (dhuti, Punjabi, palla or uttario)* with a *Chamor(fly-brush)* in hand. The supernatural biography of the folk deity *Maa Shasthi* is the theme of the song.

### **Shitala Mangal Gaan**

The story/theme of the *Gaan* is related with *Shitala, the folk deity of Pox and other communicable diseases* in Hindu beliefs. On the occasion of *Shitala puja*, a social function, such *Mangal Gaan* is performed by the singer-actor and other assistant-instrumentalists. The objective is the offering to satisfy the deity in reducing the outbreak of Pox and/or other epidemic diseases from the village, and for the publicity of the greatness of the deity. It is also played with conversation, songs and dances in *Uttara-Oriya* language. The composer of the *Pala* is the director singer-actor of the *Gaan* and also the announcer. The songs and dances were staged with the help of a group of musicians along with local instruments.

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

Inhabitants of the area especially the common people of Bengali-Oriyas or Oriya-

Bengalese communities are the main tradition bearers and practitioners.

*All practitioners and their organizations:*

- *Singer*
- *Procession drawers*
- *Musicians*
- *Costume makers*

- *Ostad (director)*
- *Actor/actress*
- *Priests*
- *Actors*
- *Volunteers*

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

*The Folk songs and dramas reflect the socio-economic and religious condition of the project area. It is fact that the area has undergone rapid change in every part of society and the transformation of human thoughts and emotions also reflect in the songs and dramas. It carries the message of our rich cultural legendry over the generations and become assimilate in the way of life of the people.*

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

*The songs and dramas follow mythological fact for attracting the attention of the people and they usually teach them the significance of the mythological fact. The songs and dramas also depict the socio-cultural status and enlighten the people about their society and religion. So in the modern age the songs and dramas are carrying very important role of the community(s).*

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

*No such element has been traced out.*

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

*Increasing awareness through counselling about their rich cultural traditions among the people of the locality.*

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

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

i. (yes ) transmission, particularly through formal and non-formal education

ii. (yes ) identification, documentation, research

iii. ( yes ) preservation, protection

iv. ( ) promotion, enhancement

v. ( ) revitalization

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

*No measures have been taken by such bodies.*

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

- *The change of social structure;*
- *The change of life style;*
- *Huge incumbency of electronic media*
- *Negative attitude of the youth as tradition bearers.*

N. Safeguarding measures proposed

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

*1. Maintain float, ICH practice, train, maintain, promote, perform and transmit.*

2. *Financial, legal and policy support. That is to subsidise, recognize, promote, protect, and develop the ICH policies and administrative procedures to support.*

3. *As above, also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, traffic management, ensure the provision of tourism related infrastructure, security and safety, and ensure the participation of practitioners in policy development and decision making.*

O. Community Participation

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

- *The elders or heads of each of the village and Para committees*
- *The local community.*

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

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

- Name of the entity
- Name and title of the contact person
- Address
- Telephone number
- E-mail
- Other relevant information

*Copy Attached*

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

- *Local/District Level: Little Mags, Books on Local Cultural History, Rural Libraries*
- *District Information and Cultural Department. Midnapur, W.B.*

- *State Level: Lok Sanskriti O Adibasi Sanskriti Kendra, Kolkata, W.B.*
- *National Level: Sangeet Natak Akademi, New Delhi*

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

#### **English**

1. O'Malley : Bengal District Gazetteers, Midnapur – Kolkata 1995
2. W.W. Hunter : A Statistical Account of Bengal: Midnapur – Kolkata 199
3. Census of India 1981: Series-23, W.B.
4. Dr. Subrata Mukhopadhyay: The cult of goddess of shitala in Bengal- An enquiry into folk culture chang- A dying art of Lodhas in Subarnarekha basin, Firma KLM Private Ltd. ,Kolkata
5. Asutosh Bhattacharya: The cult of the goddess of small pox in West Bengal( Journal of the Mythic society) 1952.
6. Ralph W Nicholas: The goddess shitala and epidemic small pox in Bengal(Journal of Asian studies)

#### **Bengali**

1. Dr. Subrata Mukherjee: Shitala, Shitala Mongal O Lokosanskriti –T.Mukherjee Jhargram, Paschim Medinipur, 1998.
2. Dr. Bankim Chandra Maity: Dakshin Paschim Simanta Banglar Lokayoto Sanskriti, Bidisha Prakasani, Medinipur, 1990
3. Asutosh Bhattacharya: Bangla Mongol Kabyer Itihas, 5<sup>th</sup> Edition, Kolkata, 1970
4. Dr. Subrata Mukherjee: Jangalmohol er Jonosanskriti, Paschim Banga Adibasi O Lokosanskriti Parishad, Kolkata, 2014
5. Subikash Jana: Medinipur Jelar Lokonatya, Shilalipi, Kolkata, 2002
6. Mihir Choudhuri Kamilya: Ancholik Debota- Lokosanskriti, 2<sup>nd</sup> Edition
7. Bireswar Banerjee: Paschim Banger Loukik Debdebi O Lokobiswas, 2001
8. Dr. Madhup Dey: Jongolmohol er Lokokotha, Biplabi Sabyasachi Prakasani, Medinipur, 2002

### **Bengali Little Magazines/Journals**

1. Ebang Sayak: 32 vol. , Sarad Issue, 2006  
36 vol. , Sarad issue, 2010  
40 vol. ,Sarad Issue, 2015
2. Amitrakhar: 4<sup>th</sup> vol. ,7<sup>th</sup> Issue, 2014
3. Sreejan: 17<sup>th</sup> vol. ,2-3 Issue, 2014
4. Anandabazar Patrika: Daily, 23/03/2016

Signature: .....

Name & Designation: SURJA KANTA NANDI.

Vill- Tokinagar,P.O.+P.S.-Dantan, Dist.- Paschim Medinipur,W.B.721426

Name of Institution (If applicable): .....

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Address: .....

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# SANGEET NATAK AKADEMI

**1<sup>st</sup> Report on the Project**

## SHASTHI MANGAL AND SHITALA MANGAL: THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST MEDINIPUR (W.B)

Under the Scheme for

*Safeguarding the Intangible Cultural Heritage and Diverse  
Cultural Traditions of India- 2015-16*

Submitted by

SURJA KANTA NANDI

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# Letter of Submittal

To

The Administration officer

ICH Department

Sangeet Natak Akademi

New Delhi

Sir,

This report, entitled SASTHI MANGAL AND SHITALA MANGAL: THE DRAMATIC FOLK SONGS OF SOUTH WEST BORDER OF WEST MEDINIPUR was prepared as my work report for the Akademi. This is my 1<sup>st</sup> work term report. The purpose of this report is to evaluate by the ICH expert committee of the Akademi. The appraisal is for further release of the grant.

This 1<sup>st</sup> report was written entirely by me and has not received any previous academic credit at this or any other institution.

Sincerely,

(signature)

Date:

SURJA KANTA NANDI

Place: vill: Tokinagar

P.O.+P.S.- Dantan

Dantan 1 Block

Paschim Medinipur

West Bengal, PIN-721426

02/02/2016

Gmail - Fwd: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"- 2015-16



Surja Nandi <surja1955@gmail.com>

**Fwd: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"- 2015-16**

1 message

ICH Scheme <ichscheme@sangeetnatak.gov.in>  
To: surja1955@gmail.com

Thu, Jan 28, 2016 at 10:53 PM

28-6/ICH-Scheme/ 113/2015-16

29 January 2016

To,

**SURJA KANTA NANDI**

**Subject: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"**

Dear Sir/Madam,

This is in reference to your proposal received by the Akademi regarding the Scheme as mentioned in the subject above. In this connection this is to convey the sanction of grant from the Ministry of Culture, Government of India via the Sangeet Natak Akademi, New Delhi to the payment of an ad-hoc non-recurring grant of for the purpose mentioned below for one year:

S.N.	State	Name / Organization	Address	Contact Details	Project Details	Amount approved (In Rs.)
1.		<b>SURJA KANTA NANDI</b>	Vill- TOKINAGAR P.O./P.S.-DANTAN Block- Dantan - I Dist.- PASCHIM MEDINIPUR, WEST BENGAL PIN - 721426	surja1955@gmail.com  09434410848	Shasthi Mangal and Shitala Mangal: The Dramatic Folk Songs of South- West Border of West Medinipur	100000

The grant is subject to the following conditions:

1. The grant will be released in three instalments - 50% in advance, 25% as 2<sup>nd</sup> instalment after appraisal and balance 25% after completion of the project/ activity and submission of relevant documents as proof thereof.
2. The first installment (50%) will be released immediately after receipt of **Assurance Certificate** in the form enclosed duly completed and signed by the Competent Authority of the Institution or by the Individual along with a **certificate of non-receipt of grant**. (Both attached with the letter) You are also requested to kindly scan the original signed certificates and mail us on the id given below.
3. The second installment (25%) of the grant will be released after **appraisal**. An appraisal/ inspection of the beneficiary may be done by the Expert Committee/ Sub-Committee or officials of Ministry of Culture at a point of time which will be intimated accordingly in time bound manner. Progress report

<https://mail.google.com/mail/u/0/?ui=2&ik=599b5f3694&view=pt&search=inbox&th=1528c28e70bdf048&siml=1528c28e70bdf046>

1/4

of work done out of the 1<sup>st</sup> instalment received will have to be submitted along with other relevant documents, work reports, documentation (Audio-Video or any other format). On receiving the 1<sup>st</sup> instalment (50%) through RTGS the time allotted to submit the 1<sup>st</sup> report is 3 months. Also the ICH Section will be sending certain ICH related forms that the grantees have to fill as per the project approved.

4. The final installment (25%) of the grant will be disbursed after completion of the project/ activity and submission of relevant documents as proof thereof along with the **Utilization Certificate** (Attached with the letter) and audited statement of accounts together with statement of Expenditure incurred out of the Akademi's grant for the stipulated financial year of the sanction of the grant. The statement of Annual Accounts of your institution viz. (i) Statement of income & expenditure/ Receipt & payments and (ii) the Balance Sheet duly audited either by a Chartered Accountant or Auditor, showing the receipt of this grant and expenditure met there from and Utilization Certificate in the enclosed form duly countersigned by a Chartered Accountant or Auditor will be sent to the Akademi soon after close of the stipulated financial year. The individual grantee will have to submit a utilization certificate audited by a Chartered Accountant/Auditor showing the receipt of this grant only.

Kindly note a few other guidelines pertaining to the sanction of the grant:

- i) The amount will be utilized only for the purpose(s) for which it has been sanctioned.
- ii) The fund release will be done by electronic transfer/Cheque as per the Bank Details provided in your application.
- iii) A final consolidated report on completion of the project has to be submitted to the Akademi. The grantee is encouraged to prepare an electronic soft copy of all their work/research/data for easy access and further dissemination. So, all the reports have to be sent via electronically (soft copies through emails) and a hard copy of the report along with other AV materials via post to- "The Secretary, Sangeet Natak Akademi, 2<sup>nd</sup> Floor, Rabindra Bhawan (Opp. Mandi House Doordarshan Kendra), 35 Feroze Shah Road, New Delhi -110001".
- iv) Before the first installment (50%) of the sanctioned grant is actually released, the **Assurance Certificate** and **certificate of non-receipt of grant** duly completed and signed by the competent authority of the institution, should be sent within 15 days from the date of issue of this sanction letter. You are also requested to kindly scan the original signed certificates and mail us on the id given below. Failure to respond within stipulated time will entail cancellation of the sanction.
- v) Any enquiry pertaining to the process of documentation, survey, cultural mapping and data creation may be directed to the concerned Intangible Cultural Heritage (ICH) Section of the Akademi by calling on the phone numbers mentioned above or by e-mail to [ichscheme@sangeetnatak.gov.in](mailto:ichscheme@sangeetnatak.gov.in).
- vi) Akademi is in the process of sending the 1<sup>st</sup> Installment (50%) of the sanctioned grant in the bank of which the details were provided by the grantee in the application form within 15 days. On receiving the funds kindly intimate the ICH Section via e-mail.
- vii) The receipt of this sanction letter may please be acknowledged immediately (by post/e-mail).

Wishing you best for your endeavours,

Yours faithfully,

ICH Section  
SNA

[ichscheme@sangeetnatak.gov.in](mailto:ichscheme@sangeetnatak.gov.in)

<http://www.sangeetnatak.gov.in/sna/scheme-safeguardingICH.htm>

# Acknowledgements

First of all I would like to express my sincere gratitude to the authorities of Sangeet Natak Akademi , New Delhi for giving me approval of my proposal to work on the Intangible Cultural Heritage of our area. Next I am grateful to Resource Persons for their guidance in the planning of the work and also got their valuable suggestions with regard to the compilation of the work.

I must also acknowledge the help of the performers. Finally I am sincerely grateful to my team for their earnest participation in conducting the field survey for collection of data and documentation.

**( Surja Kanta Nandi )**

Vill.- Tokinagar, P.O.+ P.S. – Dantan  
Block- Dantan 1  
Dist.- Paschim Medinipur, W.B.  
Pin-721426

# **CHAPTER ONE**

## **1. Introduction**

### **1.1 Background**

The Sangeet Natak Akademi received my proposal regarding the scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India and approved it in conducting the survey on the project namely: SHASTHI MANGAL AND SHITALA MANGAL: THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST MEDINIPUR for the session 2015-2016. The project is on process and has covered in its 1<sup>st</sup> round (March 2016 – May 2016) of operation.

### **1.2 Objective and conduct of the survey**

The objective of the survey on ‘SHASTHI MANGAL AND SHITALA MANGAL: THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST MEDINIPUR’ is to collect information on the different aspects of living cultures necessary for safeguarding ICH and develop suitable indicators.

As part of this on-going project the Akademi has to assess the progress/responsiveness of work done at a point of time which will be intimated accordingly in time bound manner. The main purpose of the survey is to find out the Dramatic Folk Songs and documentation thereof, cultural mapping of the prefecture and data creation about the concerned Intangible Cultural Heritage. What key players thought of their cultural system in terms of it having a culture of respecting users and being people-oriented (i.e. responsiveness). The key informants included performers, members of civil society groups and academics, amongst

others. This short report, prepared for appraisal/inspection, presents the major findings from the survey of key informants' opinions on folk dramas responsiveness in project area.

### **1.3 Structured Information/Questionnaire**

Key informants were interviewed using a structured questionnaire. The key informant questionnaire is one instrument from a questionnaire portfolio developed by the survey team for collecting information about the ICH. The key informant instrument is refined following feedback from the experts/resource persons, and is tested prior to being fielded on 5-10 respondents of local centres. It consists of 3 sections and takes approximately 5 hour to administer.

### **1.4 Implementation of the Project**

The project will cover Field Survey with direct participatory investigation method, photography and video recording. Analysis will be done with cultural- historical method.

#### **Preparing the project implementation plan**

##### **A) Getting Started**

**Establish a project team:** The team comprises of a) Surveyor, b) Assistant, and c) Photographer.

**Identify all tasks required** to attain each objective:

- 1) Find out and collect Books, Journals, References, Research papers, Census Reports, Maps for Selection of Survey Area and Plotting of them;
- 2) Identifying Informants and meet them for discussion and Collection of 1<sup>st</sup> information, and preparation of Artisans/Performers list;
- 3) Visit the villages to survey the artisans/performers for interview and recording of it;
- 4) Mapping of the ICH events/festivals/performs and fixing up dates of recording;
- 5) Arrangement of equipment, Shooting/recording of the event and detailing;



6) Editing and documentation, Submission of documents and Reports to the Academy.

**Identify all risk areas** and consider measures taken to minimize risk.

**Establish a backup system:** Keeping the manual system running in-parallel during the development phases. If something goes wrong with the system during these phases, no data will be lost and operations will continue to operate smoothly.

## **B) Identifying The Main Requirements Of The Project**

Since project is designed to operate only on certain cultural events/performs, choosing the most important/appropriate events is important. Also, once the task has been programmed for a certain event, it is not easy to switch over it to another same event.

**Research papers, Reference Books, Journals, Maps, Census Reports, and Photographs etc.:** All these information resources are to be collected and need different levels of access to information.

**Camera, Video Camera, Handicam:** These instruments are to be organized and arranged for smooth running of the operation.

## **CHAPTER TWO**

### **2.1 Field visits**

A team comprising of surveyor, assistant and photographer visited selected villages of the project area. Visits were made in particular prospective people of the region (resource person/performers) and discussions held with them, questionnaires filled up.

### **2.2 Objectives of the visits**

The overall objective of field visits was information capacity building to formulate documentation work plan and mapping the cultural events for the project area.

*Specific objectives:*

- Meeting the Resource Persons/Performers of folk cultural properties and Introduction and analysis of questionnaires.
- Identifying vital folk performing arts of the prefecture, their time of observance and the venue of videotape recordings, photographs.
- Upon reference to the results attained in the field visits given above, further research will be made on the selected arts which have no known documentation, face dying out completely, are in danger from the consequences of change, or still have historical remnants of their ancient origins, etc. and on the selected venue for confirmation.

## 2.3 WORK PLAN

Objective	Output	Task	Activity	Who?	When?
Selection of Survey area	Information gathering	Collection of Books & References	Visit library, meet experts, resource persons	Surja & Team	March & April'16
Informants meet	List of villages and Artisans	Collection of data regarding villages and Artisans	Visiting CD Blocks/villages, Meeting informants	Surja & Team	March & May'16
Village Survey for ICH events	Mapping of ICH events	Interviewing artisans/performers	Visiting villages, meeting artisans, interviewing them	Surja & Team	April & May'16
Shooting/Recording of events 1. Shasthi Mangal  2. Shitala Mangal	Photographs and Video movies	Interview and Show Recording	Spot visit for Interview and show	Surja & Team	March 2016 to Dec. 2016
Editing, Documentation & Submission	CD, DVD and Documentation	Edited the recording and write-ups	Editing	Surja	Jan. & feb.'17

## 2.4 Visit/Meeting – 1(with informants)

A number of Local historians, Professors, School teachers, researchers and villagers are interviewed and held discussions with them. All are with their expertise related to traditional and tribal culture of their area and are participated on our survey process.

Discussions addressed the following issues:

- Region/locality of the event(s)
- Performance time of the year and venue
- Event Programme, Structure/formation and programme of the performance, other performing arts

- Systemization and other aspects etc.

## **2.5 Visit/Meeting – 2 (with artisans/performers)**

A number of artisans/performers were met and interviewed on their own culture/cultural properties throughout the project area.

Discussions were held to address:

- The role of performers in the event
- Origins(of the performing art), reason and aim of the art
- Who are the tradition bearers?
- Folklores/beliefs concerning taboos, etc
- Clarification of whether similar art forms exist nearby, etc.
- Professionalization of the performance/events

**N.B.** – Details of the Resource Persons, Performers and Organisers are given in **Annexure**

## CHAPTER THREE

### 3. Findings/Discussion

#### 3.1 Specific Area/Region:

The project area is consisting of border region of three adjoining states – *Orissa, Bengal and Jharkhand*, mostly between *Orissa* and *Bengal*. The people possess characteristics common to both the provinces. The region is the basin of river *Subarnarekha* which is flowing towards south and then turned towards east to reach *Bay of Bengal*. On the east side it is surrounded by *Dantan*, the south end block of *West Medinipur* district of the State *West Bengal*, and in the west – *Mayurbhanj* and north *Baleswar* districts of *Orissa*.

**Consisting areas of my project work are:**

**West Bengal (Mainly South-west border of West Medinipur) –**

Subdivision- Kharagpur and Jhargram

- Kharagpur – Keshiary, Dantan, Mohonpur, Narayangarh CD Blocks etc.
- Jhargram – Binpur 1, Binpur 2, Jhargram, Jamboni, Gopiballavpur 1&2, Sankrile, Nayagram, etc.

#### 3.2 Communities

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

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

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

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

### **3.3 The ICH Events/Folk Performing Arts (Mangal Gaan)**

The Project area has been a fine blending of Tribal and Non-tribal (otherwise *Oriya* and *Bengali*) culture which is not seen any part of the country. A cultural synthesis has been achieved as a result of interaction between different groups of people over a long period of time. The crowing feature of this assimilation is the Dramatic Folk Song '*Lokosangeet*'.

The dramas of this area are of great significance in view of their peculiar themes, way of presentation, characterization and dialogues. The forms of dramas are similar to the *Geetinatya* where every actor/actress has to sing as well as act their prescribed role. The dramas are staged in open pendal covered with terpolin but all four sides are open for the audience and entry/exit of performers. One side of the pendal is covered by the Instrument Players who plays various local instruments like *harmonium*, *dugitabla*, *dholak*, *clarionet*, *flutes* etc. Such tradition is still living in this area by staging the *Mangal Gaan*. They may be discussed here along with their socio-cultural significance.

#### **3.3.1 About the Dramatic Folk Songs**

The most popular events of the area are namely '*Shasthi Mangal Gaan*' and other one is '*Shitala Mangal Gaan*'.

##### **Brief Description**

*Mangal Gaan* ( *biographical songs*) are the living Bengali tradition in the form of anecdotal narratives, extolling divinities in the more popular folk deities worshipped by different communities. These are usually performed in a sing-song manner with accompanying instrumentalists conveyed a mix of literary flavour, religious feelings and social concern,

demystified and humanised the Hindu folk deities by exposing their vulnerability, and drew them into contemporary space through recourse to topical allusions and early character types.

### **Shasthi Mangal Gaan**

In *Shasthi Mangal*, there are one singer-actor and two or more *Dohars* play their roles as assistants. The *Mangal Gaan* is staged with light dance, song and conversation. *Harmonium*, *Dholok* and *Jhampak* are the instruments to support the main pancchali singer-actor of the pala. There is no announcer or joiner (*Palakar* – writer of the drama) to announce the significance of the story in between the scene of the play but the singer-actor. *Maa Shasthi* is known as the goddess of the child/children in Hindu taboo/beliefs. So this *Mangal Gaan* is normally staged on the occasion of 21<sup>st</sup> day of childbirth and/or on the rice feeding ceremony of the baby or to fulfil the beneficial vow to the deity for the betterment of child. Singer-actor is groomed with general *Bengalee* (*dhuti*, *Punjabi*, *palla* or *uttario*) with a *Chamor*(fly-brush) in hand. The supernatural biography of the folk deity *Maa Shasthi* is the theme of the song.

### **Shitala Mangal Gaan**

The story/theme of the *Gaan* is related with *Shitala*, the folk deity of Pox and other communicable diseases in Hindu beliefs. On the occasion of *Shitala puja*, a social function, such *Mangal Gaan* is performed by the singer-actor and other assistant-instrumentalists. The objective is the offering to satisfy the deity in reducing the outbreak of Pox and/or other epidemic diseases from the village, and for the publicity of the greatness of the deity. It is also played with conversation, songs and dances in *Uttara-Oriya* language. The composer of the *Pala* is the director singer-actor of the *Gaan* and also the announcer. The songs and dances were staged with the help of a group of musicians along with local instruments.

### 3.3.2 ICH Events and their Performance Schedule

<i>Sl</i>	<i>ICH Event</i>	<i>Performance time</i>	<i>Involvement</i>	<i>Proposed Shooting Area</i>	<i>Proposed Shooting Date</i>	<i>Remarks</i>
1	Shasthi Mangal	All round the year	Local people	All CD Blocks of Jhargram & Kharagpur Subdivision	To be finalized	
2	Shitala Mangal	March to May ,2016 Dec. 2016- Jan. 2017	Local people	All CD Blocks of Jhargram & Kharagpur Subdivision	To be finalized	Four Interviews & Two Performances are Done successfully

### 3.4 Timeframe of the Project

It is noticed that the events are spread over throughout the year. So, a period of approximately one year (March '16 to February'17) will be given to cover up documentation of the above events. Final Report on the project of Folk Performing Arts may be drawn up in the end of the documentation works (i.e. in February'17).

### 3.5 Conclusion:

Both the events are very much popular in these areas. These are the main art and amusement of the poor and lower middle class family of the region. Now it is fact that the area is undergoing rapid change of cultural values in every corner of the communities because of fast growing popularity of electronic media with economic growth. In the competition of existence of amusement the folk songs are gradually defeating and going to be extinct. They should be protected, documented and nourished for future generation as in tangible cultural heritage of the south- west border of Bengal.



## PHOTO GALLERY



Photograph 1

*Surja Kanta Nandi with Dr. Subrata Mukhapadhyay (author, researcher, singer & resource person ) at Jhargaram, Paschim Medinipur*



Photograph 2

*Interview with Dr. Subrata Mukhapadhyay*



Photograph 3

*Surja Kanta Nandi is taking Interview with Mr. Bijoy Pahari(singer) & his team at Dantan, Paschim Medinipur*



Photograph 4

*Surja Kanta Nandi is taking Interview with Mr. Ananta Patra (musician) & Mr. Bimal Ghosh (singer) at Benadiha, Keshiary, Paschim Medinipur*



Photograph 5

*Cult of goddess shitala at the house of Mr. Dhananjay Das*



Photograph 6

*Surja Kanta Nandi with Mr. Dhananjay Das(householder) at Balabhadrapur, Dantan, Paschim Medinipur*





Photograph 7

*Dr. Subrata Mukherjee (singer) with his team at Kukrakhupi, Sankrile, Paschim Medinipu*



Photograph 8

*Mr. Bijoy Pahari (singer) with his team at Balabhadrapur, Dantan, Paschim Medinipur*



Photograph 9

*Worship of goddess shitala at Sankrile, Paschim Medinipur*



Photograph 10

*Mr. Niranjana Das (singer) with his team at Sankrile, Paschim Medinipur*

## Books/Journal Review

### Books

Sl	Author	Title	Publisher/E
01	Mukhopadhyay, Dr. Subrata	The cult of Goddess Shitala in Bengal – An enquiry into folk culture chang – A dying art of Lodhas in Subarnarekha basin	Firma KLM
02	Mukherjee, Dr. Subrata	Shitala, Shitalamangal O Lokosanskriti	Tapati Mukh
03	Maity, Dr. Bankim Chandra	Dakshin – Paschim Seemanta Banglar Lokayata Sanskriti	Bidisha Prak
04	Bhattachryya, Ashutosh	Bangla Mangal Kabyer Itihas	5 <sup>th</sup> Edition, I
05	Mukhopadhyay, Dr. Subrata	Jangal Mahaler Janasanskriti	Pasichimban 2014
06	Bhattachryya, Ashutosh	Banglar Lokosanskriti	4 <sup>th</sup> Edition, 2
07	Jana, Subikash	Medinipur gelar Lokonatya(1 <sup>st</sup> part)	Shilalipi. Ko
08	Basu, Gopendrakrishna	Banglar Loukik Debota	5 <sup>th</sup> Edition, 1
09	Dwija, Nityananda	Shitalar Jagaran Pala	Manuscript
10	Kamilya, Mihir Choudhary	Aanchalik Debota - Lokosanskriti	2 <sup>nd</sup> Edition,
11	Bandhopadhyay, Bireshwar	Paschimbanger Loukik Devdevi O Lokobiswas	
12	Dey, Madhup	Jangalmahaler Lokokotha	Bipalabi Sab Medinipore,

### Journals

Sl	Title of Paper	Author	Journal
01	Shitalar Murti Kalpana – Kalpanik na Prasangik	Dr. Subrata Mukhopadhyay	Ebong Sayak
02	Loukik Devi Shitala aaj Sarbojonin rup peyechen : Ekti Sameksha	Dr. Gopikanta Konar	Ebong Sayak
03	Dakshin Narkelda Gramer Shitalar Biabhobasar	Bhaskarbrata Pati	Ebong sayak
04	Medinipur Gelar Lokonatya ba Yatra	Prof. Subikash Jana	Amitrakshar
05	The cult of the Goddess of small-Pox in West Benagal	Ashutosh Bhattacharyya	Quarterly journal o Mythic society
06	The Goddess Shitala and Epidemic	Ralph W Nicholas	Journal of Asian st

	small-Pox in Bengal		
07	Mahamari Ateet, Maa Shitala Kaljoyi	Jahar Sarkar	Anandabajar Patril
08	Lokodevtar Baichitrye somogro Medinipur	Rohininath Mangal	Sreejan
09	Lokosangeet : Paschim medinipur	Sonali Chakroborty	Sreejan

# PROJECT AREA MAP





## Details of Resource Person and Performers

(Whom we met and discussed)

### List of Informants/Resource Persons

- |                              |  |
|------------------------------|--|
| 1. Dr. Srikanta Charan Patra | Ex-Principal, D K College, Jaleswar, Odisha #07894679441   |
| 2. Mr. Shibshankar Senapati  | Teacher, Birbhadrapur High School, Dantan, W.B.<br># 9474622325  |
| 3. Mr. Mihir Dandapat,       | Vill- Rohini, PO/PS – Sankrail, Paschim Medinipur, W.B.<br># 9732952758                                    |
| 4. Dr. Subrata Mukhopadhyay  | Vill- Bachurdoba, PO/PS-Jhargram, Paschim Medinipur, W.B.<br># 9932540778                                  |
| 5. Ms Jharna Achariya        | Vill- Binandapur, PO/PS-Keshiari, Paschim Medinipur, W.B.<br><br># 9732780878                              |
| 6. Mr. Monoj Maity           | Teacher, Baligaria, Nayagram, W.B. # 9733705242  |
| 7. Mr. Dilip Das             | Ex-teacher, Vill – Nahaparh, P.O. – Ranisarai, P.S. – Belda,<br>Paschim Medinipur, W.B., #7872004498       |
| 8. Mr. Koushik Kar           | Librarian, Sautia Rural Library, Vill + P.O. – Sautia, P.S. –<br>Mohonpur, Paschim Medinipore, #9474505623 |
| 9. Mr. Abanti Jana           | Social worker, Baipatna, Sonakonia, P.S.- Dantan, Paschim<br>Medinipur, #9564564789                        |
| 10. Mr. Debashis Pandit      | Teacher, Sonakonia, P.S.- Dantan, Paschim Medinipur<br>#9732463254   |

### List of Performers

- |                         |   |
|-------------------------|---|
| 1. Subrata Mukhopadhyay | Vill- Bachurdoba, PO/PS-Jhargram, Paschim Medinipur, W.B.<br># 9932540778         |
| 2. Kalipada Acharyya    | P.O. + P.S. – Jhargram, Paschim Medinipur,  |
| 3. Badal Das            | Vill. + P.O. – Dahiguri, Binpur 1 Block, Paschim Medinipur                        |
| 4. Anil Barik           | Basudevpur, Gopiballavpur 2 Block, #9679343039                                    |
| 5. Mantu Kumar Das      | Padima, Gopiballavpur 2 Block, #9933592834  |
| 6. Niranjan Das         | Kukrakhupi , Sankrile, #9932428669  |
| 7. Arabinda Das         | Patina, Nayagram,paschim medinipur  |
| 8. Ananta Brahmachari   | Laudaha, Sankrile,paschim medinipur   |
| 9. Bijoy kumar Pahari   | Paikbarh,Menkapur,Dantan, #9800103663   |
| 10. Ananta Patra        | Vill – Kalrui, Benadiha, Keshiary,paschim medinipur                               |
| 11. Bimal Ghosh         | Vill – Kalrui, Benadiha, Keshiary,paschim medinipur<br>#9679808005                |
| 12. Haripada Das        | Vill- Gourberya, P.O.- Ranbanya,P.S.- Sankrile, Dist.- Paschim<br>Medinipur       |
| 13. Sadhan Bera         | Vill- Padima, P.O.-Kukrakhupi, P.S.- Sankrile, Dist.- Paschim<br>Medinipur        |
| 14. Ashis Adhikari      | Vill- Kathuapal, P.O.- Ragra, P.S.- Sankrile, Dist.- Paschim<br>Medinipur         |
| 15. Bhaskar Rana        | Vill- Dakshin Ragra, P.O.-Ragra, P.S.- Sankrile, Dist.- Paschim<br>Medinipur      |
| 16. Banshi Ghosh        | Laudaha, Sankrile,paschim medinipur   |
| 17. Khsetra Mohan Das   | Vill- Sarta, P.O.- Sonakonia, P.S.- Dantan , Dist.- Paschim<br>Medinipur          |
| 18. Jhareswar Rana      | Vill+P.O.- Rautarapur, Dantan 1 Block, Dist.- Paschim<br>Medinipur #9734592077    |
| 19. Ananta Barik        | Vill.- Sohagpur, P.O.- Babla (Khakurda), P.S.- Belda,<br>Dist.- Paschim Medinipur |

## Structured Information Format (About Performer)

1. About Collection of Information:

Date of Collection:

Place Of Collection:

District:

State:

Name of Performer:

Age:

Sex:

Literacy:

Address of Performer:

Village:

Para/Mouza

Post:

Pin Code:

Block:

Sub-division:

Thana:

District:

State:

Contact No.(if any):

Performer of which genre of Folk Drama:

2. The Technical Category of the performers:

Whether belongs to ST/SC:

Name of the Varna of the Performer:

Name of the Region of the Performer:

Whether belongs to OBC/General(specify category):

3. Occupation and Economy of the Performer(Individual):

Primary Occupation:

Secondary Occupation:

Average Monthly Income:

Whether Performer has BPL card:

Whether Performer has any Bank Account:

4. Marital Status:

Marital Status:

Name of Spouse:

Number of Children:

Name

Gender

Age

Education

Other Note

5. Economy of the Performer's Family:

Total number of family members:

Number of earning member(s):

Whether the performer has own land for residence Yes/No

Whether the performer has own land for cultivation Yes/No

Whether the performer has own land for business purpose Yes/No

Whether performer's acting gives any financial benefit Yes/No

6. Nature of Performance of the Performer:

Actor:

Singer:

Dancer:

Instrument Player:

Others:

Performing since:

Total number of years of performance till date of interview:

Frequency of Performance in a year(that give technical benefit):

7. Sociological Context of Performance:

Context of performance:

Favourable conditions of performance:

Major difficulties of performance:

Is (are) there any successor(s) after the performer:

What does the performer think about the fate of the performing genre(Drama):

8. Language Text of Folk songs:

Collection of the language text of the folk songs:

Context of the folk songs:

Linguistic notes:

9. Musical Instruments:

The musical instruments usually played while performing:

10. Information about Audio-visual/visual document:

11. Other Notes:

Signature of the Informant:

Date:

Place:

Signature of the Surveyor:

Date:

Place:

**ICH Project: SHASTHI MANGAL AND SHITALA MANGAL:  
THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST  
MEDINIPUR, W.B.**

**SHEET FOR STRUCTURED INTERVIEW (for Artisans/Performers)**

A: GENERAL				
Name:				
Permanent Address:				
Age:	Marital Status:	Single/Married	Gender:	M/F      Occupation/Profession:
Formal Education:		Your Religion/caste/tribe:		
Contact no. If any:				

B: ABOUT ICH	
How many years have you been acting in the Pala?	
When and how did you start it?	
What are the basic problems of acting dramatic folk songs?	
What are your inspirations of acting/performing the dramatic folk songs?	
To what extent the boys/girls of new generation are interested in acting the dramatic folk songs?	
Do you know that the dramas are the rich cultural heritage in the area ?	
Do you want that the dramas should continue in future?	
When do you say that the tradition of the dramas is distorted?	
What measures may be taken to preserve this folk songs?	
Name the other cultural events generally celebrated by your locality and their time of celebration:	
Who are the organisers?	

Nature of your participation in the performing events/celebrations:
Nature of family members' participation in the performing events/celebrations:
Who is your trainer of the performing art(s):
Name of the resource person/director/guru/pradhan/ostad of the performances:
Who are the makers of instruments, if any:
Whether the events are held in neighbouring villages :
What aspects of the dramatic folk songs of your locality need to be highlighted?
Do you want to add anything else that I have not asked you?

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

Signature of the Informer:

Date:

Place:

Signature of the  
surveyor:

Date:

Place:



SANGEET NATAK AKADEMI



**Final Report on the Project**

**SHASTHI MANGAL AND SHITALA MANGAL :  
THE DRAMATIC FOLK SONGS OF SOUTH-WEST  
BORDER OF WEST MEDINIPUR (W.B.)**

Under the Scheme for

**SAFEGUARDING THE INTANGIBLE CULTURAL  
HERITAGE AND DIVERSE CULTURAL TRADITIONS OF  
INDIA- 2015-16**

Submitted by

**SURJA KANTA NANDI**



## Letter of Submittal

To  
The Secretary  
ICH Department  
Sangeet Natak Akademi  
New Delhi

Sir,

This report, entitled SASTHI MANGAL AND SHITALA MANGAL: THE DRAMATIC FOLK SONGS OF SOUTH WEST BORDER OF WEST MEDINIPUR was prepared as my work report for the Akademi. This is my final report. The purpose of this report is to evaluate by the ICH expert committee of the Akademi. The appraisal is for further release of the grant.

This final report was written entirely by me and has not received any previous academic credit at this or any other institution.

Sincerely,

*Surja Kanta Nandi*  
(Signature)

SURJA KANTA NANDI

Date: 30<sup>th</sup> November

Place: Vill: Tokinagar

P.O.+P.S. - Dantan

Dantan I Block

Paschim Medinipur

West Bengal, PIN-721426

---

02/02/2016

Gmail - Fwd: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"- 2015-16



Surja Nandi <surja1955@gmail.com>

**Fwd: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"- 2015-16**

1 message

ICH Scheme <ichscheme@sangeetnatak.gov.in>  
To: surja1955@gmail.com

Thu, Jan 28, 2016 at 10:53 PM

28-6/ICH-Scheme/ 113/2015-16

29 January 2016

To,

**SURJA KANTA NANDI**

**Subject: Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India"**

Dear Sir/Madam,

This is in reference to your proposal received by the Akademi regarding the Scheme as mentioned in the subject above. In this connection this is to convey the sanction of grant from the Ministry of Culture, Government of India via the Sangeet Natak Akademi, New Delhi to the payment of an ad-hoc non-recurring grant of for the purpose mentioned below for one year:

S.N.	State	Name / Organization	Address	Contact Details	Project Details	Amount approved (In Rs.)
1.		<b>SURJA KANTA NANDI</b>	Vill- TOKINAGAR P.O./P.S.-DANTAN Block- Dantan – I Dist.- PASCHIM MEDINIPUR, WEST BENGAL PIN - 721426	surja1955@gmail.com  09434410848	Shasthi Mangal and Shitala Mangal: The Dramatic Folk Songs of South- West Border of West Medinipur	100000

The grant is subject to the following conditions:

1. The grant will be released in three instalments - 50% in advance, 25% as 2<sup>nd</sup> instalment after appraisal and balance 25% after completion of the project/ activity and submission of relevant documents as proof thereof.
2. The first installment (50%) will be released immediately after receipt of **Assurance Certificate** in the form enclosed duly completed and signed by the Competent Authority of the Institution or by the Individual along with a **certificate of non-receipt of grant**. (Both attached with the letter) You are also requested to kindly scan the original signed certificates and mail us on the id given below.
3. The second installment (25%) of the grant will be released after **appraisal**. An appraisal/ inspection of the beneficiary may be done by the Expert Committee/ Sub-Committee or officials of Ministry of Culture at a point of time which will be intimated accordingly in time bound manner. Progress report

<https://mail.google.com/mail/u/0/?ui=2&ik=599b5f3694&view=pt&search=inbox&th=1528c28e70bdf046&siml=1528c28e70bdf046>

1/4



of work done out of the 1<sup>st</sup> instalment received will have to be submitted along with other relevant documents, work reports, documentation (Audio-Video or any other format). On receiving the 1<sup>st</sup> instalment (50%) through RTGS the time allotted to submit the 1<sup>st</sup> report is 3 months. Also the ICH Section will be sending certain ICH related forms that the grantees have to fill as per the project approved.

4. The final installment (25%) of the grant will be disbursed after completion of the project/ activity and submission of relevant documents as proof thereof along with the **Utilization Certificate** (Attached with the letter) and audited statement of accounts together with statement of Expenditure incurred out of the Akademi's grant for the stipulated financial year of the sanction of the grant. The statement of Annual Accounts of your institution viz. (i) Statement of income & expenditure/ Receipt & payments and (ii) the Balance Sheet duly audited either by a Chartered Accountant or Auditor, showing the receipt of this grant and expenditure met there from and Utilization Certificate in the enclosed form duly countersigned by a Chartered Accountant or Auditor will be sent to the Akademi soon after close of the stipulated financial year. The individual grantee will have to submit a utilization certificate audited by a Chartered Accountant/Auditor showing the receipt of this grant only.

Kindly note a few other guidelines pertaining to the sanction of the grant:

- i) The amount will be utilized only for the purpose(s) for which it has been sanctioned.
- ii) The fund release will be done by electronic transfer/Cheque as per the Bank Details provided in your application.
- iii) A final consolidated report on completion of the project has to be submitted to the Akademi. The grantee is encouraged to prepare an electronic soft copy of all their work/research/data for easy access and further dissemination. So, all the reports have to be sent via electronically (soft copies through emails) and a hard copy of the report along with other AV materials via post to- "The Secretary, Sangeet Natak Akademi, 2<sup>nd</sup> Floor, Rabindra Bhawan (Opp. Mandi House Doordarshan Kendra), 35 Feroze Shah Road, New Delhi -110001".
- iv) Before the first installment (50%) of the sanctioned grant is actually released, the **Assurance Certificate** and **certificate of non-receipt of grant** duly completed and signed by the competent authority of the institution, should be sent within 15 days from the date of issue of this sanction letter. You are also requested to kindly scan the original signed certificates and mail us on the id given below. Failure to respond within stipulated time will entail cancellation of the sanction.
- v) Any enquiry pertaining to the process of documentation, survey, cultural mapping and data creation may be directed to the concerned Intangible Cultural Heritage (ICH) Section of the Akademi by calling on the phone numbers mentioned above or by e-mail to [ichscheme@sangeetnatak.gov.in](mailto:ichscheme@sangeetnatak.gov.in).
- vi) Akademi is in the process of sending the 1<sup>st</sup> Installment (50%) of the sanctioned grant in the bank of which the details were provided by the grantee in the application form within 15 days. On receiving the funds kindly intimate the ICH Section via e-mail.
- vii) The receipt of this sanction letter may please be acknowledged immediately (by post/e-mail).

Wishing you best for your endeavours,

Yours faithfully,

ICH Section  
SNA

[ichscheme@sangeetnatak.gov.in](mailto:ichscheme@sangeetnatak.gov.in)

<http://www.sangeetnatak.gov.in/sna/scheme-safeguardingICH.htm>

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## Acknowledgements

I am grateful to the *Sangeet Natak Akademi* , New Delhi for giving me approval of my proposal to work on the Intangible Cultural Heritage at our area.

No Endeavour achieves success without the advice and cooperation of others. I would like to acknowledge the people (Informants, Artists, Resource persons) and organizations who have directly or indirectly contributed towards the conceptualization and implementation of the project for documentation of ICH.

I am also thankful to my team mates, Mr. T.S. Mahapatra, Mr. B. Ghosh, and our photographer Mr. D. Kamilya and Mr. A Maity for their tolerance and assistance towards the job.

I would like to thank Dr. Subrata Mukhopadhyay, Dr. Srikanta Charan Patra for providing me with valuable advice and resources, including documentation and leads to informative web sites.

Finally, I would like to thank all my well wishers for having in some way influenced me about the finishing of this project work.

*Surja Kanta Nandi*  
(Surja Kanta Nandi)

Vill.-Tokinagar,P.O.+P.S.-Dantan,  
Paschim Medinipur, W.B. 721426.

30<sup>th</sup> November 2019

## *Preface*

Being satisfied with intricacies and subtleties of the project proposal, the *Sangeet Natak Akademi*, New Delhi, assigned a documentation project for conducting a study on Dramatic folk Songs in selected states of Eastern India namely, West Bengal and Odisha with the primary objective of exploring the status of Dramatic folk Songs and also for suggesting suitable measures for their preservation, promotion and dissemination.

The SNA received my proposal under the scheme for Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India and approved it in conducting work/survey on the project namely: SHASTHI MANGAL AND SHITALA MANGAL : THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST MEDINIPUR (W.B.)

The SNA approved and sanctioned the proposal for conducting the work/study of the aforesaid project in 2016. The Project was approved vide letter no. **28-6/ICH- Scheme / 113/2015-16 dated 29 January 2016.**

After the approval of the project, we got engaged in meticulous project planning. Through the process of intensive planning we categorically determined the project-inputs, the operational manoeuvres, the time-frame and the monitoring mechanism of the project.

The entire project was divided into sequentially arranged functional components like schedule construction, capacity- building program for the project –functionaries, pilot study, secondary research, primary data collection, data analysis and report writing. Specific time frame was earmarked for each functional component of the project. The probable contingency factors were plotted and appropriate strategic interventions were formulated for mitigating the contingency factors.

We were made acquainted regarding the following components:

- ☐ Objectives of the project
- ☐ Methodology of the project
- ☐ Techniques of administering questionnaires & Data collection
- ☐ Tools of participatory work/study
- ☐ Contingency Management Mechanism at the field level.



Subsequently we initiated the process of data collection through quantitative and qualitative research in the following places:

Selected blocks of *Paschim Medinipur* of West Bengal

Selected blocks of *Baleswar* of Odisha

The data obtained through quantitative and qualitative study was analysed following the generation of strategic interventions. First of all the fundamental events of Dramatic folk Songs, were traced out. Subsequently we developed a series of community-based as well as macro-level strategies for enshrining, promoting, documenting and disseminating folk art & culture.

We recommended that the community-based organizations should be made culturally sensitive and they should be apprised regarding the fact that with the advent of globalization and under the influence of a synthetic all-pervasive macro-culture the community-based folk cultural forms are gradually losing ground and on the verge of extinction. This is going to crumple the socio-cultural identity of the rural communities. We recommended the strategy of enhancing the capacity of the Community Based Organizations so that they in collaboration with the local Panchayats can function as Institutional-Facilitators and carry out the significant mission of ensuring the economic empowerment of the struggling performers of indigenous Folk Dramas.

We have attached the CD/DVD of cultural events and interviews, copy of supporting evidences and other necessary annexure with the Final Report which is of four chapters—Introduction, Field Visits, Findings and Conclusion.

The factual information as well as the analytical recommendations derived from the Documentation work is expected to help the SNA in formulation of prudent programs for promotion and preservation of the Dramatic folk Songs.

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# CHAPTER ONE

## 1.1 Introduction / Background

The South –West Border of Bengal has a rich tradition of Dramatic folk Songs. The Songs have grown over the centuries and are a part of the life and culture of the rural people of the region. Though at the advent of modernization many of Songs have now become extinct and some are languishing. *Shasthi Mangal and Shitala Mangal Pala* out of them. It is very much needed to Safeguard them and the Songs should be documented for future references. We tried and send Proposal to the **Sangeet Natak Akademi**. The Sangeet Natak Akademi received my proposal regarding the scheme for ‘Safeguarding the Intangible Cultural Heritage and Diverse Cultural Traditions of India’ and approved it in conducting the survey on the project namely: ‘SHASTHI MANGAL AND SHITALA MANGAL : THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST MEDINIPUR (W.B.)’ for the session 2015-2016.

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

## 1.2 Objective and conduct of the project work.

The objective of the survey on SHASTHI MANGAL AND SHITALA MANGAL : THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST MEDINIPUR (W.B.)’ is to collect information on the different aspects of living cultures necessary for safeguarding ICH and develop suitable indicators.

### **The main purpose of the project was :**

- To find out the Dramatic folk Songs and documentation thereof.
- To set cultural mapping of the prefecture and data creation about the concerned Intangible Cultural Heritage.
- To understand what key players thought of their cultural system in terms of it having a culture of respecting users and being people-oriented (i.e. responsiveness).

The key informants included performers, members of civil society groups and academics, amongst others. This short report, prepared for appraisal/inspection, presents the major findings

from the survey of key informants' opinions on Dramatic folk Songs responsiveness in project area.

### **1.3 Structured Information/Questionnaire**

Key informants were interviewed using a structured questionnaire. The key informant questionnaire is one instrument from a questionnaire portfolio developed by the survey team for collecting information about the ICH. The key informant instrument is refined following feedback from the experts/resource persons, and is tested prior to being fielded on 5-10 respondents of local centres.

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

**A) Established project team:** The team comprises of a) Surveyor, b) Assistant, and c) Photographer.

**B) Identified all tasks required** to attain each objective:

- 1) Collected Books, Journals, References, Research papers, Census Reports, Maps for Selection of Survey Area and Plotting of them;
- 2) Identified Informants and met them for discussion and Collection of information, and preparation of Artisans/Performers list;
- 3) Visited the villages to survey the artisans/performers for interview and recording of it;
- 4) Mapped of the ICH events/ performs and fixed up dates of recording;
- 5) Arranged of equipment, Shooted / recorded of the event and detailing;
- 6) Edited and documented, Submitted of documents and Reports to the Akademi.

**C) Identified all risk areas** and considered measures taken to minimize risk.

**D) Identified The Main Requirements Of The Project** Since project is designed to operate only on certain cultural events/performs, choosing the most important/appropriate events were important.

**E) Identified the research papers, Reference Books, Journals, Maps, Census Reports, and Photographs etc.:** All these information resources were collected and used at different levels of access to information.

**F) Arranged Camera, Video Camera, Handicam:** These instruments were organized and arranged for smooth running of the project operation.

### **1.5 Techniques of administering questionnaires & Data collection**

- a) Blocks under project area were covered under the study. Reliable and valid samples were drawn through Random Sampling method, from the total population of target individuals in the target area covered under survey.
- b) Quantitative Research was executed through the judicious deployment of the questionnaires. The data obtained from the respondents were carefully recorded. For more detailed information regarding the living pattern of target-group, the supervisor/surveyor deployed **Focused Group Discussion** as an authentic tool of participatory research. The deployment of FGD, as a tool of participatory research

proved to be a worthy decision. During the process of executing FGD, the respondents ventilated detailed information regarding their living pattern.

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- c) The data obtained through quantitative and qualitative research, process of data-analysis was executed. The data-analysis was followed by the generation of strategic interventions. First of all the fundamental causative factors that are undermining and retarding the prosperity of Dramatic folk Songs, were traced out. Subsequently we developed a series of community-based as well as macro-level strategies for enshrining, promoting and disseminating Dramatic folk Songs the exemplary creative marvels of the project area.

### **1.6 Length (time span) of inquiry/documentation and the drawing up of reports**

It was noticed that the events were spread over throughout the year. So, a period of approximately two year (February '16 to January'18) had been taken to cover up documentation of the above events. But it takes some more time due to unavoidable circumstances. Final Report on the project of Dramatic folk Songs were drawn up at the end of the documentation works.

### **1.7 Problems & Conclusion**

- a) We have also faced some problems at the time of artisans' interview and shooting of events. The performers are conservative in nature. They won't accustomed with photography and shooting. Interiority of the shooting location is another vital problem for documentation work.
- b) Finally the task of report formulation has done covering the strategies, recommendations and all other factual details relevant to the generation of a comprehensive report. We are submitting this documentation report to the SNA, with the expectation that the authentic content of the report will be beneficial to the appropriate authority in perceiving and analyzing the actual problems encountered by the performers of the Dramatic folk Songs. At last we thank all the individuals and organizations who have forwarded their sincere contribution towards the execution of the documentation project thereafter we are submitting this report to the appropriate authority.

## CHAPTER TWO

### 2.1 Field visits

A team comprising of grantee / supervisor, assistant and photographer visited selected villages of the project area. Visits were made in particular prospective people of the region (resource person/ performers) and discussions held with them, questionnaires filled up.

#### Objectives of the visits

The overall objective of field visits was information capacity building to formulate documentation work plan and mapping the cultural events for the project area.

*Specific objectives were:*

- Meeting the Resource Persons/Performers of folk cultural properties and Introduction and analysis of questionnaires.
- Identifying vital folk performing arts of the prefecture, their time of observance and the venue of videotape recordings, photographs.
- Upon reference to the results attained in the field visits given above, further research will be made on the selected arts which have no known documentation, face dying out completely, are in danger from the consequences of change, or still have historical remnants of their ancient origins, etc. and on the selected venue for confirmation.

### 2.2 WORK PLAN

**The Visits / Meetings were being taking place according to the work plan drawn below.**

Objective	Output	Task	Activity	Who?	When?
Selection of Survey area	Information gathering	Collection of Books & References	Visit library, meet experts, resource persons	Surja & Team	Feb. & March'16
Informants meet	List of villages and Artisans	Collection of data regarding villages and Artisans	Visiting CD Blocks/villages, Meeting informants	Surja & Team	March & April'16
Village Survey for ICH events	Mapping of ICH events	Interviewing artisans/performers	Visiting villages, meeting artisans, interviewing them	Surja & Team	April & May'16
Shooting/Recording of events 1. Shasthi Mangal 2. Shitala Mangal	Photographs and Video movies	Interview and Show Recording	Spot visit for Interview and show	Surja & Team	March 2016 to January 2018

Editing, Documentation	CD, DVD and Documentation	Edited the recording and write-ups	Editing	Surja	October & November 2019
Submission (tentative)					November 2019

### 2.3 Visit/Meeting – 1(with informants)

A number of Local historians, Professors, School teachers, researchers and villagers are interviewed and held discussions with them. All are with their expertise related to traditional and tribal culture of their area and are participated on our survey process.

Discussions addressed the following issues:

- Region/locality of the event(s)
- Performance time of the year and venue
- Event Programme, Structure/formation and programme of the performance, other performing arts
- Systemization and other aspects etc.

### 2.4 Visit/Meeting – 2 (with artisans/performers)

A number of artisans/performers were met and interviewed on their own culture/cultural properties throughout the project area.

Discussions were held to address:

- The role of performers in the event
- Origins(of the performing art), reason and aim of the art
- Who are the tradition bearers?
- Folklore / beliefs concerning taboos, etc
- Clarification of whether similar art forms exist nearby, etc.
- Professionalization of the performance/events

**2.5 The Project Area :-** Mainly South-West border of West Midinipur and Jhargram. Keshiary, Dantan, Mohonpur, Narayangarh CD Block of West Medinipur and Binpur, Jhargram, Jamboni, Gopiballavpur-I+II, Sankrile, Nayagram CD Block of Jhargarm of West Bengal.

### 2.6 The Project Area Map



## CHAPTER THREE

### 3. Findings/Discussion

#### 3.1 The Specific Area/Region:

The project area is consisting of border region of three adjoining states – *Odisha, Bengal and Jharkhand*, mostly between *Odisha* and *Bengal*. The region is the basin of river *Subarnarekha* which is flowing towards south and then turned towards east to reach *Bay of Bengal*. The project area bounded on the North by East Singbhum district of Jharkhand on the South by the Bay of Bengal. Mainly South-West border of West Midinipur and Jhargram. Keshiary, Dantan, Mohonpur, Narayangarh CD Block of West Medinipur and Binpur, Jhargram, Jamboni, Gopiballavpur-I+II, Sankrile, Nayagram CD Block of Jhargarm of West Bengal.

#### 3.2 The Communities

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

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

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

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

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

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

- The performers / Artists

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

### 3.5 The Existing Status of the ICH Events/Dramatic folk Songs (Pala) :

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

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

### 3.6. About the Dramatic folk Songs (Pala Gaan).

The most popular Pala of the area are namely '*Shasti Mangal*' and other one is '*Shitala Mangal Pala*'.

#### 3.6.1 Shasthi Mangal :

**Shasthi Mangal Palagaan :-** The Style of Singing, Materials for worship & ingredients Pachali Song is to preach the glory of Goddess Shasthi. This Song is Sung on the occasion of birth of a child ceremony of putting rice in a Child's mouth for the first time, desire for child or the prayer for the welfare of the child. It is a complete family ceremony to keep the vow. After placing the water pot and end of worshipping according to rituals, the community pof singers perform songs. Main Singer Sings and repeaters give company of to him. Shasthi narrative opera is "Sitting Song, Main Singer Sitting on the bedstead Sings. An earthen pot covered by bell-metaldish is kept to the close of the hand. Flogging the White brassdish with came, singer keeps to musical time and measure. The middle of the gathering is decorated with 'Fullghara' or 'Fulljhar'(falling flowers). Besides 'Dhanakuil' whinch is bound at the top of bow with waistband is also there. In expanded space of the courtyard, the song begins in the first hour of night and has been continuing the whole night. After the rising of the Sun in the



morning the song ends. This song is widely prevalent in Midnapur district and in Baleswar and Mayurbhanja districts of Odisha.

**The Theme of Shasthi Mangal :-**Many narrative operas of Shasthi Mangal are prevalent like ‘Bijoy Basanta’, ‘Matrihara Swapna Kumar’, ‘Rani Padmabati’, ‘Puspachandan’, Lakhsmahira Madan Sundar’, ‘Padma Kumar’, Golap Kanchan’, ‘Rajballav’, Kamin Kanchan’, ‘Padmafuli Gangadhar’, ‘Harano Manik’, ‘Madhab Malati’, Harishchandra Shaibya’, ‘shasthi Maer Pagal Chhele’, ‘Chandan Tulsi Milan’, ‘Raghunather Pitri Uddhar’, Kayabati Pala’, etc.

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Among these narrative palas any one or two operas are sung according to choice. Sometimes, dramatic dialogues in the lip of king, queen or Goddess Shasthi are uttered. The Plots written by most opera writers are almost same. For the sake of preaching of her worshipping Goddess Shasthi will give boon to the king or the wife of merchant for his or her birth of child. Crossing the blow and counterblow of many events. Gaining the child and introducing the worship of Goddess Shasthi are done at last.

‘Pitri Uddahar of Raghunath’ or ‘Kayabati’s pala is as follows – “Devi Shasthi has come on Earth from ‘Kailash’ to preach he worship. After discussing with her maid servant Padma , has decided to give son to Kayabati, wife Sujan son at Ujjaini City to preach her worship After this in the guise of an old woman Devi Shasthi went to beg and gave boon to Kayabati that she would deserve a son if she worshipped the five faced golden earthen pot.

Her husband was in the foreign royal court. After returning he did as his wife said to him Kayabati became pregnant. In this condition, seeing the eating of ‘Naring’ fruit by cuckoo, she became greedy but the cuckoo did not give the fruit to her. The cuckoo refused to offer her the fruit and dropped the fruit in the large pond. The water of the large pond dried but the merchant did not get the fruit under the spell of the Devi. After that the merchant went to far away ‘Saliban’ kingdom to bring the said fruit Devi Shasthi gave various conditions to the merchant Forgetting those conditions the merchant brought many fruits and was arrested by the guard at the door on the othend, Kayabati gave birth to her son and his name was Raghunath. Becoming an adult he come to know about the imprisonment of his father. He went to rescue his father on the way, Devi played many tricks, but over coming all the tricks, obstacles, he reached near the king, hearing all the incidents from Raghunath Returned back with his father and togetherly amid delight and pleasure they organised the worships of Devi every where on the sea shosre, they organised the worship of sands. At the end of Puja, Devi Shasthi came back to Kailash on her vehicle, cat.

### **Song to Shasthi Mangal**

Songs of Bandana of the part of ‘Padmakumar’ ins Shasthi Mangal Palagaan :-

Prathame bandilan ami Der Gajanan /  
Sada Padpadme jeno thake mor man //  
Tarpar bandi Ami Devi Saraswati /  
Mmor kanthe bose pad karao je ukti //  
Laxhminarayan bandi Jolokbihari /  
Kaileshete bandi Ami Shankar Gouri //

(Free Translation : At first I invoke God Gajanan Always my mind should be at lotus like foot. Next I adore Deiv Saraswati Staying in my voice makes speech. Adore Laxmi Narayan Golok Bihari I adore Sankar Gouri at Kailash.)

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I opera begins with the invocation and the opera ends with song. In the middle Same times, there are dialogues in the lips of various characters. Songs of part of 'Padmakumar Opera' in the mouth of Devi Shasthi.

Ato shune shasthi mata balite lagilo /  
Shono shono Ranigan bali je sakal //  
Puskarini ghat kimba Samudra kolete /  
Balukar puja jadi paribe karite //  
Nishchay je putra janma haibe tomar /  
Ei katha balilam satya samachar //

(Free Translation : Hearing this Shasthi Mata begins to speak. Listen Listen Queens, Speak to all. At the bathing place / steps of large pond or in the lap of sea. If you do worship sand. Certainly birth of son of your will happen Have said this word true news. )

**Costumes :-** The costumes of the performers used at the time of its early year performance over hundred years ago are not known. But the costumes used in modern period are various colours and designs. The Main Singer (Gayen) of the Shasthi Mangal wear the king's robe. One singer wear the queen's dress. One wear the dress of the goddess and the others wear dhoti Panjabi and uttariya.

**Musicians / Musical instruments :-** The Musicians are important part of the Dramatic Songs or Palagaan. The Musicians play a significant role of this palagaan. They play in the role of 'Dohar'. Harmonium, khol, karatal, thite and newly added casio are the musical instruments used in presentation of the palagaan or this Dramatic songs.

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

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

**Writer of the Shasti Mangal Pala :** We don't know who are the writers of the pala. In traditions, folk song has no writer. It is created by masses of a community . But we got some name from the manuscripts ( The Manuscripts used by Performer during their practice or rehearsal). Shripada Patra (Keshiary), Nirmal Patra (Keshiary), Mirtunjay Patra (Keshiary), Haripada Jana (Keshiary), Subodh Das (Narayangarh).

### **3.6.2. Shitala Mangal Pala Gaan**

#### **Devi Shitala**

Devi Shitala is curative devi . To increase the fertility of Land or for the food and drink or to cure from the diseases human being has created god-goddess with the help of wild imagination. Devi Shitala is such a glorious goddess. In our country in various regions she is worshiped in various names. In Odissa she is "Thakurani in Assam she is 'I' or I-Autua' in South India she is ' Shitalamma' or 'Mariyamma' on Poleramma', in Maharastra, she is 'Matamaa', in Madhyapradesh she is Maray, in Bihar she is 'maharani'etc. There are various controversial opinions upon the birth and nature of Devi Pandit Haraparasad Sastri , Dinesh Chandra Sen and others think that Devi Shitala in the Hindu revision of Buddha 'Hariti Devi' Dr. Asutosh Bhattarchaya tried to say that Bengali Shitala is the Shitala of South India. Asit Kumar Bandhopadhyay has explained Devi. Shitala as Buddha Tantric 'Devi' 'Parana Sabari' However Shitala is a curative Devi Shitala gives release from the Pain of Small Pox. Famous folk culture expert Asutosh Bhattarcharjee's one remark is here referred "The Goddess of Small Pox is worshipped not only in Bengal but in other places in India.

There are words said about Shitala in ancient puranas like 'Skanda Purana' & Bharamabaibarata Purana where she is showed as controller of Small Pox. Established Hindu religion repeatedly became active to purify Shitala but failed to do so, this is the majesty of Devi Shitala.

In the whole country, the same name of Shitala identifies her ability and deep root in the folk lives. About thousand years religion and political centric various events assembled together. After the clash between Hindu and Buddaha & invasion of Turks for the sake of keeping the Hindu religion and culture, authors of Hindu Shastras were forced to give the dignity of Shastras to Devi Shitala.

In whole Bengal as well as in whole India, Devi Shitala is being worshipped though there are some differences in framing idols of Devi, materials for worshipping, rituals.

Generally, worship of Shitala is greatly prevalent in South West Bangal, Bankura, Purulia, Bhairbhumi, Howrah, Hooghly. In many places bit of rocks is worshipped as – Shitala, the idols of Shitala exist there. The vehicle of Devi is donkey, broom is in right hand, pitcher is in left hand, crown is on head. The pitcher is well known as ‘Hemghat’, Besides, some where the face of Devi made of brass is placed on brass pitcher and wears clothes.

Although, somewhere Devi Shitala remains alone in many places along with Shitala, Ratkabati, Jarasari, panchanand Manasa, Ghantakorna, Shasthi, Olabibi, Laxmi, Saraswati, Kartik, Ganesh, other Folk god-goddess and mythical god-goddess stay amicably. In reality, for the sake of Brahmanis, these human idols gather around Devi Shitala, Somewhere, Shitala is narrated as Bhagabati.

#### **\* The diversity and characteristics of performing the songs of Shitala :-**

In a nutshell, it can be said that the composition of Shitala Mangal Gaan started from seventh century specially in Bengal almost in every village, there is temple of Devi Shitala. In most cases, Shitala has been established as the village Goddess on the occasion of annual puja function at Shitala Temple or personal vanu function, songs of Shitala are performed. Palagan have been performed for two or three days. Part of Pala of said poets are also performed praising Devi Shitala in the Pala, the main singer creates dramatic situation through the conversations along with the co-singers.

On the days when the song will be sung. There are some restrictions to be observed like not doing any sexual intercourse with wife, not taking non-veg meals, adopt fly-brush not using umbrella or shoe etc. The main singer performs song wearing washed clothes, scarf on body, wearing kind of loose shirt, fly-brush in hand performs the song. The main singer belongs to Brahmin, worshipper of Vishnu Community. However, they are mainly follower of Vishnu, as per the survey we come to know that in some temples the main singer belongs to Brahmin is compulsory.

#### **\* Songs of Shitala Mangal**

In the stream of Shitala Mangal Gaan, poet Nityananda Chakraborti is one of the powerful poets. Most of the operas were written by him. In total 15 Pala are there still now

(1) Shristi Pattan, (2) Shitala Janma Pala, (3) Bibahapala, (4) Sargapuja Pala, (5) Indrapuja Pala, (6) Barun Puja Pala, (7) Ajoydha Puja Pala, (8) Gokul Puja Pala, (9) Nimatir Pala (10) Birat Puja Pala, (11) Hemghat Pala, (12) Asta Mangalar Pala, (13) Pandav Puja Pala, (14) Balmiki Puja Pala, (15) Jam Puja Pala Poet Nityanada narrates the birth of green black coloured Shitala in Shitala Janmapals in Payar Metre.

Shuno Shuns Bhaktagan hoe ekmano /

Kahi Shitala Mayer janma bibaran //  
Kario Putrasti jajna Wahush Rajan /  
Kata Muni Rishi aito ke kare Ganan //  
Nirbighne karia jajna dilen ahuti /  
Hoilek purnajajna sabe Shantamat //  
Jajna Purne nivilo jajner anal /  
Tahe janmilo ek kanya samujjwal //

(Free translation :- Hear Hear disciples, being attentive. Say the narration of birth Sitala's mother. Did the 'Putrasti oblation King Nohus, How many Sages come and go Did the oblation safely give burnt offering . Done Complete Oblation, all are quiet After Completing the oblation, put out the fire There born a daughter very bright. )

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Shitala Mangal Gaan, Poet efficiently has used mythical association and attached the plot of Mangal Gaan tactfully.

In 'Ajodhya Puja Pala', Ramchandra gives the permission to Devi Shitala to receive the worship –

Ram kay go puja lao go Shitalai /  
Ajodhyar loke Sati Puja dey nai //  
Garh Sware (Ram) Kan goha mor pran /  
Tusta haya se sabake karya paritran //

(Free translation : Ram requests Devi to receive the Puja. People of Ajodhya never give Sati Puja. Ram also request Devi (in deep voice) to give relief to all after being satisfied.)

The poet describes the voluntary burning of a widow on the funeral pyre of her dead husband existed in the contemporary society

Saptam batsare sati sona para tanu /  
Rup dekha rathe basya cheye ralya bhanu //  
Mahipunya matsa deshe juthe juthe mara /  
Are dighe sholo kros smashanar arha /  
Patrani basya tatha mrita putre laya /  
Henokale Sati alya haribol diya //

(Free translation : Devi possesses gold like body . The Sun is gazing at her to see her beauty. There are groups of dead bodies in Mahipunna Matsya Desh. The cemetery is crosswise 32 miles. Queen consort sits there having dead son in her lap. At that time Sati comes saying Haribol.)

In this way poet Nityananda successfully portrays the tales in the contemporary picture of the society.

Songs of part of an in vocation

Namami shitalan devi shyambarna su-lochoni /

Dakshine marjani preta bame alas dharinin //

Ishad hansi charukeshi joginigan bestita /

Swarnakundal dharan devi Shitala byadhi nashini //

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The aims of all palas are to propagandize the glory of Devi Shitala like the pala of ‘Birat Raja’s Darpachurna’. Birat, the king of ‘Matsaya Desh’ is a disciple of Lord Shiva. He refuses to give floral tribute at the feet of Devi Shitala. He has great pride as the disciple of Shiva. He does not ready to bow down his head at the feet of any god or goddess. After several events and counter events, at last in response to his daughter inlaw , Ratna’s appeal, he gives the floral tribute at the feet of Devi and gives order to all the people of his king dom to worship Devi. The Puja of Devi is started. The pride of Birat Raja is utterly destroyed.

### **Writers of Shitala Mangal Pala :-**

The most popular poet of Shitala Mangal is poet Nityananda Chakraborty. Besides, there are some names of poets whose written operas are prevalent among people like Krishna Das, Haridev, Shrikrishnakinkar, Dija Durgaram, Manikram Ganguly, Rameswar Bhattachariya, Rameswar Ghosh, Dija Dayal Kabiballav, Dija Shambu Sat, Kabi Jagannath, Kabi parikhit, Nandaram Das, Kabi Mukunda, Dija Raghunath Dija Gopal, Akinehan Chakrabarty others.

**Stage :-** In the temple compound the musical party assembles upon the mat or carpet placed upon the floor. The function is held in the day time or at Night. The song is performed in front of Devi. In the same way, song is performed in the courtyard on the occasion of vowed Puja Function.

**Costumes :-** Main singer wears Course Silk Cloth or Shutte Punjabi or Dhuti ; scarf in the neck, fly brush in hand other repeaters and musical instrument players wear Dhuti Punjabi or Dhuti waist coat or Dhuti Guernsery.

**Musicians / Musical instruments :-** The Musicians are important part of the Dramatic Songs or Plagan. The Musicians play a significant role of this palagaan. They play in the role of

‘Dohar’. Harmonium, khol, karatal, thite and newly added casio are the musical instruments used in presentation of the palagaan or this Dramatic songs.

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

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

### 3.8 ICH Events and their Performance Schedule

Sl	ICH Event	Performance time	Involvement	Proposed Shooting Area	Shooting Date	Remarks
1	Shitala Mangal	March 16 to June 16	Local people, no religion, caste bar	Kukrakhupi Gopiballavpur Jhargram(W.B.)	10/03/2016	Done successfully
2	Shitala Mangal	March 16 to June 16	Local people, no religion, caste bar	Gourberia, Sankril Jhargram(W.B.)	21/06/2016	Done successfully
3	Shasthi Mangal Pala	2017	Local people, no religion, caste bar	Bamanda, Maljamuna, Dantan -1Block (W.B.)	23/09/2017	Done successfully

### 3.9. The Out Come

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

### 3.10 Summary of findings of the study:

#### Knowledge and skill of the Dramas transmitted:

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

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

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

The Folk Dramas of the region also play an important role in the field of rural integration and unity and are continued to focus the light for the progressive development of Folk culture.

#### Problem related to Performances / ICH events

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

- **Absence of guidance and patronage from 'Housi'** (the rich villager or Zamindar who loved the Folk tradition and gave financial support) after independence.



- **Absence of Discipline and *Sadhana*** : In order to thrive or flourish any art-form it needs. 'Discipline and *Sadhana*'. In the past only discipline was the rule and relentless brought excellence to the artist and his art. But we find lack of performance quality and detailing during our Project work. Most of performances do not have a very good finishing and are lacking the quality to attract new generations.
- **Absence of policy guidelines to motivate the artists:** There are no policy guidelines to motivate artists and support them in training, in active performance and post retirement stage. There is no professionalism and marketability of organization also. There are no welfare measures, no safety and social security measures.
- The artists who offer such enjoyment to the audience lead very miserable life. **Poverty and hardship is the reward to their devotion and dedication to the art form.**
- The **other problems** are: New Methods / Techniques are used for recent years and diverted from the origin with new instruments and easy available of better technology for cheap amusements.
- Also nowadays People who like Traditional Folk Performances go through that, and are not famous among the younger generations, where Rapid Prototyping and other amusements are more easily done.

## CHAPTER -4

### 4. Conclusion & Recommendation:

#### 4.1 Concluding Remarks

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

#### 4.2 Recommendation:

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

We have noticed that immediate needs of the traditional Dramatic Folk songs to preserve the tradition are under the pressure of external cultural force and hegemonies.

So we propose:

- Develop government policies and procedures to support the cultural tradition.
- Increase awareness of the cultural traditions through counseling / promoting their heritage.
- Staging the Dramatic folk songs frequently
- Up-liftmen of the performance according to the social changes.
- Financial support to the performers by the local and state level schemes
- The pattern of the presentation of these Dramatic folk songs should be modified and strategically altered to make them more vibrant to meet the recreational demand of the present generation;

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- Commercialization of folk art and culture for their profitable running is one of the instrumental ways to survive the folk forms;
- Special allowance may be arranged as a scheme under rural development planning for economically weaker section of professional folk performers and artisans.
- The traditional folk artists emerge from the rural communities. Hence interventions at the community level are essential for the preservation, promotion and dissemination of folk art and culture. The community-based interventions can be orchestrated through community organizations/NGOs as the private machinery and through local Panchayats as the government machinery.
- The Local Panchayats/ Panchayat Samity/ Zilla Parishad should organize folk-cultural festivals within the community and provide a conducive platform for the folk artists to express their talent in front of a sizeable target audience. This will enhance the popularity of the folk culture at the community level.

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

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## PHOTO GALLERY



Photograph 1

*Surja Kanta Nandi with Dr. Subrata Mukhapadhyay (author, researcher, singer & resource person ) at Jhargaram, Paschim Medinipur*



Photograph 2

*Interview with Dr. Subrata Mukhapadhyay*

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Photograph 3

*Surja Kanta Nandi is taking Interview with Mr. Bijoy Pahari(singer) & his team at Dantan, Paschim Medinipur*



Photograph 4

*Surja Kanta Nandi is taking Interview with Mr. Ananta Patra (musician) & Mr. Bimal Ghosh (singer) at Benadiha, Keshiary, Paschim Medinipur*

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Photograph 5



*Cult of goddess shitala at the house of Mr. Dhananjay Das*



*Photograph 6*

*Surja Kanta Nandi with Mr. Dhananjay Das(householder) at Balabhadrapur, Dantan, Paschim Medinipur*

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*Photograph 7*

*Dr. Subrata Mukherjee (singer) with his team at Kukrakhupi, Sankrile, Paschim Medinipur*



Photograph 8

*Mr. Bijoy Pahari (singer) with his team at Balabhadrapur, Dantan, Paschim Medinipur*

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Photograph 9

*Worship of goddess shitala at Sankrile, Paschim Medinipur*



Photograph 10

*Mr. Niranjana Das (singer) with his team at Sankrile, Paschim Medinipur*



Photograph 11



*Surja Kanta Nandi with Arabinda Ghosh (main singer of Shitala Mangal)  
at-Padima, Kukurakhupi, Gopiballavpur-2, Jhargram.*



Photograph 12

*Surja Kanta Nandi with Guru Prasad Dash (main singer of Shitala Mangal)  
at-Olmara, Raibania, Jaleswar, Balasore, Odish.*

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Photograph 13

*Surja Kanta Nandi with Upendra Kamilya (main singer of Shasthi Mangal)  
at-Olmara, Raibania, Jaleswar, Balasore, Odish.*



Photograph 14

*Surja Kanta Nandi with Nityananda Das (main singer of Shasthi Mangal)  
at-Khudmarai, Kukrakhupi, Gopiballavpur-2, Jhargarm,*

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## Structured Information Format (About Performer)

### 1. About Collection of Information:

Date of Collection:

Place Of Collection:

Name of Performer:

District:

Age:

State:

Sex:

Literacy:

Address of Performer:

Village:

Post:

Block:

Thana:

State:

Para/Mouza

Pin Code:

Sub-division:

District:

Contact No.(if any):

Performer of which genre of Folk Drama:

### 2. The Technical Category of the performers:

Whether belongs to ST/SC:

Name of the Varna of the Performer:  
 Name of the Region of the Performer:  
 Whether belongs to OBC/General(specify category):

3. Occupation and Economy of the Performer(Individual):

Primary Occupation:  
 Secondary Occupation:  
 Average Monthly Income:  
 Whether Performer has BPL card:  
 Whether Performer has any Bank Account:

4. Marital Status:

Marital Status:  
 Name of Spouse:  
 Number of Children:

Name	Gender	Age	Education	Other Note
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5. Economy of the Performer's Family:

Total number of family members:  
 Number of earning member(s):  
 Whether the performer has own land for residence Yes/No  
 Whether the performer has own land for cultivation Yes/No  
 Whether the performer has own land for business purpose Yes/No  
 Whether performer's acting gives any financial benefit Yes/No

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6. Nature of Performance of the Performer:

Actor:  
 Singer:  
 Dancer:  
 Instrument Player:  
 Others:  
 Performing since:  
 Total number of years of performance till date of interview:  
 Frequency of Performance in a year(that give technical benefit):

7. Sociological Context of Performance:

Context of performance:  
 Favourable conditions of performance:  
 Major difficulties of performance:  
 Is (are) there any successor(s) after the performer:  
 What does the performer think about the fate of the performing genre(Drama):

8. Language Text of Folk songs:

Collection of the language text of the folk songs:  
 Context of the folk songs:  
 Linguistic notes:

9. Musical Instruments:

The musical instruments usually played while performing:

10. Information about Audio-visual/visual document:

11. Other Notes:

Signature of the Informant:

Signature of the Surveyor:

Date:

Date:

Place:

Place:

**ICH Project: SHASTHI MANGAL AND SHITALA MANGAL:  
THE DRAMATIC FOLK SONGS OF SOUTH-WEST BORDER OF WEST  
MEDINIPUR, W.B.**

**SHEET FOR STRUCTURED INTERVIEW (for Artisans/Performers)**

A: GENERAL				
Name:				
Permanent Address:				
Age:	Marital Status:	Single/Married	Gender:	M/F Occupation/Profession:
Formal Education:		Your Religion/caste/tribe:		
Contact no. If any:				

B: ABOUT ICH
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How many years have you been acting in the Pala?
When and how did you start it?
What are the basic problems of acting dramatic folk songs?
What are your inspirations of acting/performing the dramatic folk songs?
To what extent the boys/girls of new generation are interested in acting the dramatic folk songs?
Do you know that the dramas are the rich cultural heritage in the area ?
Do you want that the dramas should continue in future?
When do you say that the tradition of the dramas is distorted?
What measures may be taken to preserve this folk songs?
Name the other cultural events generally celebrated by your locality and their time of celebration:
<div style="text-align: center;">27</div>
Who are the organisers?
Nature of your participation in the performing events/celebrations:
Nature of family members' participation in the performing events/celebrations:
Who is your trainer of the performing art(s):
Name of the resource person/director/guru/pradhan/ostad of the performances:
Who are the makers of instruments, if any:
Whether the events are held in neighbouring villages :
What aspects of the dramatic folk songs of your locality need to be highlighted?

Do you want to add anything else that I have not asked you?

**D: Other aspects**

Nature of collected materials:

Document References:

Visual Document:

Audio Document:

Involvement of youth in the ICH program

Signature of the Informer:

Signature of the surveyor:

Date:

Date:

Place:

Place

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**WORKSHEET FOR ICH FIELD VISIT**

Visitor/Surveyor : Surja Kanta Nandi

Village: Bamanda

Documentation Date: 23.09.2017

Name of ICH item: Shasthi Mangal

**Region/Locality:**

(Area where the practitioners live)

Bamanda village under Dantan-1 CD Block of Paschim Medinipur, W.B. which is on the Eastern bank of river Subarnarekha, the South-West boarder prefecture/region.

The Practitioners live in 10 CD Blocks, i.e. Jaleswar of Baleswar (Odisha); Dantan-1, Dantan-II, Mohanpur, Nayagram, Keshiary, Sankrail, Narayangarh, Gopi-1 & 2 of Paschim Medinipur, W.B.

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

Throughout the year.

Venue:

Pranab Dey's house court yard

Event programme, structure or formation:

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

- Asor Bandana ceremony at the Stage.

What is exactly designated as the Important Intangible Cultural Property:

The Important Intangible Cultural Property is designated according to two sub-categories: the tangible and intangible.

The tangible aspect of the ICH is the Temporary stage, dresses, musical instrument, etc .

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

Who are the tradition bearers?

All practitioners and their organizations:

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

What is the composition of the Safeguarding organization?

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

Roles of 1) tradition-bearers and the 2) Prefectural and 3) Local governments?

(To process and promote the tradition, transmission of ICH continuously to the younger generation; supporting with human resource and financial resources; organising and management)

1. Maintain troop, ICH practice, train, maintain, promote and transmit and perform.
2. Financial, legal and policy support. That is to subsidise, recognize, promote, protect, develop policies and administrative procedures to support.
3. As above, and also to liaise between groups to ensure coordination, facilitate cultural heritage education, maintain the cultural spaces in which the event takes place, and ensure the participation of practitioners in policy development and decision making.



<b>Impacts of the designation upon transmission, awareness, local economy etc?</b>
( The change of social structure; the change of life style; reduction of farm population; limited human resource; balance between ICH protection and local/rural tourism.)
As designations at all level is a symbol of local, regional and national significance. They also help in creating awareness within local people. The performers are from lower and lower-middle class economy.

<p><b>WORKSHEET FOR ICH FIELD VISIT</b></p> <p>Visitor/Surveyor : Surja Kanta Nandi</p> <p>Village: Kukrakhupi,Gourberia, Documentation Date: 10.03.2016 &amp; 21.06.2016</p> <p>Name of ICH item: Shitala Mangal</p>
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**Region/Locality:**

(Area where the practitioners live)

Kukrakhupi(Gopi-II), Gourberia(Keshiary) village under of Jhargram Dist., W.B. which are on the bank of river Subarnarekha, the South-West boarder prefecture/region.

The Practitioners live in 10 CD Blocks, i.e. Jaleswar of Baleswar (Odisha); Dantan-1, Dantan-II, Mohanpur, Nayagram, Keshiary, Sankrail, Narayangarh, Gopi-1 & 2 of Paschim Medinipur, W.B.

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

Throughout the year.

**Venue:**

Nirmal Das's house court yard and Muktipada Roy's house court yard.

**Event programme, structure or formation:**

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

- Asor Bandana ceremony at the Stage.

**What is exactly designated as the Important Intangible Cultural Property:**

The Important Intangible Cultural Property is designated according to two sub-categories: the tangible and intangible.

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- Ostad/Guru
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( The change of social structure; the change of life style; reduction of farm population; limited human resource; balance between ICH protection and local/rural tourism.)

As designations at all level is a symbol of local, regional and national significance. They also help in creating awareness within local people. The performers are from lower and lower-middle class economy.

## Details of Resource Person and Performers

(Whom we met and discussed)

### List of Informants/Resource Persons

1. Dr. Srikanta Charan Patra      Ex-Principal, D K College, Jaleswar, Odisha #07894679441
2. Mr. Shibshankar Senapati      Teacher, Birbhadrapur High School, Dantan, W.B.

- # 9474622325
3. Mr. Mihir Dandapat, Vill- Rohini, PO/PS – Sankrail, Paschim Medinipur, W.B.  
# 9732952758
  4. Dr. Subrata Mukhopadhyay Vill- Bachurdoba, PO/PS-Jhargram, Paschim Medinipur, W.B.  
# 9932540778
  5. Ms Jharna Achariya Vill- Binandapur, PO/PS-Keshiari, Paschim Medinipur, W.B.  
# 9732780878
  6. Mr. Monoj Maity Teacher, Baligaria, Nayagram, W.B. # 9733705242
  7. Mr. Dilip Das Ex-teacher, Vill – Nahaparh, P.O. – Ranisarai, P.S. – Belda,  
Paschim Medinipur, W.B., #7872004498
  8. Mr. Koushik Kar Librarian, Sautia Rural Library, Vill + P.O. – Sautia, P.S. –  
Mohonpur, Paschim Medinipore, #9474505623
  9. Mr. Abanti Jana Social worker, Baipatna, Sonakonia, P.S.- Dantan, Paschim  
Medinipur, #9564564789
  10. Mr. Debashis Pandit Teacher, Sonakonia, P.S.- Dantan, Paschim Medinipur  
#9732463254
  11. Mr. Pankaj Pattanayak Teacher, Vill-Ramgarh, P.O.-Kukrakhupi, P.S.-Gopiballavpur,  
Dist.-Jhargram.
  12. Mr. Sandipan Bera Teacher, Vill+ P.O.-Belda, Narayangarh Block.  
Dist.-Paschim Medinipur.

#### List of Performers

1. Subrata Mukhopadhyay Vill- Bachurdoba, PO/PS-Jhargram, Paschim Medinipur, W.B.  
# 9932540778
2. Kalipada Acharyya P.O. + P.S. – Jhargram, Paschim Medinipur,
3. Badal Das Vill. + P.O. – Dahiguri, Binpur 1 Block, Paschim Medinipur
4. Anil Barik Basudevpur, Gopiballavpur 2 Block, #9679343039
5. Mantu Kumar Das Padima, Gopiballavpur 2 Block, #9933592834
6. Niranjana Das Kukrakhupi, Sankrile, #9932428669
7. Arabinda Das Patina, Nayagram, paschim medinipur
8. Ananta Brahmachari Laudaha, Sankrile, paschim medinipur
9. Bijoy kumar Pahari Paikbarh, Menkapur, Dantan, #9800103663
10. Ananta Patra Vill – Kalruy, Benadiha, Keshiary, paschim medinipur
11. Bimal Ghosh Vill – Kalruy, Benadiha, Keshiary, paschim medinipur  
#9679808005
12. Haripada Das Vill- Gourberya, P.O.- Ranbanya, P.S.- Sankrile, Dist.- Paschim  
Medinipur
13. Sadhan Bera Vill- Padima, P.O.-Kukrakhupi, P.S.- Sankrile, Dist.- Paschim  
Medinipur
14. Ashis Adhikari Vill- Kathuapal, P.O.- Ragra, P.S.- Sankrile, Dist.- Paschim  
Medinipur
15. Bhaskar Rana Vill- Dakshin Ragra, P.O.-Ragra, P.S.- Sankrile, Dist.- Paschim  
Medinipur

16. Banshi Ghosh	Laudaha, Sankrile, paschim medinipur
17. Khsetra Mohan Das	Vill- Sarta, P.O.- Sonakonia, P.S.- Dantan , Dist.- Paschim Medinipur
18. Jhareswar Rana	Vill+P.O.- Rautarapur, Dantan 1 Block, Dist.- Paschim Medinipur #9734592077
19. Ananta Barik	Vill.- Sohagpur, P.O.- Babla (Khakurda), P.S.- Belda, Dist.- Paschim Medinipur
20. Radhagobinda Das	Vill.- Gourberiya, P.O.- Ronbonia, P.S.- Sankrile Dist.- Jhargram, # 9609090466
21. Bankim Ch. Giri	Vill+P.O.- Karikamathani, P.S.-Nayagram, Dist.- Jhargram, # 9002036421
22. Shaktipada Acharya	Vill.- Garudhara, P.O.- Andhari Moubhandar, P.S.- Sankrile Dist.- Jhargram, # 9800011093
23. Ramchandra Das	Vill.- Audhari Moubhandar, P.O.- Andhari Moubhandar, P.S.- Sankrile , Dist.- Jhargram, #, # 9002060125
24. Mantu Kumar Nayek	Vill.- Naikulbaincha, P.O.- Dantan-1, P.S.- Dantan, Dist.- Paschim Medinipur, #
25. Chandicharan Bera	Vill.- Alikosa, P.O.- Alikosa, P.S.- Dantan , Dist.- Paschim Medinipur, #
26. Nishith Dey	Vill.- Ramgarh, P.O.- Kukrakhupi, P.S.- Gopiballavpur, Dist.- Jhargram, # 9800011093
27. Arabinda Ghosh	Vill.- Padima, P.O.- Kukrakhupi, Dist.- Jhargram, Dist.- Jhargram, # 9800011093
28. Manguli Giri	Vill.- Salikotha, P.O.- Jaleswar, P.S.- Jaleswar Dist.- Balasore, Orissa # 8144912450.
29. Debandranath Das	Vill.+ , P.O.-Olamara, P.S.- Raibania, Jaleswar Block Dist.- Balasore, Orissa # 9439377614.
30. Upendra Kamilya	Vill.+ , P.O.-Olamara, P.S.- Raibania, Jaleswar Block Dist.- Balasore, Orissa #6290674528 .
31. Guruprasad Dash	Vill.+ , P.O.-Olamara, P.S.- Raibania, Jaleswar Block Dist.- Balasore, Orissa # .
32. Badal Bera	Vill.- Katmundi, P.O.- Mandarpur, P.S.- Ramnagar Dist.- Purba Medinipur, # 7602089211
33. Khsudiram Bera	Vill+P.O.- .- Pataspur, Contai,
34. Nandalal Ghosal	Vill.-+ P.O.- Mandarpur, P.S.- Ramnagar Dist.- Purba Medinipur, # 7602089211

Books/Journal Review

Books

Sl	Author	Title	Publisher /Edition	Language
01	Mukhopadhyay, Dr. Subrata	The cult of Goddess Shitala in Bengal – An enquiry into folk culture chang – A dying art of Lodhas in Subarnarekha basin	Firma KLM PLtd., Kolkata	English
02	Mukherjee, Dr. Subrata	Shitala, Shitalamangal O Lokosanskriti	Tapati Mukherjee, Jhargram, 1998	Bengali
03	Maity, Dr. Bankim Chandra	Dakshin – Paschim Seemanta Banglar Lokayata Sanskriti	Bidisha Prakashani, Midnapur 1990	Bengali
04	Bhattacharya, Ashutosh	Bangla Mangal Kabyer Itihas	5 <sup>th</sup> Edition, Kolkata, 1970	Bengali
05	Mukhopadhyay, Dr. Subrata	Jangal Mahaler Janasanskriti	Paschim Banga Adibasi O Lokosanskriti Parishad 2014	Bengali
06	Bhattacharya, Ashutosh	Banglar Lokosanskriti	4 <sup>th</sup> Edition, 2005	Bengali
07	Jana, Subikash	Medinipur jar Lokonaty (1 <sup>st</sup> part)	Shilalipi, Kolkata, 2002	Bengali
08	Basu, Gopendrakrishna	Banglar Loukik Debota	5 <sup>th</sup> Edition, 1978	Bengali
09	Dwija, Nityananda	Shitalar Jagaran Pala	Manuscript	Bengali
10	Kamliya, Mihir Choudhary	Aanchalik Debota - Lokosanskriti	2 <sup>nd</sup> Edition, 1406 (Bengali year)	Bengali
11	Bandhopadhyay, Bireswar	Paschim Bangar Loukik Devdevi O Lokobiswas	, 2001	Bengali
12	Dey, Madhup	Jangalmahaler Lokokotha	Bipalabi Sabaysachi Prakashani, Medinipur, 2002	Bengali

## Journals

Sl	Title of Paper	Author	Journal	Language	Vol/ Page No	Year
01	Shitalar Murti Kalpana – Kalpanik na Prasangik	Dr. Subrata Mukhopadhyay	Ebong Sayak	Bengali	32 vol. 2 <sup>nd</sup> issue (Sharod)	2006
02	Loukik Devi Shitala aaj Sarbojonin rup peyechen : Ekti Sameksha	Dr. Gopikanta Konar	Ebong Sayak	Bengali	Sharod Sankha	2010
03	Dakshin Narkelda Gramer Shitalar Biabhobasar	Bhaskarbrata Pati	Ebong sayak	Bengali	40 vol (Sharod)	2015
04	Medinipur Jelar Lokonatya ba Yatra	Prof. Subikash Jana	Amitrakshar	Bengali	4 <sup>th</sup> vol., 7 <sup>th</sup> issue	2014
05	The cult of the Goddess of small-Pox in West Benagal	Ashutosh Bhattacharyya	Quarterly journal of Mythic society	English	Vol. XLIII	1952
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