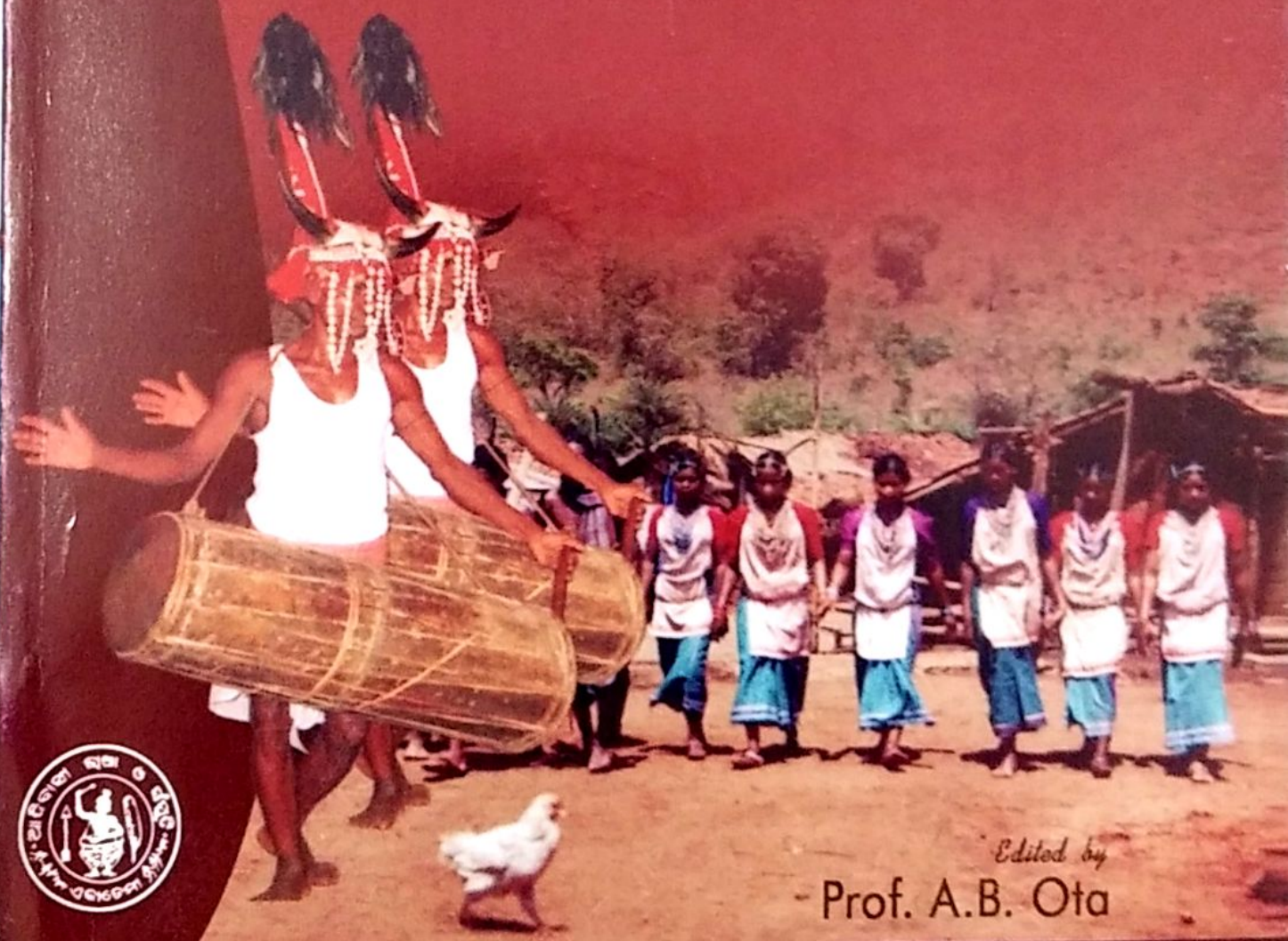


Tribal Dance of Orissa



Edited by
Prof. A.B. Ota

Academy of Tribal Languages & Culture
Bhubaneswar

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Academy of Tribal Languages & Culture

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Tribal Dance of Orissa

Edited:

Prof. Akhila Bihari Ota

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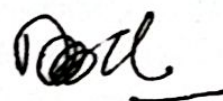
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Editorial

Orissa is a state inhabited by 62 varieties of tribal communities with distinct cultural practices. The rich cultural traditions of these tribals are manifested by magnificent art and crafts of different kinds. One of the manifestations of rich artistic skill of the tribal communities is the performing art or the unique dance forms. There are large number tribal dance forms in Orissa. However, some major tribal dance forms performed in Orissa are : Ghumura (of Gond), Bathudi, Oraon, Kissan, Kolha, Koya, Saora, Dharua, Desia Kondh, Dongria Kondh, Lanjia Saora, Santal, Paudi Bhuniya, Ho, Gond, Gadaba, Juang, Dhemsa, Kutia Kondh and Chhow of the Lodha tribe.

The dances of the tribals are extremely rhythmic. They are very meaningful as well. However, the tribal dances of Orissa are gradually losing their traditional forms and slowly vanishing. There is dearth of documentation of the tribal dance forms in Orissa. It is urgent to document the dying tribal dance forms or else it will remain as unrecorded history.

Taking the above situation in view, Academy of Tribal Languages and Culture has made a modest attempt to bring out a special volume titled **"Tribal Dances of Orissa"** incorporating selected articles on Tribal Dances of 15 communities. It is hoped that the edited volume will be used as a reference book for researchers, academicians and tribal lovers.



Prof. A. B. Ota

CELEBRATING LIFE

ORISSA'S TRIBAL DANCES: *A Short Note*

Sitakant Mahapatra

Curt Sachs, a noted authority on tribal dances which generally accompany the songs, has observed that for them "it is a means of gaining control over nature". He calls it "sympathetic transcreation", a transcreation that is a holistic combination of physical gestures or mimes (the dance), the verbal utterances (chant or recitation) and the prescribed ritual action.

Dance as a movement of the body is the collage of the constantly moving image within a prescribed space, be it a stage or an open arena. The gestures, mudra and mimes only record the totality that is a dance number. In brief, it is the way the body's movements negotiate with space.

In classical dances, the body movements and gestures are rigidly structured. It is not so in folk-dances nor in tribal dances. The latter enjoy enormous freedom, and possibilities of innovation. The mudras are not many often conventional but generally the movement is vigorous.

Secondly, most tribal dances are accompanied by appropriate song numbers and ritual performance. The three are almost hermetically tied up and give the dance forms greater width and space in terms of its communal significance and religious overtones.

The tribal communities of Orissa have their dances which differ from tribe to tribe and, even within a large tribe, from area to area.

What follows is only a brief overview of the charming scenario that is Orissa's tribal dances of 62 tribes who constitute an open-air museum.

Most of the tribal communities have retained the rich and varied heritage of colourful dance developed over centuries and maintained by them in a continuous tradition. To them dances and songs are part of their life and sources of enjoyment and relaxation.

Although every tribes has its unique pattern of dance, there are several characteristic features which are common to all. Tribal dances are usually accompanied by songs and orchestra. Both men and women, young and old, dance but the accompanying orchestra is usually provided

by the male members. Invariably the dancers sing to the accompaniment of music. To them dance and song are group activities forming integral parts of the celebration of religious festivals, wedding and funeral and occasionally for enjoyment and relaxation. Dance and song are named after the specific ceremony with which they are associated.

Tribal dance is characterized not only by its originality and spontaneity but also for its rhythmic movement of limbs, the free expression of emotion and colourful dancing costumes and attire. The theme of the song is considerably influenced by the natural phenomena of the environment and the subject matter of folklore and legends relating to the supernatural forces current among them.

The orchestra includes different types of musical instruments varying from one group of tribals to another, drums of diverse shapes and sizes, different types of string instruments, flute and different varieties of gong and clapper are used. Many of these are manufactured by the members of the tribal societies. Some are also fabricated by non-tribals and purchased from them.

Since dance and music have their roots in the religious and seasonal festivals observed by them, the e are named after such occasions. Among several tribal communities, specific dance and music can only be performed during the specific period prescribed for it. Some of the characteristic tribal dances of Orissa may be mentioned here.

The most celebrated Koya dance features a long row of girls with heavy ornaments and caps on their heads. They dance by striking a rhythm which is produced by hitting the ground with sticks fitted with bells. They dance and sing forming a series of winding and unwinding circles to the tune of the music provided by the male members who put on the spectacular headgear fitted with bison-horn with strings of cowries hanging in front. This is the tribe which uses the longest double membrane drums.

Among the Paraja, the most characteristic dance is known as 'Dhemsā'. Girls who put on typical short sarees and deck their heads with flowers from a long row by interlocking their arms, they move with typical swinging motion in a graceful formation. The girl who lead the dance holds a bunch of peacock feathers by which she gives direct about of their movements. The .dance starts with a stylized walk in slow tempo ending in a fast moving climax. The music is provided by the male members.

The Gadaba dance does not differ much from that of the Paraja except in their dress and characteristic ornaments. The girls put on Keranga cloth and large coils of metal wares in their earlobes almost touching the shoulders and do up their unique hairstyle. The music is again provided by the male members.

The Kandha girls in their special attire and interlocking arms dance to the music played on by the male members. The movement of the group is sometimes forward and backward and on other occasion in coiling and uncoiling circles.

In case of the Saoras, persons belonging to all age grades irrespective of sexes join the dance. The dancers hold sticks, umbrellas, axes and other similar objects and move forward and backward to the accompanying music.

Among the Bhuiyans and the Juangs of north Orissa, the popular dance is called Changu dance. Boys standing in a row sing and beat changu (a single membrane drum) and the girls interlocking their arms dance in front of them by moving forward and backward. The most striking feature of their dance is the musical sound produced by the girls by hitting their metal bangles against each other.

Among the Santals, both boys and girls dance with interlocking arms and in long rows. They dance to the music played by the male members. The most important features of their dances are the movements of feet, arms and the head. The Oraon dances too resemble the Santal dances. In both these cases, the musical orchestra is provided by the male members.



TRIBAL DANCE- ITS NATURE AND FUNCTION

Khageswar Mohapatra

What is dance ?

Dance is the overt expression of emotional energy by means of systematized muscular movement. There are certain emotional experiences which transcend the normal modes of expression. The purpose of dance is to give symbolical expression to these experiences.

Two broad varieties

Dance may be performed for the sake of its effect upon the dancer himself or for the sake of its effect upon the onlooker. In the former case it functions as a form of autointoxication. The dancer does not always consciously employ his movements to achieve this objective. Mostly, it comes as an incidental result. The purpose in this type of dance may be divided roughly into simple play, sex stimulation. The production of religious or other ecstasy and escape from emotional stress. Tribal dance belongs to this category.

Role of Dance in Primitive Societies

In primitive society dancing is integrally connected with every phase of activity. The advance of civilization has so largely displaced the necessity for dancing as a form of self-expression and autointoxication that we have to turn to primitive societies to discover its real value. Among primitive men the ascription of super-neutrality to the phenomena of nature gave rise to the celebrations of every event of significance in the life cycle of the individual and of the group as an affairs of ritual as well as of social movement. These celebrations were frequently accompanied by the ritual of protection or dedication as well as by ceremonies of purely tribal significance and personal expressions of joy or grief. That these rites should have found form in dances is entirely logical, for even the most natural movements, when backed by intense feeling, assume larger dimensions and stronger stresses and, as the outgrowth of a particular purpose instead of merely generic excitement, slip naturally into rhythm and form.

In all primitive dances music of some sort is an inseparable feature. It is employed by the dances themselves, either in the form of clinging ornaments or of clapping and stamping to accent the rhythm of

he movements. Frequently singing is added to intensify the expression of feeling or even to tell a story. These and other methods are employed also by the onlookers as a vicarious participation in the dance. In its natural form this music is essentially rhythmic and non-melodic.

Tribal Dance is Composite In Nature

It is difficult to make any narrow divisions in the dances between those which are religious and those which are social and occupational for the lines are apparently loosely drawn in the minds of the men themselves. Their chief concerns are the problems of maintenance and increase and these prompted their dances as well. Agriculture occupies a large share of their attention and makes a basis for the mimetic dances of daily activity which are a popular source of entertainment. But the mystery of growing things involves magic and religion, and agricultural fertility relates itself at once to sex. It is equally a problem to separate those dances which affect the individual from those that affect the group for there is an inevitable effect upon the individual even in a dance which is chiefly of group concern, and those dances which deal with the individual bear directly upon the life of the group as well. Thus in celebrations of birth, healing, puberty, circumcision, marriage and death the participation is simultaneous movements for a common purpose by others than those immediately concerned, tends to establish solidarity. Some dances, largely processional in nature, have as their specific object the pending of strength and the establishment of respect for authority; but even in those designed for other ends, the unication of the group is made habitual in the mind of its members by communal dancing. The dancing of primitive men is by no means confined to special occasions. It constitutes the major part of his recreation. Whether even the purely pastime dances can be separated from ritual significance, however, is a question; for the life of the savage is not divided into clearly defined periods of labour and of play but is more unified, with everything related to the two problems of nature; maintenance and increase.

Different Types of Dance among Primitive Tribes **Dance and Labour Activities**

One of the most universal types of dancing with group significance among primitive peoples is that which accompanies labour activities requiring unity of action. The practice of working to rhythmic beating or chanting in order to achieve greater unity and efficiency of movements has been very general through the centuries and is widely prevalent at the present time.

Dance and Warfare

The dance serves a similar practical purpose in matters of warfare. War dances not only constitute a popular form of entertainment but serve at the same time to crystallize group solidarity and in the absence of formal military organization, to provide training and drill for actual fighting. In the time of a campaign their major function is to stimulate the warriors to a high pitch of courage and excitement, in which the fear of death is made to disappear from consciousness as far as possible. Here, however, as in so many other cases, there is also the admixture of a strong element of religion of magic.

Such dances as those just mentioned, in which magic is invoked to destroy antagonists, are also employed against less tangible forces of opposition such as drought, barrenness and pestilence. Frequently such dances as these take the form rather of procession than of dances in the stricter sense of the word.

Magical Dances

In general, these dances are mimetic in character, for it is a cardinal principle of ancient magic that imitation has a supernatural power. The enactment of a situation in mimicry is believed to have the power to bring that situation into being. Evidences of this are found in a great number of dances of different sorts. In agricultural dances the rain and the sun are invoked mimetically, and phallic symbols are carried in processions and dances to insure fertility. It is also a practice in hunting dances to effect the prospective prey by imitating its movements. Similarly mimetic dances are performed before or around the totem to promote the propagation and welfare of the species.

The faith of the tribal in these dances to propitiate angry deities or to destroy hostile men or influences probably arose from the realization of the effect of dancing upon himself and his observation of its effects on others. The question of distance from the objects to be affected did not enter into his consideration for the whole process lay in the realm of the unknown and mysterious.

Dances connected with Death

It is natural death should be surrounded by elaborated rites and dances. Among primitive men funeral dances are generally performed for the welfare of the departed spirit and for the protection of the survivors

from evil influences. Many of the ceremonials are mimetic and were intended to influence the dead by sympathetic magic. Sometimes the dead man's outstanding accomplishments were reenacted for the benefit of the survivors and pantomimic fights and rope pulling are performed over his grave. The return of the spirit is a possibility greatly feared, and consequently every precaution is taken to prevent it.

Dance and Marriage

Marriage is a cause for much dancing of a different character, largely concerning itself with sex practices and fertility. There are also dances of welcome to visitors, celebrations of peace, of the change of season and of numberless other events.

Pastime Dances

Pastime dances are largely mimetic and except for those which are designed for sexual stimulation usually recount past experiences or look forward to future ones in battle, the hunt or other daily practices. Among warlike peoples the war dance is the chief amusement. The Dahomans almost invariably introduce a representation. The routine occupations, whatever they may be, are the basis for pantomimic dances. The primitive man seems to take a special delight also in animal dances of as great accuracy as possible. Those dances which deal with more personal problems provide an emotional release not only for the dancer but, through kinesthetic sympathy, for the onlooker as well and are the root of both the art dance and the drama.

Religious Dances

Among activities designed primarily to stimulate rather than release energy may be cited the production of frenzy which has made dancing a part of the practice of many religious sects and their votaries. Priests and prophets of many tribes dance themselves into delirium in order to induce possession by their particular deities, and in these states of frenzy deliver their oracles. Frequently the ability to accomplish this type of ecstasy has been the test of priest-hood.

Courtship Dances

Courtship dances are undoubtedly motivated by sex and are an almost universal practice. The function of the dance in these cases is not only to give expression to sexual impulses but also to excite them,

both in the dancer and in the onlooker. Dancing as a means of sexual selection was recognized and consequently both attacked and defended down through the Middle Ages and even into modern times.

Is Tribal Dance Obscene ?

Much has been written on the obscenity of primitive dancing and it has even been said that it is primarily sexual in intent. Evidence from many parts of the world does not bear this out. To a certain extent all dancing is sexually stimulating, but, except in courtship dances, this stimulus may be regarded as a by-product. Most often the movements seem to be artistic renderings of spontaneous actions resulting from some emotional state.

Dance and Group

As a rule a dance is performed by a group or groups of people all of whom move in the same way. Solo dances are rare, though not infrequently there is a dance leader who has a special part to play. All the able-bodied adults of the community are expected to take part. Usually the sexes are segregated, though this is by no means universal, but the close embrace customary in European, round dances, is seldom countenanced. Sometimes certain dances are restricted to one sex.

Tribal Dance and Civilization

In the dancing of primitive society are to be found all the elements of the dance, and civilization has only modified them without adding anything basic. Because it is the most elementary medium for the expression of the perception of life. It is natural that it has declined in social importance with the growth of more intellectual means of expression. As a matter of fact its history is the history of this decline in every direction except that of art. The survivals, however are numerous even in contemporary practices. Especially in religion has the dance retained its place to a large extent. This is true in both eastern and western religions except those which have grown out of the Reformation.

Brief Notes on Tribal Dances of Orissa

All the primitive tribes of Orissa have their specific patterns of dancing.

Dancing has considerably deteriorated among the tribes who have come into close contact with outsiders, such as the Gonds of Sambalpur and Sundergarh, the Kandhs of Cuttack and Puri and the plain Juangs of Dhenkanal.

Brief notes on the dances of some of the most important primitive tribes of Orissa are given below:-

Gond

Among the Gonds of Koraput dance is practiced throughout the year besides this, dances are performed on special communal occasions like marriage. The boys dress themselves with colourful coats and turbans during the dance. The turbans are adorned with 'Cowrie' shells and the coats are adorned with small pieces of mirror. The girls are dressed in hand-woven sarees and silver ornaments.

A dancing group is ordinarily formed with 20 to 30 persons of both sexes. Only unmarried boys and girls participate in the dance. The musical instruments are played on by boys. Two boys lead the dance with wooden drums. The girls dance in circles with simple steps of one and two, very often bending their bodies forward. The stepping of the boys are more varied and complicated.

Koya

Dance among the Koyas is richly varied and complicated. The most important occasion for dancing is the worship of the mother goddess in the month of Chaitra. Ordinarily both boys and girls participate in dancing but the girls are more conspicuous. However in this festival only girls participate.

During the dance, the girls keep rhythm by beating sticks on the ground, which are fitted with small bells. Dance groups are formed with about 30 to 50 persons. The most conspicuous movement about Koya dance is the complicated winding and unwinding of circles formed by girls.

Gadaba

Gadaba dancing is performed by women who wear the famous 'Keranga' sarees and have their distinctive hair style. The men play the musical instruments. Chaitra and Pausa are the dancing seasons.

The Gadaba women dance in semi- circles with steps of three and four which they gradually change to eight. The body is often bent forward. Very skillful moves are made on the heels.

Kandh

The Kandh dances are mostly confined to unmarried boys and girls and free mixing of the sexes are allowed during dances. The dances are performed especially when the boys or girls of one village visit another village. Dance forms an item in the daily routine of the Kandh, when the boys and girls in their dormitories meet after the day's toil.

No instrument is played upon during the dance of the Kandhs of Koraput. The girls dance in lines and the boys dance in behind and in front of them. The dance of the Phulbani Kandhs is more colourful. The girls wear sarees in two pieces and bangles on their ankles. They dance in rows, facing rows of boys who sing songs and play no hand drums. The songs play a very important part in the dance. Special dances are performed during buffalo sacrifice.

These brief notes are given to convey a general idea about tribal dance. It is not proposed to give a graphic picture of the tribal dance of Orissa which may be the subject-matter of further study and research. These notes are only meant to provide a background for such study.

Suggestion

As has been indicated above tribal dances are mostly not meant for exhibition but for social participation and auto-intoxication. Therefore, the best method of their preservation and propagation is to adopt it as a common mode of recreation by the boys and girls in schools and colleges just like sports and other recreational activities. The attitude of the educational authorities towards dance and music should undergo a radical transformation to make this possible.

There should be considerable theoretical research on tribal dance. This research should not be confined to the dance forms alone but should cover an wider area touching sociological and psychological aspects. Research fellowships should be created in the Departments of Anthropology and Psychology for this purpose.

Centres of training should be established with experienced tribal dances and expert dancing teachers to impart training in tribal dance.





JUANG DANCE



KISAN DANCE



LANJIA SAORA DANCE



LANJIA SAORA DANCE



KUTIA KONDH DANCE



KOYA DANCE



KOYA DANCE

KARMA : A RITUAL DANCE FESTIVAL OF TRIBAL PEOPLE

CHITRASEN PASAYAT

Our first assumption in this paper is that in the folk religious worship in west Orissa, one finds the fusion of the two processes of *sanskritisation* and *tribalisation*. The process of *sanskritisation* is intimately linked with the process of *tribalisation*. In this context, these two processes are contrasting and complementary processes of folk religious worship in west Orissa. An element of tribal tradition needs to be transformed into a regional caste culture as an essential first step for it to be admitted into the greater *Hindu* society or *vice versa*.

Our second assumption is that transformation or change does not necessarily mean addition of *Sanskritic* elements and replacement of tribal elements or *vice versa* rather this means a harmonious co-existence of both tribal as well as *Sanskritic* elements in an empirical situation. Significantly, the ratio of *Sanskritic* and tribal elements varies from ritual to ritual or item to item. Consequently, a series of gradual changes are found in the magnitude of *Sanskritic* and tribal characteristics in Sambalpur (Pasayat, 1991).

On the basis of these assumptions we will analyse an important ritual dance festival of Sambalpur area called *Karma*. We shall also examine our field data by referring to a few other studies conducted outside Sambalpur area in order to enrich our study. *Karma* is a colorful festival observed by most of the tribal people in the central India and tribal dominated west and north parts of Orissa. It is also prevalent among the caste *Hindus* in Sambalpur area.

The available literature identifies a wider area of celebration of this ritual dance festival. The numerous tribes of the State like Madhya Pradesh, Chhattisgarh, Jharkhand, Bihar, Orissa and West Bengal celebrate this festival with a splendid display. Although the festival is generally observed in the Hindu month of *Bhudo* / *Bhadra* (August-September) or / and *Dasra* / *Aswina* (September/October), it is celebrated by some other tribal people at other time of the year also.

It is also interesting to point out here that the aboriginal tribes unlike caste-*Hindus* have not developed any proper system of reckoning with time (Bhaduri, 1944:148). It is principally the spring dance of the Gonds, Kols and Baigas of Raipur of Chhattisgarh (Verma, 1973:123). It is known as May Day festival among the Oraons in Raigarh of Chhattisgarh and is celebrated when the rice is ready for planting (Guru, 1976:101). In some tribal societies, *Karma* is celebrated on the eleventh day of the bright fortnight of *Bhadraba* which corresponds to the date fixed to *Parsva Ekadasi*, the *Hindu* festival. This ritual dance festival is one of the very few tribal festivals for which the people follow a definite time in some cases (Bhaduri, 1944:149).

Considering the whole prevalence and popularity of the festival among the tribal people, it may be suggested that *Karma* is very close to the tribal world. Its fixed time of observance /celebration in some cases indicates some influence of the *Hindu* system of celebration of festivals (Pasayat, 1991:144).

The uniconical image of the deity is widely believed to be a tribal characteristic. In the present case, the adorable deity of this ritual dance festival is *Karamsani* who is not worshipped in the form of an idol. The *Devi* is represented by a branch of *Sal* (*Shorea robusta*) tree which is called *Karam Dal*. It is worth-mentioning that *Sal* does not represent or symbolize *Karamsani* in every tribal society. The Nagesia of Chhattisgarh (Danda, 1984:139), the Oraons of Chotanagpur (Sahay, 1976:99), the Mundas (Roy, 1915:149) and the Santals of Chotanagpur (Culshaw, 1939:427-432) areas worship *Adina cardifolia* on the occasion of *Karamsani Puja*. Further, the Oraons of Chotanagpur worship twigs of *Kend* (*Diospyros melanoxylon*) failing that of either *Sinduar* (*Vitex negundo*) plant or a *Sakhua* (*Shorea robusta*) tree or of the *Pial* (*Buchanania latifolia*) shrub (Roy, 1915:144-145). It is to be noticed that the tree worship is prevalent among the *Hindus* too, but in their case the identification of a tree with that of God/Goddesses is almost fixed.

It is, thus, clear that the deity of this ritual dance festival i.e. *Karamsani* can be identified with a twig branch of different trees in the same tribal group or in different tribal groups in different places.

Very likely, this variation is owing to the availability of tree and also its economic significance in a particular area. For instance, in Sambalpur area it is the twig branch of Sal tree which is worshipped during *Karma Puja* as mentioned earlier.

The forests in the district extends over one-third of its geographical area. Sal is preponderant covering more than 70 per cent of crops. Once upon a time, there were a number of saw mills operating here and chiefly Sal logs were sown and exported to the industrial towns in Bihar, Jharkhand, Madhya Pradesh, Chhattisgarh and West Bengal. A considerable quantity of timber was also supplied to the railways (Senapati and Mahanti, 1971:175-177). Since forest has always been occupying an important place in the tribal economy, it may be suggested that Sal, which is abundantly found and which has also great economic values, is personified as *Karamsani Devi*.

Another probable reason of association of Sal tree with the *Karamsani Devi* of this ritual dance festival may be the influence of Buddhism on tribal people of this area. Sal tree is associated with the birth of Lord Buddha. Also, according to the legend, he died in a grove of Sal trees. This is why Sal tree is regarded as most sacred by the followers of Buddhism (Sinha, 1979:28). Once upon a time, the famous *Gandhamardana Giri* or *Gandhagiri* on the borders of the undivided Sambalpur and Bolangir districts was a great seat of Buddhism. In the second century AD, Ptolemy described Sambalpur area as the land of Sabaras and Mundas. This means the tribal population to be the earliest inhabitants of this area since the pre-Christian era (Mahapatra, 1987:10-11).

In view of this, it might be presumed that the tribal people were influenced by the Buddhism and adopted Sal as the uniconical image of their *Karamsani Devi*. Be that as it may, economically, Sal tree is one of the most useful timbers used for railway sleepers, bridge construction, boat building, tent poles, furniture, carts and carriages etc. And personification of a twig branch of Sal tree reflects its socio-economic significance in the tribal life and culture (Pasayat, 1991:146).

Personification of a branch as deity is not surprising as trees have held special place in the spiritual tradition of India. The Indian history and mythology evidence the fact that trees have been associated

with various deities and endowed with supernatural powers to cure diseases and prevent natural calamities. Tree worship began before the dawn of history. It was one of the earliest forms of religious life in ancient India. It was quite common even in the third and fourth millennium BC, when there was a highly developed Harappan culture. Thus, the tree has been the best friend of human being even in the prehistoric period. It was through the worship of the trees that both tribal people and caste-*Hindus* attempted to approach and propitiate God in India (Sinha, 1979:29-32).

Besides, trees have played a vital role in the field of human welfare and they are doing so even now. In other words, from the very beginning of life trees came to be considered as reverend and absolutely necessary for human kind. With the passage of time, the idea of God associated with trees originated in the mind of man. He began to worship trees as a symbolical representation of some gods or some unseen power residing in it. Trees are, therefore, worshipped as symbols of gods or spirits or ghosts who cannot be seen in person but realized by heart. This is, in fact, the foundation of nature of worship. The traditional ideals of India – live and let live or to co-exist did not, however, recognize the danger in one another's peaceful existence. Rather, the trees and the human beings sought mutual advantages in exchange of goods and services and even in religious and ceremonial performances at least at the folk level (Gupta, 1980:81).

The *Karamsani* in her uniconical form is worshipped on a Bedi (altar). She has been regarded as the goddess of vegetation, fertility and destiny. People believe that by worshipping *Karamsani*, they would get a good crop; the childless would get a child; they would be protected from all sorts of diseases, misfortunes, natural calamities and would live/lead a very prosperous, happy and wealthy life. Above all, the *Puja* is celebrated for general well-being of the people. Thus, the root of this festival is to be found in the name of *Karamsani* as the goddess of fortune.

During the actual celebration of this festival the *Jhankar* (the tribal priest) undergoes fasting on the fasting day. Some *Dhangras* (young boys) and the *Dhangris* (young girls) also observe fasting and go to the jungle with the *Jhankar*. There they trace out the *Karam*

tree wherefrom a twig branch is to be cut off. At the out set, the *Jhankar* has to beg its pardon for the injury he is about to inflict on it. At night, he does not shake a tree because the spirit of the tree is asleep and may be disturbed. The *Jhankar* invokes *Karamsani* and then cuts a branch from the tree. The twig should have five or seven *Patar* (leaves). It should not have touched the *Bhuin* (earth) or affected by *Kida* (insects). The *Jhankar* winds a red or yellow *Suta* (thread) on the twig generally seven times. Then the people bring the twig followed by dancing and singing on their way back to the village.

The *Karam dal* is placed in the middle of the *Bedi* meant for the *Puja*. At night, the *Deheri / Dehuri* (tribal priest) starts worshipping the branch. The village folk sit down surrounded with great enthusiasm and devotion. Most of them keep *Karma Brata* or religious vows. An important aspect of this *Brata* is that it is kept so that their desires are fulfilled, while in some cases people keep religious vows to celebrate performance if their desires are fulfilled. In other words, in one case the desired effects come before the celebration while in other cases these come after the celebration.

The tribal priest offers *Arua Chaul* (raw / dried rice), *Sindur* (vermilion), *Kusna* (rice beer) and the blood of a fowl to the *Devi*. The sound of *Hula Huli* or *Hul Huli* or *Ulu Ulu* lends a magical charm to the atmosphere. It is a sound of joy generally made by women with the mouth which emits a shrill sound. The priest does not utter or chant any mantra unlike that in the *Hindu* festivals. Thus, the mode of worship is very simple. After that, the tribal priest narrates the villagers a story in the glory of *Karamsani*. The songs are sung intermittently, the dance and *Madal* (one type of drum) provides the rhythm and music. Some songs are in the praise of *Kali*, *Bhabani*, *Rudrani* or *Karamsani* who are the terrific aspects of *Sakti*. Some of these songs are in *Malashree Rag*, which is mainly used in the *tantric* form of the mother worship. Very likely, this is due to Sanskritic influence.

The *Karma* festival ends next day with the ceremonial procession of the *Devi* from the place of performance. The *Karma Dal* is taken to the door of every household. It is a mark of expiating them from all sins and sufferings and blessing them also. Essentially, this practice creates an impact on the villagers by strengthening their

belief and devotion to *Karamsani Devi*. In Sambalpur town, practice of visiting *Karamsani Devi* to every household does not prevail upon as it is practically not feasible in such a big town. Besides, the low caste-*Hindus* and the tribal people, who constitute a considerable number of devotees of *Karamsani*, doubt if the deity would get that much respect and honour by visiting caste-*Hindu* dominated areas of Sambalpur town.

In Sambalpur area, *Karma* is observed on various occasions, *Bahma Karma* is held in times of crop failure and drought which are caused by *Bahma*, a kind of insect which destroys the crops. At this time, people collect money from each household and observe *Karma Puja* to appease the deity to save their crops which is supposed to sustain their lives for the next full year. The other type of celebration is meant for the release from mundane sufferings and so on. Thus, *Karma Puja* is performed in times other than the day of *Bhudo / Bhadraba Ekadasi* to get blessings from *Karamsani Devi* and to recover from untold sufferings and miseries. Little differences are, however, observed regarding the rules of worshipping the deity at particular places. The *Binjhals* and *Kols* of Kainsir village near Sambalpur town observe *Karma* festival during the *Durga Puja* also.

It is observed that the *Binjhals* of Padampur observe *Karma* in a grand way after every three years. Tribal people from various parts of Sambalpur area are invited to attend the ceremony. The *Bad Karma*, as it is known, is unique in being a three to five days festival especially for the young. It begins on the eleventh day of the bright fortnight of the month of *Bhudo / Bhadraba*. Preparation for this starts days in advance, in keeping with age-old tradition, boys and girls dance together. A large number of spectators come from nearby villages. The village which takes the responsibility of the *Bad Karma* also takes care of all the dance troops invited on the occasion to participate in the *Karma* festival.

From the social point of view, this ritual dance festival is an important occasion to settle marriage relationships and to select spouses. It is also an occasion to collect information about their relatives scattered in different places. A number of tribal problems and development issues are discussed when people from various villages

assemble on this occasion. The hereditary tribal priests who perform rituals and offer sacrifices to *Karamsani Devi*, has no special sacred language or *mantra* to chant and to invoke the deity. They employ the language of every day life.

In some places like Gainpura village of Sambalpur, a *Brahmin* priest has been invited to assist the tribal priests for the *Puja*. But he does not perform to help in the matter of animal sacrifice to the deity but he only chants some *mantras*. It is a clear indication towards sanskritisation. This cannot be taken as an exceptional case. In a different case study, Singh (1982:99) writes about the *Korwas* who also invite a *Brahmin* priest to tell the myth of the *Karma Puja* after the sacrifices and offerings are made by the tribal priest.

After the ritual part is over, the festival part starts. The entire night is spent in drinking and dancing. The *Kusna* is a home-made rice beer extensively used on this occasion. The young boys and girls drink, sing and dance collectively till the dawn round the *Karam Dal*. *Karma* songs reveal that the tribal people have good knowledge of *Hindu* religious scriptures. *Karma* songs and dance unfold their presence of mind, mental prowess, fact, confidence and practice. Pasayat (1994:426) aptly states, though in a different context, "composition or production of such folk materials is for the dissemination of information and knowledge pertaining to tradition sharing of both Little and Great Traditions, producing folk literature at folk level. This is, therefore, a process through which local talents meaningfully manifest themselves with overwhelming use of folk materials".

This is an occasion for merry-making for the young boys and girls. It is a time which provides them ample opportunities to know and understand one another. Consequently, they are able to select their life partners. All these may appear obscene to an outsider, but the meaning and understanding of an outsider does not carry any significance for them. In the present time, dancing throughout the night is discouraged by the tribal people in certain places of Sambalpur area.

Today, traditional festivals are not the only sources of entertainment for them. Most of them visit cinema, theatres and other

fairs and festivals. Mostly the educated males do not want their female members to dance before a large audience. Further, in some cases the educated and urban based tribal girls behave in a very straight manner and do not accept all those in the name of tradition which they think to be undesirable or unnecessary for their self-respect and honour. Now-a-days, a good number of tribal people in Sambalpur area have adopted Christianity and in some cases the *Karma Puja* is controlled and conditioned by the Church. Restrictions are imposed on them in the matters of dancing, consuming liquor and animal sacrifice.

On the other hand, one finds incorporation of some Sanskritic elements in the ritual process of the *Karma Puja* in Sambalpur. Some of the examples are the construction of temple for the *Karamsani Devi*; invitation of the caste-*Hindus*; use of the *Brahmin* priest; *Karma* songs related to *Hindu* deities namely *Radha*, *Krishna* and *Kali*, *Bhabani*, *Rudrani* and the like. Several studies, discussed here, are conducted mainly in the tribal zone of the central India which suggests that *Karma* is a tribal festival. But there is no restriction on caste-*Hindus* to participate in the *Puja*. They contribute subscription and offer ritual (*Bhoga* or *Prasad*) to the deity.

Generally, the female members of the caste-*Hindus* do not participate in this ritual dance festival, though they watch it. It is noteworthy here that cock or chicken sacrifice is not a common practice among the caste-*Hindus*, but animals like he-goats are commonly sacrificed by them on the occasion like *Durga Puja*. The objects of ritual offer also indicate the association of a ritual with a particular class of people in the society because of the traditional belief system like purity-impurity associated with objects. The caste-*Hindus* offer *Arua Chaul* (sun-dried rice), *Ghee*, *Sindur*, fruits, flowers, milk and the like but not fowl and alcohol which are considered intrinsically impure and highly polluting. The operative principle which stigmatizes these food items as polluted by the caste-*Hindus* is clearly the same as that which applies to the people who offer them during ritual ceremonies. Thus, for caste-*Hindus* ceremonial defilement is connected with certain types of animal sacrifice and offering of alcohol as a ritual object (Stevenson, 1954:55; Singh, 1966).

Scholars like Vidyarthi (1969:179) and Sinha (1982:114-115) have held the view that *Karma* festival is borrowed from the caste-*Hindus*. According to Roy and Roy (1937:341), *Oraons* have adopted this festival from their lower caste *Hinduised* or *Hindu* neighbours. They also suggest that *Karmu* and *Dharmu*, two characters of the *Karma* myth are *Hindu* deities who have been incorporated into the tribal world. Singh (1982:106-112) holds the opinion that the *Mundas*, the *Oraons*, the *Cheros*, the *Korwas* and the *Birjias* have been performing this festival which is of *Hindu* origin. Dalton (1872) and Elwin (1949:487) hold similar views about the origin of *Karma* festival to a passage in the *Bhavisya Purana*. Troisi (1949:141) writes that the *Karma* festival is borrowed by *Santals* from their neighbours but he does not specify this neighbouring group.

A similar observation has been made by Oran (1965:38) who opines that *Santals* have borrowed this festival from *Dikus* i.e. outsiders. According to Culshaw (1949:114), *Santals* have borrowed this festival from *Mahatos*. In this context, he refers to various characters of the *Ramayana* in *Karma* songs. Nonetheless, the *Karma* songs of the *Gonds* translated and published by Hivale and Elwin (1935) attest the popularity and significance of the *Karma* particularly among the tribal people. On the other hand, Bhaduri (1944:149) opines that it is essentially tribal in origin and over the years the ritual part of it has been sanskritised to some extent.

It could also be argued that *Karamsani* is a tribalised version of a *Hindu* deity. The tribalisation of the deity is necessary because only then the deity would become acceptable to the tribal people. Of course, caste-*Hindus* do not propitiate any deity of fortune (*Karma*) as such. They do not perceive any specific deity for fortune too. The general people believe that any god or goddess can change fortune of a person at his / her pleasure. It might have happened in the past that when the tribal people came in contact with the caste-*Hindus*, they were very likely influenced by the *Hindu* idea of *Karma* i.e. 'man is pre-destined by birth'. Later on, they would have conceived this idea and personified it as a *Devi*. In course of time, she is equated with the *Hindu* goddess *Durga*, the divine mother who is worshipped in one form or the other throughout India. Bose (1967:202) rightly states,

though in a different context, "*Hinduism* has grown by the incorporation of many tribal cults, until it has become a kind of federation of religious beliefs and practices".

In view of the above, it may also be suggested that the caste-*Hindus*, particularly low caste people who reside in close proximity with the tribal people have shared this religious culture of *Karma* with the tribal people at one time and have succeeded, to some extent, in sanskritising the *Karma* festival. Understandably, no culture is in a static order or form. It keeps adjusting with other neighbouring cultural system and at times makes fundamental changes in order to get acceptance in other cultural traditions. Undoubtedly, the close contact and co-existence between tribal people and caste-*Hindus* over the centuries have paved the way of rapid cultural interaction in Sambalpur area. The economic inter-dependence and co-operation between them at various levels have also speeded the rate of cultural interaction (Pasayat, 1993).

As discussed elsewhere, the *Brahminical* interpretation of social and cultural change is a familiar one and continues to influence the social science research activities. Such attempts undermine the socio-cultural influence of the tribal people on caste *Hindus*. There is every possibility of tribal as well as *Hindu* elements co-existing in an empirical situation (Pasayat, 1995). In this study, neither *sanskritisation* nor *tribalisation* exclusively is found to be helpful in explaining and understanding the *Karma* festival. We have found a harmonious co-existence of both the tribal as well as Sanskritic elements in this festival. However, lack of knowledge about a proper system of reckoning time for the *Karma* festival, absence of idol worship, the sacrifice of animals like cock and fowl and libations of rice-beer to the deity and wide popularity and prevalence of *Karma* festival particularly among the tribal people combinedly suggest that this ritual dance festival has a large amount of tribal elements.

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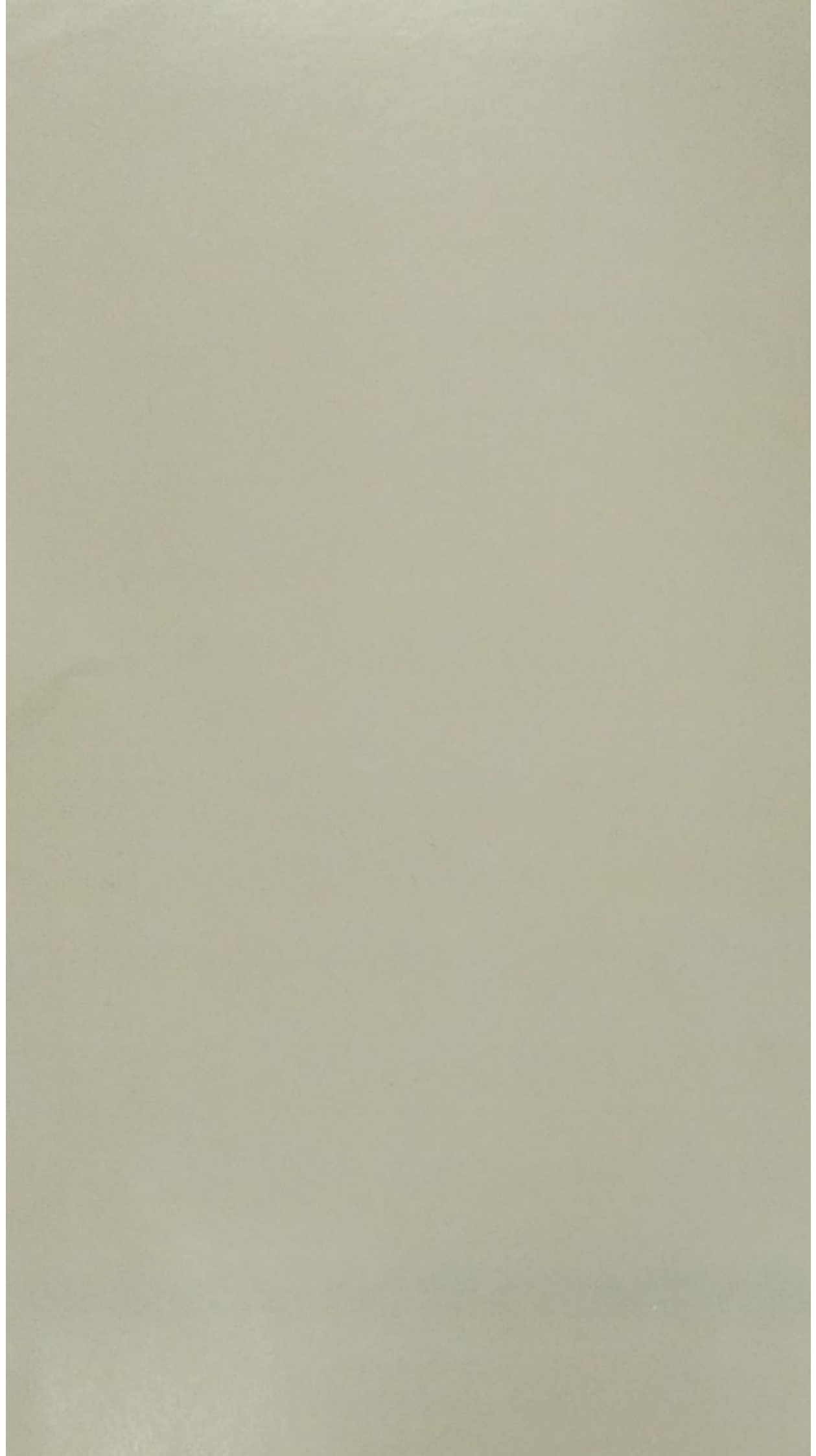
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KARMA DANCE



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THE MÛNDA : Their Songs and Dances

M. G. Bage

Introduction:

Mûra, Horo-hon, a large Dravidian tribe of Chota Nâgpur, classed on linguistic grounds as Kolarian, and closely akin to the Ho and Santâl and probably also to the Kandha/Kondhs. The name Munda is of Sanskrit origin. It means headman of a village, and is a titular or functional designation used by the members of the tribe, as well as by outsiders, as a distinctive name much in the same way as the Santâls call themselves Mâjhi, the Bhumij Sardâr and the Khambu of the Darjeeling hills jimdâr.

The Munda's have retained the rich and varied heritage of colourful dance developed over centuries and maintained by them in a continuous tradition. For them, dance and songs are not only part of their life but also sources of enjoyment and relaxation. Munda dances are usually accompanied by songs and varieties of musical instruments. Both men and women, young and old, dance together but the musical instruments are usually played by the male members. In all occasions, like religious festivals, weddings and funerals also occasionally for enjoyment and relaxation they sing and dance. Munda dance and song are named after the specific ceremony with which they are associated, its originality and spontaneity is characterized by its rhythmic movement of limbs, the free expression of emotion and colourful dancing costumes and attire.

FESTIVALS.

1. Sarhul or Sarjum -Bâhâ, the spring festival corresponding to the Baha or Bah-Bonga of Santâls and Hos in Chait(March-April) when the sal (Soheraa robusta) tree is bloom. Each household sacrifices a cock and makes offerings of sâl flowers to the founders of the village in whose honour the festival is held.
2. Kadletâ or Batauli in Asârh at the commencement of the rainy season. "Each cultivator,".
3. Nanâ or Jom-Nana, the festival of new rice in Asin when the highland rice is harvested.

4. Magh Parab celebrating the harvesting of the winter rice, the main crop of the year.

The Mundas are found more or less in all the districts of Orissa. According to 2001 census, they numbered 4,80,252 approximately.

Dance and music is a part of the life of the tribal people. After tiresome day, in the evening they sing and dance to the tune of high pitched madal, phechka, gini and flute etc. No festival or ceremony is considered complete without a dance performance in which both men and women participate.

MUSICAL INSTRUMENT:

- The Dhôlki** : A small drum made of wood and goat-skin,
The Nâgerâ : A large drum made of iron and the hide of an ox or a buffalo.
The Dûmârig : Another variety of the drum having an earthen ware framework with the top and the bottom made of monkey skin,
The Karetâl : Made of brass, or cymbal
The Sârânga or fiddle : Made of wood and goat-skin with strings of horse's trail,
The Tûhila/ Tuila or Banjo : Made of pumpkin gourd and wooden handle with a string of silk,
The Bânôm : Another variety of the banjo consisting of two gourds and two strings and brass-guaze.
The Rutu : Bamboo-flute
The Mûrli : A smaller flute also made of bamboo.

On occasions of Paiki dances, young men wear ankle-bells called 'ghûngurâ'. The mundas employ ghasi musicians in the marriage festivals. The musical instruments played by the Ghasi musicians are the 'Dhânk' - a large drum made of wood and leather, the 'Narasinghâ' or horn made of copper or brass and pipe made either of brass or of bell-metal.

All the socio – religious feast and festivals of Mundas are marked by distinctive songs and dances. The dancing and singing are invariably accompanied by music. The major Mundari songs and dances are the mâge or jângâ, the Jadurâ, the Jâpi, and the Lahsuâ or Karam.

Types of dances:

According to the body postures in dances they are classified into two classes:

1. The 'Tingû Sûsûn-ko' or the standing dances.
2. The 'Ungûd Sûsûnko' or the stopping-dances.

The Tingûsusun again is sub-divided into the :

- (1) 'Nir-Sûsûn' or running dance, and (2) the 'Tingû Sûsûn' proper.

The Jadur dances, in which the dancers stand upright and run in a circle from right to left, are 'Nir-sûsûnko' or running dances.

On the other hand, the Genâ and Jâpi dances in which the dancers move at a more moderate speed, in a circle in Genâ and in a strait line in Jâpi, are standing dances (Tingû-sûsûnko) proper.

The Lâhsuâ or karam songs are stopping dances, (Ungûd sûsûnko), in which the dancers join hands, stoop forward, and from themselves into an arc of a circle. Towards the centre of the circle they advance with graceful steps and retire backwards in the same bending posture, the dancers keep dancing slightly moving towards the left to complete the circle. The karam dance again divided into two classes. (1) The Khemta in which the movements are very slow and graceful, and (2) the Bin-sâri which is played from cockcrow to Sunrise and in which the posture is more erect than in the other karam dances. In some of the dances, pantomimic representations of agriculture operations such as reaping is performed.

However, the various forms of Mundari songs and dances are not only the expression of religious exaltation or of pleasure of the performance alone but also the rhythmic expression in the steps of the dance indicate social joy and merriment. There are special dances for marriage festivals. One of these marriage dances (arandi sûsûnko) is the Dam-kach.

Mundari children sing during many of their games; youths and maidens not only sing at dances, but also groups of boys and groups of girls frequently start a song on their way to work.

The village storytellers intersperse their stories with snatches of appropriate songs, which are taken up and repeated by the listeners; the sacrificer has a sort of psalmody for his sacrificial formulas; the

conjurer, when expressing a house or invoking blessings on its inmates, chants the legend of singbonga's incarnation, and utters his threats against the evil spirits in a sort of sing-song rhythm, which does not seem inappropriate to his violent apostrophies. Finally, at burials the village women sing their lamentations in the form of a dirge.

Musical Instruments:

Dumang : their principal and leading drum. It is played by the two hands beating the two sides of the drum, sometimes alternatively, sometimes together.

Dulki, played by right hand on right side of drum and a stick with the left on the left side of the drum.

These instruments (Dhulki and dumang) have to play in Munda musical performances is almost identical.

The Nagra, a big drum, with only one drum-skin, the other side of the drum being rounded off, played with two substantial sticks as beaters.

The Rabâga, a small-sized drum with only one drum-skin as the nagra, played with two thin bamboo-rods.

Out of a thin bamboo many youngsters make flute with six notes and follow his cattle, patiently practise day after day, and eventually succeed in reproducing all the tunes ever heard.

A single - stringed guitar, called *tuila* is highly appreciated, and a good tuila player will draw quite a crowd around him of an evening as he goes through his repertoires of melodies. Beither the player nor the listeners will ventures to sing or to whisper whilst the tuila is breathing forth its plaintive notes.

The cymbals(karetal): Used by the dancers while dancing.

MUNDA DANCES:

Origin of the dances:- Among the dances customary in Chota Nagpur, the Jadur, Mage, Japi and Raca dances are no doubt, of Munda origin up till now no sadani songs have been made for these dances, except a few for the Raca dances.

The paiki or sword-dances which are not accompanied by any song, are also distinctly Munda, though they are always accompanied by drums and trumpets of the Ghasis or of the Doms.

The karam or lâsua dances have been borrowed from the Sadans. They are accompanied mostly by Sadani (not Hindi), and rarely by Mundari adaptations from the Ramayana. However, a number of the Mundari songs on the other subjects are also sung in the karam tunes. The special karam dances, called dubunkaram, common among the kera-Munda and not unknown in Naguri, are likely borrowed from the oraons. The songs are mostly in Sadani, sometimes in Mundari.

The lçkaram or leko dances also are borrowed from the Oraons. The kera-Munda and the Naguri or Sonpur people dance them on their fairs and accompany them with Sadani, rarely with Mudari songs.

The Dom kâc, a dance of the Sadans, is sometimes danced by Mundas at marriage-feasts, and on festivals. The songs are almost all in Sadani.

Bhajan songs have been sung in old dance-tunes, and new songs not, however, on religious topics, have been fitted to bhajan tunes. There is a whole set of them on Birsa Bhagoan and on the Birsa rising. By fare the greater number of bhajan songs are in the mundari tongue. The mundari bhajan songs are sung by Mundas and the kera-Mundas.

The sword-dances are not accompanied by Mundari drummers but by Dom or Ghasi drummers and by trumpet blowers.

In lçkaram and the faca dances there is singing but no beating of drums.

In the japi and raca dances the song is chosen by the man at the right end of the row, the other men joining him at once. The women repeat the whole stanzas.

Similarly the song of the lçkaram is struck up by the man at the right end of the first circular row who turns round for the purpose and shouts as loud as he can. All those, voice join at once and sing together. If all do not hear his voice, some one else may strike up a song on his own hook and get a following. At last those sing the loudest carry away the others with them.

The Jadur, mage, karam and japi dances are accompanied by songs and by the ordinary drums of Mundas:

The duman/dumang, which cannot be dispensed with, the nagera, the dulki/dulki and, if possible, the mirdan/mirdang, the dapela/dhapela and the rabâga.

The cymbals (kartal) are also much in request and if available, are always made use of it.

The best duman/dumang drummer stands generally in front of the leading dancer, i.e. the girl at the right hand end of the row. As soon as a song has been struck up and accepted (tela) by the leading girl, who repeats the 2nd half of the last line of the kari, the drummer chooses and softly indicates on his drum the khôd or rhythm to which it is to be danced. The other drummers and all the dancers follow his lead. Any kind of dance states only after a whole stanza has been sung.

Dancers: On ordinary days married couple and children of the village gather round the akâra/akhara, to assist at the dances performed by the youths and girls who are generally the only dancers. A young husband or wife do not join in the ordinary dances without each other's approval. Older people whilst looking on, may sometimes get-excited and then join the dance, but this is exceptional. As a rule married people dance only on festivals. Sadans and other castes are not, except in a few villages, debarred from joining, but they never join the lçkaram at the fairs or in the raca dance. Young men of neighbouring villages may come to join the dances; and each group will get its turn for singing.

Time: In the villages where christians are numerous, the old dances have become rare, and have been replaced by the bhajan dances. In non-christian villages dances are held as a rule, about twice a week, sometimes often sometimes even every other day, but never, except on festivals, on two consecutive days. It should be noted, however, that no dances are held at the time of an epidemic of men or cattle, or when someone in the village lies dying, or between somebody's demise and the *hoeogiri* ceremony. In the latter circumstances, however, dances may be held on the occasion of a festival, but in case of an epidemic among the people all festivals are put off to a latter date.

The dance songs are divided into several categories and each of these is restricted to a particular time of the year. Thus the songs called Jadura begin at the *sohorai* feast, in october and last till the phagun feast in February. Each category has one or more subdivisions, and these again are restricted to a fixed sequence and time, if two of them are allowed at the same dancing meeting. But all these names and restrictions refer primarily to different steps used in the various dances, and therefore to the melodies only inasmuch as they are adopted to the steps.

On the village akâra/akhara dancing never goes on beyond midnight, but stops an hour or so before, whether it has started at the usual time after sunset, as on ordinary days, or in the early afternoon, as on the day of the flower-feast.

At the fairs, at the *indis / inds*, and on the day of the *kolomsing* sacrifice (held on the threshing floor), dancing starts some time after midday, and stops just before sunset.

The dances on the karam feast or in the courtyard of the o_apârâ on the mage feast (pa_asânhulan), and on the eve of the kolomsing, or in the courtyard of the burupârâ on the right of a mageburu, do not stop before dawn.

Songs, tunes, rhythms, steps:

Any song may be sung to any kind of tune or rhythm and may be used to accompany any kind of dance, no account whatever being taken of the number of syllables in a line, of their length or shortness, or of the incidence of the accent. When a song is called for, say jadur song, it does not mean that it has any special fitness for such a tune, but only that it is habitually or actually sung to a jadur tune- The tune is called ran/rang- The corresponding special rhythm and sound of each kind of drum is called the khôd of that drum, its jarapikhôd, its jadurkhôd agree, of course, with the steps of the dances. A number of variations can be found in the tunes, rhythm and steps of the songs and the dances in the different parts of the country.

Various forms of songs and dances:

The mage songs and dances: Begin from after the sôhôrâi festival in *Kartik* (Oct. – Nov.) and continue up to the Kolomsing Bôngâ and the *Mage* festivals in Aghân or pûs (Dec.), followed by *Jarga*.

The Jadûr and Genâ songs and dances: Begin after *Jarga* and continue upto the ‘Sarhûl’ or ‘Bâparob’ festival in chait (March-April). One Genâ is sung after every two Jadurâ songs.

The Jâpi or hunting songs and dances: Begin after sarhûl festival and continue for two or three weeks. Munda youths during this period have their hunting excursions.

The Lahsuâ or karam songs and dances: After Jâpi festival Lahsuâ or karam songs and dances go on right up to the sohorâi festival in kartik (Oct.- Nov.)



MUNDA DANCE



MUNDA DANCE



According to the body postures, dances are classified into two classes:

1. The 'Tingû Sûsûn-ko' or the standing dances.
2. The 'Ungûd Sûsûnko' or the stopping-dances.

The Tingûsusun again is sub-divided into the

(1) 'Nir-Sûsûn' or running dance, and (2) the 'Tingû Sûsûn' proper.

The Jadur dances, in which the dancers stand upright and run in a circle from right to left, are 'Nir-sûsûnko' or running dances.

On the other hand, the Genâ and Jâpi dances in which the dancers move at a more moderate speed, in a circle in Genâ and in a strait line in Jâpi, are standing dances (Tingû-sûsûnko) proper.

The Lâhsuâ or karam songs are stopping dances, (Ungûd sûsûnko), in which the dancers join hands, stoop forward, and from themselves into an arc of a circle. Towards the centre of the circle they advance with graceful steps and retire backwards in the same bending posture, the dancers keep dancing slightly moving towards the left to complete the circle. The karam dance again are divided into two types; (1) The khemta in which the movements are very slow and graceful, and (2) the Bin-sâri which is played from cock-crow to Sunrise and in which the posture is more erect than in the other karam dances. In some of the dances, pantomimic representations of agricultural operation, such as reaping is performed.

However, the various forms of Mudari songs and dances are not only the expression of religious exaltation or of pleasure of the performance alone but also the rhythmic expression in the steps of the dance indicate social joy and merriment. The are special dances for marriage festivals. One of these marriage dances (arandisûsûnko) is the Dom-kach.

Mundari children sing during many of their games; youths and maidens not only sing at dances, but groups of boys and groups of girls frequently start a song on their way to work.

The village story-tellers intersperse their stories with snatches of appropriate songs, which are taken up and repeated by the listeners; the sacrificer has a sort of psalmody for his sacrificial formulae; the conjuror, when invoking blessings on its inmates, chants the legend of

Singbonga's incarnation, and utters his threats against the evil spirits in a sort of singsong rhythm, which does not seem inappropriate to his violent apostrophes. Finally, at burials the village women sing their lamentations in the form of a dirge.

There are three kinds of *mage* songs and dances:-

The *jarapi* (or *jarga*), the *gena*, (i.e, the *mage-gena*) and the *ormage*. The *ormage*, in which one part of the dancers drag the others along, is danced only on the way back from fairs.

In the latter and in the *gena*, the tunes may be somewhat different but the rhythm (*khôd*) and the step (*ekla*) are the same all over the country.

In the *jarapi* dance on the contrary the rhythm as well as the tunes changes from song to song, though the step is practically the same.

Mage Dance: The girl-dancers form a curved row, to the left of which there is often another row of younger girls and elder women who cannot take such long steps as the former ones. They clasp their arms round the waist of both their neighbours (right and left side). The drummers take their stand in front of the women. The singers are grouped alongside to the right of the women.

The *jarapi* step is slow and seems languid, it does sideways advancing towards the right with partial recessions. When the women recited, the singers advance towards them, when the women advance towards the right, the singers draw back.

The *mage-gena* step goes sideways to the right with a short recession to the left and another advance to the right foot towards the front and its touching the ground there with the toes only, before being brought to its ordinary position for advancing side-ways.

The *ormage* steps goes sideways to the right. In this dance, whilst the drummers walk in the middle of the road, the row of dancers with the group of the singers to their right, keep along the roadside. Sometimes, when dancing, they hold their neighbour's left wrist with their right hand.

Jadur dances: There are three kinds of Jadur dances:-

The *nirgadur*, the *orjadur*, and the *gena* (*jadurgena*).

All the or jadurs in the same parts of the country have the same rhythm and step. The same is true of the jadurgena. In the nirjadur the rhythm varies from song to song, but the step is particularly the same. For this dance, the dancers, the singers and the drummers are placed as in the jarapi dance. The fact are not appreciable lifted though there be no shuffling of the feet along the ground.

In the nirjadur (or hojorjadur) the women hold each other by the waist as in the jarapi, and the step is very fast, almost running, so to say.

In the orjadur, each girl clasps with her right arm the waist of her neighbour and thus seems to drag her song although the step is slower than in the nirjadur.

In the jadurgena the women hold each other by the waist, but the step differs from that of the nirjadur by being slower.

The karam and lâsua songs and dances are of six kinds.

1. The *gariua*, a slow and low noted song, very fatiguing for the chest, the wording of which seems to be a mixture of several Aryan languages,
2. The *hambal* cited, a sedate song and dance,
3. The *calkua* (calkaôa or rabal cited), a lively tune with quick drumming and dancing,
4. The *tharua*, (tharlâsua or tingukaram) in which the bodies of both men and women remain erect the whole time, all these vary, in tune and rhythm and very slightly in step also from song to song.
5. The *bhinsarias*, are restricted to dawn on the karam feast (in the courtyard or on the village rood), they do not vary in rhythm or step but only in tune.
6. The *Khemtas*, are sung between two 'tunes' of the above karam songs. Both kinds do not vary in rhythm or step, but only in tune. The khemtas are sung between two 'tunes' of the above mentioned karam songs. Both kinds do not vary in rythem or step, but only in tune.

However, the songs and dances used at the carrying away of the karam tree, are of a special kind and have no particular name.

In the *karam* dances, men and women are placed as in the *mage* and *jadur* dances but the women, standing pretty close together, hold each other with crossed arms, joined hands and interlocked fingers, swaying up and down or to right and left, the left foot is shuffled three times towards the right by a to and fro motion and is thus brought alongside the right foot, touching it each time. During all the *tasua* dances, except the *thârlâsua*, the body remains bent (*ungud*), and the knees also are partly bent.

The *khemta* steps, are the same, but without the triple shuffling of the left foot. In this the body is half squatting, the legs are not lifted, the feet are merely shuffled along the ground into each position. In *Hasada* the step is quite different. Both in the *lâsua* and in the *khemta*, motion towards the right takes place only with erect body. After every few steps, in the *lâsua* the dancers bend body and knees, remaining like this for about the time it takes to sing a tune, and swaying their joined hands up and down. In the *khemta* they do not remain so long half squatting, and they sway their joined hands to right and left.

The *lçkaram* (or *leko*, *lekopada*, *jatraene*) has four seasonal varieties:

The *jethua*, the *asaria* (or *bharno*), the *sardi* and the *aghania*. As these are danced without drums there is no *khôd* for them. They are danced at the *jatra-fairs* in *Sonpur* and by the *kera-mundas*. They are also in exclusive use at the *jhauda* dances. The *jhauda* dances are considered immoral because girls of other villages gather there for the right, all the dances at the same time lifting the right leg at right angles and bringing it down stamp the ground with all their might, three times. The stamping is repeated at every third step. The line of dancers moves in a circle. The dance begin with the shout: "Hirr !" which is called *halka*. This step, however, is not used everywhere.

Few others describe, there is no distinction between dancers and singers. All dance and sing together, men and women. There are any number of concentric circular rows of men only or of women only, or of men at one end and women at the other, with or without the interspace between them, or sometimes of men and women indiscriminately. They hold one another by clasping the neighbour's left wrist in the right hand. The circles are not shut; there are one or several interruptions where a man has his right hand free to wave a *yaktail* or ring a small bell (*tiring*). Some dancers have got small bells (*sokoçandus*)

on their ankles, others have got peacock feathers, other still aigrettes or flowers stuck in their turban or in their chignon. The dance does not start with the "halka" shout but some one strikes up a song and sings the first stanza. If his voice is strong enough to be heard by most of the dancers they will take his lead, repeat the couplet and go on with the song, leaving alone any one else who may have tried to strike up his own song at the same time.

The *lçkaram* song and its music starts with low notes, reaching the high notes at the end of the first line. During the 2nd (last) line of the song it gradually comes down again to the low notes. Whilst the lines are being sung the dancers step sideways towards the right between the two lines there is what is called the *paru*. This is a high pitched shout "lelelele lelerç" ending either with the word *haçre*, as in the song under *paru* or with the last (*oflelerç*) slowly modulated over at least half a dozen high notes. During the *paru* the dancers stop moving, but those who have a yaktail wave it about and those who have a bell ring it. At the end of each stanza they stamp (*pada*) thrice the ground, shouting lustily the halka "Hirrr" and then jump thrice sideways towards the right, whilst shouting "Hirrre! Radçre!" or some other such meaningless exclamation.

The *racaene*, a hunting dance, is very often performed in its season on the *akâra/akhara* when no other dances take place. Earlier it was danced in the courtyard (*raca*) of the house where big game killed in a hunt, was stored for the right. In this dance no drums are used and consequently the young men of the neighbouring village are not attracted to it. The step is uniform. The men form a straight line near the border of the dancing ground, grasping each with his right hand the neighbour's left wrist. The row of women is in front near the middle of the dancing ground; but they hold each other by the waist. The men sing a stanza and the women repeat a whole of it. Then two rows advanced four steps towards each other, and, stamp the ground three times, the foot being lifted about 6" from the ground. Then they move four steps backwards, a little obliquely, so that both rows, always facing each other, slowly turn round to the right without stamping the ground with their feet, they start again at once the forward movement.

In the *mankipati* the hunting songs are called *japi* and the *japi susun* is always accompanied by the beat of drums. In this it differs entirely from that of *racaene*. The *japi* songs are still well known and

are often heard outside the akâra/akhara, sung generally by individuals, mostly by the boys herding the cattle. They are often sung also by those who drink the pâguilj. The japi dance however have become very rare. It is said to be danced at night on the first day of the yearly hunt (pâgusendera), if the big game has been killed. Youths and maidens dance either in the courtyard of the one who killed or in whose house it is stored for the night. If the big game has been killed in a remote place from the village, the hunters have to camp out for the night and then boys only can dance in the camp. For this dance, the men range themselves in a row at one end of the dancing ground, holding each other by the waist, faces then not from the far side, but from nearby, with only just the drummers between the two rows. The women repeat the whole of every stanza sung by the men. As in all dances the dancers stand still and the drums are silent during the first stanza. Then the women dance backward and the men forward till they reach the other side of the dancing ground, from where they return the men dancing backwards and the women forwards, repeating the same movement again and again till the end of the song. During these movements drummers never go backwards but turn round and move again forwards. In this dance there is no stamping of the ground and no slow circling movement. The two rows return exactly to their former position.

In the bhajan dance, the women form a row holding each other generally by the waist sometimes by the wrist, just like in the lçkaram and in the lâsua. The singers are to the right and the drummers in front. The khôds and the steps resemble with that of mage, jadur and lâsua dances, but the body is scarcely ever bent. In this dance the leading girl and some of the singer jingle a sokoç, some singers strike cymbals, the others clap their hands; all these as well as the drummers jump about very much. All sway their head rhythmically to right and left, and the dancers even somewhat the body. As a rule only the men sing. The women never repeat any part of the song, but if they sing at all, they sing with them.

In the dâmkâc dances the women hold each other by the waist; the singers are to the right and the drummers in front. The khôds vary. The step is similar to that of the jadurgena, but the touching of the ground with the toes only is not restricted to the right foot.

The various kinds of songs and dances are restricted to different seasons. It is believed that those who sing or dance them out of season, are sure to get an attack of itch.

Despite, such rich cultural heritage few Munda songs and dances are at the verge of extinction in the process of sociocultural change and development. One of the major reason is industrialization and the other probable reasons are conversion, changing ecology, change in demography and so on. Marx, in his writing commented that the process of industrialization he loses his original world but cannot derive any benefit from the 'new world' which only adds an element of agony and melancholy to the whole episode.' However, administrators, social workers and social scientists should pool their resource together to protect and preserve their cultural traditions.

The Munda have retained the rich and varied heritage of colourful dance developed over centuries and maintained them in a continuous tradition. For them dance and songs are not only parts of their life but also sources of enjoyment and relaxation. Munda dances are usually accompanied by songs and varieties of musical instruments. Both men and women, young and old, dance together but the musical instruments are usually provided by the male members. In all occasions, like religious festivals, wedding and funeral also occasionally for enjoyment and relaxation they sing and dance. Munda dance and song are named after the specific ceremony with which they are associated, its originality and spontaneity is characterized by its rhythmic movement of limbs, the free expression of emotion and colourful dancing costumes and attire.

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TRIBAL DANCE OF ORISSA

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Tribal dance as a special genre of dance sequence, when comes into discourse, it is instantly distinguished for its flowing emotion that usually ends in enraptured trance. The vast expanse of the flux filled word is suspended for a brief precise moment giving way to a world where nothing but happiness and pure pleasure reigns supreme. One can capture the very feeling by quoting it as "spontaneous overflow of powerful feeling". Tribal dance is pristinely original. The enduring nature manifested by its kaleidoscope, provides the required grammar to sew up the rhythmic cadences to the varieties of ethnic dance sequence. The socio cultural context to the dance comes only after the emotional explosion.

Ethnic-cultural dance is a creative activity that is very intimately connected with the human emotion, which reveals the liquidity and thaw of human plastic behaviour. Other than dance no where else man has expressed himself so directly and soulful. Moreover, dance is the mirror or replica of social conditions and social needs. It is very difficult to draw an absolute line indicating where dance begins and where it ends. Dance is an integral part of tribal life whereas it is only a pastime in case of non-tribal people.

Song, music and dance in tribal society are a nature's gift to the tribe. They provide unifying spirit to the cohesive structure of the tribal society. They are a consistent assertion of social solidarity between nature and supernatural. For the people dance and music serves as a great leveler, shock absorber, and educative and socializing process. Preservation of dance culture among tribes and its revival, where it has been lost, is the need of the hour, for it can be used as a tool for social integration, mobilization and awakening of the tribal people in the interest of greater common good. The significance of tribal dance, songs and music has an inbuilt anthropological value. The tribal dance for joy and grief, love and hate, to avert dangers and appeasing unseen power as well as they dance for satisfying their sweat hearts and to pass the time.

The tribal people have a very sensitive bearing with their natural surroundings. As if in a reflex action they celebrate the existence of life amidst their natural ambience through dances and songs, lyrics and rhythms in an exuberant spirit. Their dance and music is very much linked with nature and time as well as occasion and state of mind. So is the case for menacing monsoon, bringing black cloud, heralding the beginning of agricultural cycle and throughout the rite-de-passage. In tribal dance and music, thus one finds the most invigorating manifestation of the interface between tribal culture and ecology. It is so to say dance and music is unavoidable and inculcated in their lifestyle, which is reflected in every aspect of their socio-cultural and economic activities.

From birth to death, on every possible occasion of celebration, the tribal have a prescribed schedule for dance and music. A proper scrutiny shows that in their whole life span, rhythms, lyric and melody accompany them at the occasion of their birth name giving ceremony of childhood, marriage in their adulthood, celebration of old age, at the time of deathbed, and during funeral rites. Tribes dance at the advent of any agricultural operation, forest collection, and occasion of food gathering, hunting expedition, cattle grazing and even on their return from weekly market. They stage their dance at dormitory, on the village street, under the mango grove, on the ritual ground, in front of shrines, along the strands of stream, and slope of hills. Tribesmen have specific dance for inviting spirit, appeasing god and goddess for invoking rain, warding off drought, to propitiate unseen power for curing diseases. They dance for receiving guests and friends, on bordering, adornment of new cloths, in the memory of sweet hearts, in festive occasions and in group merrymaking. Through their dance they also execute themselves in moral teaching and streamlining normal behaviour. Precisely speaking the dance and music reverberate each moment of their earthly life. They dance in sorrow and happiness too.

In this write up an attempt has been made to study tribal dance and music of the state as not only mere pleasing celebrations but also as events of socio-economic and cultural relevance. The major tribal dances discussed below bear testimony to what is previously stated. Dance and music add celebration to tribal life, where each moment is

fraught with dazed uncertainties, with fear and with apprehensions. Once the suspected danger linked with various anthropocentric concerns are over, they come out to celebrate their roller-coaster existence through dance, song and music. The tribal dance forms are neither to entertain any audience nor ornamental, nor communicative in nature. In fact, each aspect of tribal life is its birth, death, cultivation or gathering inspires tribes to dance, as an inevitable constituent of their holistic life. According to tribes "Walk is dance, Utterance is song". It sums up the unsophisticated and emotional approach to their life. Tribals are never tired of their performances. They can be seen going to work fully refreshed and charged and after a long day of toil and hard work, they spend the entire night in dancing and revelry. One would never find duality and schism between utility and beauty in the tribal perspective of a wholesome life.

Tribal culture is built upon the fundamental imperatives of liveliness, vitality and authenticity. The tribal dance grew out of embedded sequences of the nuanced cultural traits of its respective tribesmen. Through dance one can witness abstruse aspects of tribal life, which reflects the pulse and rhythm of their deeply entrenched communal existence. Celebration adds colour and gaiety to life, when the whole community with backdrop of the same surrounding and importantly with same mental wavelength participates in the dance, song and music, together. Languages, the musical instruments and their sound differ from tribe to tribe. The step movement, bodily gesture and posture alter from one dance form to another, but the underlying goal and meaning remains the same and similar. The forms of dance and music may encompass a few hours, few days, few weeks, only boys, only girls, boys and girls both, child to old and any body within the community.

Tribal dance and music both a product and upholder of social organization of tribal people, provide the cultural hub around the orbit of cultural festivities. It activates and reinforces societal dynamics. Men and women, as part of the community share the feeling of group solidarity being reinforced and rejuvenated and renewed. Boys and girls come together for mingling of minds subsequently leading to marriage. Conflicts between individuals and groups are resolved forging co-operation and body gets relaxed after whole day of tired life.

Their dance as a matter of fact, reflects the *raison d'être* of the wholesome aspect of tribal life. The dance and music is merged within their socio-cultural matrix, which includes the flora and fauna, which are an integral part of their life. The tribal surrounding dotted by murmuring rills, crisply blowing wind, undulating wavy ranges of distant hills that provide the backdrop to go for dance. Though the tribal belong to different tongues and dialects, yet the language of dance and music pervades all differences. Dance has its uniqueness, may be occasion specific, song specific, purpose specific, sex specific and persons specific. The musician plays vital role in controlling and guiding the group and changing the dance steps by specific variance in tunes. Songs are also of vital significance in music playing and shaping, dance style.

At times tribal dance shares social taboos. For example, during menstruation, death pollution and pregnancy period woman are not allowed to dance. In another case, songs and music meant for one dance sequence or occasion can not be used in other occasions. Socio-cultural prescriptions are strictly followed for selection of persons with whom one has to dance.

Use of costumes and musical instrument are also unique to each dance form, and usually culture and community specific. They are all derived from the nature both in design and idea. The costumes as a matter of fact, have much to do with symbolic expression and deeper shade of meaning as being reflected in different forms of dance. Some times 'trance dance' has specific costumes and dresses used by the holy man cum dancer are having specific designs. The seriousness and gravity of trance dance is performed by the holy man having spiritual aura around him. The accompanying music creates an atmosphere of awe some wonder. The tribal people forming the audience around the dancer identify themselves with the divine providence of the Almighty through the dancer while he is dancing. At this time his words are treated from the God and adhere to religiously. This brings anthropocentric uniformity among the tribes, which on the other hand strengthen the macro level solidarity of the tribal people.

Each tribal culture, society, individuals and environment have shaped and formed their respective dance and music patterns according to their motives and needs. Each tribe has specific dance and

corresponding songs. But everywhere animals, birds, reptiles, insects, plants are instrumental in giving shape to dance style and music themes. In order to make it further clarified dances played by some of the culturally vibrant tribal communities are cited in proceeding lines.

The Santal, one of the most socio-culturally integrated tribes of the state, has rich heritage of culture crowded with dance and song programmes. The Santals have more than thirty dance forms to perform, throughout the year. Among them mention may be made of ten prominent dance forms. They are Lagne, Dang, Dasain, Dantha, Jatur, Daha, Gali, Jhika, Ringa, and Karam. Each dance form has its relevance to special occasion for its performance. All the forms are related to their socio-cultural and economic settings. One can not conceive of Santal tribe without a perception of their dance forms. The Santal tribe is no exception to the tribal view so far as dance and music are concerned. They enjoy dance with songs, music, rice beer and specific expression of gestures and postures. There are competitions of dance and music to provide ample scope to new generations. All the people of the Santal community irrespective of their physical and social status, age and sex, poverty and richness, new and old enjoy dance and music in gathering. Different types of dance played by the Santal women are occasion and purpose specific. Without song and dance the Santal people think as if they are far away from the pleasure of human life. The symbolic expression, gestures and postures projected during dance reveal their unique fascination for dance and music. The Santals Dasaen dance is very nice to enjoy. The tribes take intoxicating drinks before dancing. The dance also continues for hours together, days together and for a week.

Ho tribe hailing from northern Orissa live very close to Santals has their dance forms and fitting songs for each occasion of their life, be it, birth, death and festivities. A Ho song reflecting the sense of sacrifice resonates deeply the bond of humanity rejecting the lure of material life.

Bijapandu dance of the Koya form two separate groups i.e. one for male and another for female for dancing. The male dancers hold a drum of cylindrical shape and long in size and they beat them while dancing. They wear huge head gears of bison-horn which are richly decorated with peacock's feathers and cowries." The girls adorn

themselves in ornaments, wearing flat brass band in the forehead in their foreheads and holding sticks fitted with tinkling bells dance in circles striking the sticks during the dance in between the beats. The Koyas also perform another dance called as **Ketu** dance.

The Bonda of Malkangiri district, who lead a secluded life also perform dance, which is called as Bonda dance. The grown up girls and boys of Bonda tribe dance on different festive occasions to entertain each other and enjoy life after hard agricultural routine works. The Bondas dance after the village elders solemnize this ceremony. It is the women who dance while the men play the drums and string instruments. One of the most interesting dances performed by the Bonda youths in **Sumegelirak** festival is very much interesting. As the young men and women have got absolute freedom, they make a dancing expedition to the neighboring villages to identify their life-partners. Another interesting dance starts in the evening by young men and even the old after castigation. They bow each other with folded hands and start dancing to the frantic beats of the drums and then hitting hard with the branches of sago palm twig so harshly that blood flows from the body of the fighters. Unless one observes practically are cannot imagine the in sequences of this fighting dance.

The people of the Paudi Bhuinya tribe of the Keonjhar and Sundergarh district have their dance forms labeled according to the name of some wild animals, birds, reptiles and such others. The most popular dances are snake dance, tiger dance, deer dance, elephant dance, vulture dance, sparrow dance, cock dance etc. In these dances, the Bhuinya People follow exactly the postures of different animals, birds, and reptiles and dance according to their styles. The dances are Sap pari Nat, Borapari Nat, Baghapari Nat, Bhalupari Nat, Mrugapari Nat, Hatipari Nat, Gidha pari Nat, Gunduripari Nat, Murgipari Nat. Here one can get the verification of the anthropologists' guess that tribal dance sequences are an imitation of the animal kingdom that live as cheek & jowl with the tribal. The dance associated with the life of Pauri Bhuinya tribe is extremely rhythmic. In the open space in front of youth dormitory known as the Mandaghara of the village may be seen, young men and women untiringly engaged in dancing till late hours even up to dawn. On the occasions of periodical religious festivals and social meetings their dances and songs continue for days together.

The Bhuinyas have various kinds of dances in most of which the dancers adopt a stooping posture, in some of which they dance in an erect posture. In some cases the girls and women veil their faces and in others they dance with their faces unveiled. There are a number of normal and formal dances where the dancers are arranged in a row. But there are occasion where they move in a circle. The Bhuinyas have a number of dances, some of which are having similarity with other neighbouring tribal groups. These dances are similar to those of the corresponding dances among their Juang neighbours. The greatest and the most exciting occasions for the Bhuinya dances are visits of the bachelors of opposite clan group to a village. Many of their dances would appear to be suggestive of courtship and wooing. The partial and complete veiling of the faces of the girls and the young men gallantly advancing with brisk but measured steps towards the girls and the girls in their turn, coquettishly flirting backwards and again advancing a little forward are expressed lively with desired motives.

A significant dance style of the Bhuinyas is **Ghechapari Nat**. It is also a stopping dance in which the dancers do not veil their faces. They arrange themselves in two rows, one confronting the other. Each girl holds the hands of girl standing opposite to her in the other row. An excellent dance style is the **Tuki Nat** in which not only little girls but also both young and old women may take part. It is distinguished by the agility of its movements. In the **Buri Nat** all old women, join to enjoy and relax. The movements are very much slow but uniform and it is called "Bashful dance". The songs used in some of the dance forms of the Bhuinya are also borrowed from the Hindu scriptures. The love songs of Krishna-Banamali and **Radha Krishna** are very much popular on the dancing occasions of the Bhuinyas, who take intense delight in singing these songs are losing their traditional music and dance performances under the influence of palace centered culture and the Hindu Brahmanic ideology. Numerous traditional dances of the Paudi Bhuinyas Raja festival, Car Festival, Karama Puja, are either changed or vanished. Now they have imposed restriction for recitation of dance and songs on certain socio-cultural functions.

The **Changu** dance, song and music form are an integral parts of the Juang culture. On different festive occasions as well as whenever boys or girls belonging to other clan groups visit a village dance takes

place. Because dance between the boys and girls of the same village is strictly prohibited under their traditional law. The **Sakuni dance** of the Juang, shows a tragic performance in order to appeases the dead man's spirit. In the course of the dance, a youth remains flat on the ground deadly unconscious, and other youths standing in his both sides pull and drag gently by singing melancholy songs and shedding tears. Even the spectators of the dance feel the tragic touch, and tears from their eyes rolled down. This dance expresses the creative talents of the dancers and it has unique socio-cultural implication. .

The Saoras are exuberant people, who in spite of their entire day to day busy schedule enjoy life by participating in dance and music. Their dance is purpose specific, extremely rhythmic, and it is full of fun and frolic. Both men and women dance together in group by playing varieties of musical instruments. The Saora men usually play the musical instruments and women dance by clasping each other's hand. Their dancing platform is usually an open space in and around the village. The duration of a particular type of dance depends on the occasions. During dance any participant is free to join the dancing group or withdraw himself from it according to own choice. On ceremonial and festive occasions the dancers use to put on traditional dance costumes and they elegantly look very much attractive. The dance is accompanied by shouts and whistles at regular intervals, which rejuvenate and enthrall the frolicking atmosphere. The musical instruments used by the Saoras are culture and community specific. Their string instruments generate unique sound, blowing instruments create an atmosphere to continue dance and percussion musical instrument encourage carrying on their vigor and vitality during dance.

The Saoras are successful in dancing due to their alluring composition of songs for different occasions. Selection of appropriate songs, unique foot steps in a dance and highly admired body movement of the dances make the dance glamorous. The Saoras blend their dance nuances with natural elements. Their life is closely intimated with hills, forests, trees, streams, flowers, animals, birds reptiles, insects and such others. All these have influenced their songs and dances. The Saora dancers express that dance and songs not only wipe out their frustration, deprivation and fatigue from their body and mind but also provide adequate strength and vitality for better living. Further,

they say that they never feel the pangs of hunger and indigence since they forget all these by dancing and signing, which otherwise constitutes the alternative source of food for them. The dance of the Saora Shamans deserves special attraction for its unique style and admiration for specific body gestures and postures. Music and dance performance with its typical thumping, whistling and other bodily movements with variation of tempo and styles are suggestive articulation of ancestral reverence in its intricacies. Many Saoras reveal that their music and dance in ancestor worship provide them a lively mental and physical space to express and share their emotions while dealing with mortality, grief and mourning.

In death and post death rituals like Guar and Karja the sounds of drums and string instruments make, the shamans mentally ready for trance dance. In the trance sessions ancestors appear in the body of shamans to articulate and affirm their emotions to the living. The Saora music and dance create a backdrop for the living to encounter the spiritual and supernatural world. The dance of a group of Shamans in Saora area create an emotional vibration and keep the people attached undisturbed.

The **Desia** dance, a popular dance of tribes of undivided Koraput district illustrates the acculturation process in which tribes and the Harijans are allowed to join in the mainstream of Hindu fold. The **Cherechera** dance and **Daunida nat** dance of Bhattoda tribes are very lively and attracting. Their dance forms, matching songs relating to agriculture are not only rhythmic but also melodious. The **Dhemsha** dance is popular among a number of tribes like, Gadabas, Parojas, Bhumias and Parengas. Among all the tribes, Gadabas are famous for their Dhemsha dance. The **Omanatya** perform **Junia dance** on marriage occasions. Dudra dance, Dandahulia, Rinjodi, animal dances and dance for beloved are performed by several tribes living in the undivided Koraput district. To name some are the Bhattora, Holva, Pentia, Omanatya, Matia, Bhumia, Kolha, Santal, etc. War dance as a separate genre of dance forms is seen practiced by Saora and Bonda tribes. It is symbol of their masculine courage, which is meant to array against the invisible foes and enemies. The folk dances, such as "Danda Nritya" and other war dances performed by other ethnic groups in tribal area are having tribal origin.

The Gond tribe hailing from Nawrangpur district have their own dance forms such as Mati Mandae, Gutapara, Dandora, Cherchera, Puni, Shua etc. These dancers fulfill the socio-cultural needs of the tribal society and provide impetus to the tribals to remain active in social occasions and agricultural operations. The **Singha Baja** dance which is usually performed by six to seven Gond dancers in Kalahandi region is very interesting one. As it is a heroic dance, the dancers exhibit a number of difficult exercises such as, jumping like monkey, moving in air, and putting head in the ground and raising the legs upwards in straight. Not only, wonderful and risky movements of the body of dancers, but also their multifarious dance postures and quick actions relating to dance make the people astonished. This dance is considered auspicious on the occasion of marriage procession. The sound of different musical instruments and atmosphere created during this dance and music is the unique contribution of the Gond and Bhunjia dancers.

When boys from other villages belonging to opposite clan visit the girls of the **Dal tribe** gather in the evening and start to dance and sing songs with them. As they consider the boys and girls of the same village as brothers and sisters, they do not dance together.

In northern Orissa the tribals perform Karama dance to satisfy **Karamasani Devi** who is believed to control the fate of the tribes there is associated with worship of new plants or sapling to ensure a good crop. It is mostly popular among several tribes inhabiting northern Orissa. The Binjhals in Paikamal region in Padmapur area of Sambalpur district have shown their excellence in **Karama**. The interesting feature of this Karama dance is that the young boys and girls being attired in multi-coloured costumes and decorating the whole body with peacocks' tail and cowries ornaments dance in unison with rhythmical spirit of the musical concert. Some other tribes also take up gorgeous makeup during dance sequences in the festivals. They use multicoloured dresses, typical tribal ornaments, lead ornaments, peacock's tail, etc In Sambalpur and Dhenkanal districts, both men and women dance from dawn to dusk. But in Mayurbhanj and Sundergarh, this dance is the domain of women, who with their hip movements and half-sitting position bring an element of eroticism heightened by the accompanying **Jhoomar** songs.

The **Mandals**, a famous tribal dance of Kalahandi and Sundergarh districts of Orissa, derives its name from the main instrument Mandala used in dance. The Gond and Bhunjia tribes dance in rhythm with the beating of Mandala (mridang or drum). Mandala is an earthen drum of which both sides are covered with skin. It is Mrudanga type but bigger in size. Five or seven male members called mandalias beat the mandala (mridanga). The mandals dance which is purely secular in character and an entertainment programme does not claim any mythological, legendary, historical or religious traditions for its origin. The desire for relaxation and recuperation after complete exhaustion of the engagements has probably been created a natural instinct in the minds of the tribes to get rid of physical pain of ones tedious work through dance. The subject matter of the dance is to playfully exhibit various types of labour intensive agricultural works, to lose one's physical identity under the cloak of strange masks, and express love casting blinking eye to the beloved one through erotic conversations. This dance is mostly sex-oriented and it offers a free scope to express sexual desires in public. The songs of Mandala dance full of eroticism create a primeval instinct in tribal mind with colorful dreams and imaginations how to be united with the beloved. This dance troops consists of singers, cymbal beaters and dancers like Mandalia, Nakata, Katua, Kapu and Rasi.

The **Ghumura**, which has earned name and fame both at national and international levels, is performed by the tribes of Nawarangpur, Kalahandi, Nuapada, Ganjam and Khurda districts. However, it is too believed that the dresses of Ghumura dancers are in line with that of Yoginis, and are unique in nature which cannot mix with that of any other folk dance.

Other tribes also have got their dance form and music linked inalienably to their respective culture. Tribes, like the Lodha, Juang, Bathudi and Bhuiyan excel in Changu dance. Tribes living in Northern part of Orissa like Lodha, Santal, Ho and Bathudi have their Chhau dance with a distinct flavour. Experts argue that the Chhau tradition of the non-tribal is tribal origin. So also is the case with Jhoomer dance where both tribal and non tribal are seen adopting the main dancing events of tribes living in those parts. Ghumara, though is taken as a folk dance yet basically it is tribal origin. Gadaba, Paroja, Parenga,

Bhumia tribes of Sourthern Orissa have their distinct dance forms too. Paroja tribe has Dung Dunga dance and Rinjodi dance forms. Viewer of this dance sequences should have keen and dissecting eyes to differentiate one dance form from the others.

Music and dance are inseparable and one cannot strive without the other. The relation of music, especially tribal music with society involves two way traffics. Society influences the form of music, while the music pulls the society to it. The origin of music is traceable to the inbuilt musical system of nature. The cooing of cuckoo, the melody of peacock or other fowls, the whistling sound of wind etc. make the receptive minds to compose the music. Music, its composition & its performances has a communitarian ownership. The older generation well versed in their respective music system pass on to the younger generation for its propagation. As a matter of fact, all the tribal people are musicians at their heart. They, from their very birth, are exposed to the lyrical and musical atmosphere of their society. They know the synchronization of total modulation of their music to the sounds of their musical instruments. On the other hand, this makes the dancer to move his body rhythmically. The music show played by them creates an enchanted atmosphere relating to the basic human emotions of love, pathos, war etc; which are often the themes of their dance. Sometimes the music, which strains the devotion to occult power, brings emotion in the heart and mind of Shamans. Critics points out that tribals have staccato music which is formed by combination of different and distinct musical instruments. Staccato is a series of short detached sound mixing together to bring a special treat to tribal music. The composition of tribal music has natural movement. The music has the ringing and clear resonant sound suggestive of various human feelings and emotions.

Musical instruments are key to dance. For any successful dance there is absolute need of a musical instrument. Tribal musicians use string instruments (both bowing and picking), percussion instruments (both single membrane and double membrane) and blowing instrument. Different tribes more or less use these three kinds of musical instruments, though, the name of the instruments differ from tribes to tribes. The shape, size, making and sound of similar type of musical instrument also vary from tribe to tribe. Musical instruments are place

and occasion specific, sex specific and sound specific. The musical instruments play vital role in controlling and giving direction to different dance from of the tribes. The musical instrument players are duly respected by dancer as they are the key person in any dance form. Some of the culturally significant musical instruments used by different tribes differ from each other in its shape, size and design as well as sound generated out of it.

The Santal tribal people play Buang, Charchari, Kendra, Nagra and Basi in different dance. Munda one of the most important tribes of Austric group use various types of musical instrument such as Mandar, Buang, Nagara, and Ghama. The well known Paroja tribal people of undivided Koraput play musical instrument like Dhansa, Tidibidi, Dungdunga and Sarangi. The Gadaba are quite famous for their Dhensa dance that uses to play musical instruments like Khiradi, Dungdunga, Dhansa and Mahuri. The Saora people of Rayagada and Gajapati district use musical instrument such as Tudum, Dongdong, Dagadu, Tareteped, Tiahu, and Raiyogay.

Most of the tribal dances are associated with music and appropriate accompanying songs. The theme tune of the songs reflects various ideas and beliefs to different occasions. The theme tune of various songs includes song for child to make him sleep, ancestors to be remembered, for grief, for tearing, imitating, patriotic, beloved to be invited, heroic songs, riddles and proverbs. Some of the prominent songs of the southern area of the state are Sailody, Panimangal, Kindiri, Rasa, Lory, Nandi, Aili, Katni, Chait Parab, Pushpuni geeta etc.

The tribal dance is facing the impact of the modernisation. As a result the outside influences permeate the age old tribal tradition. Thus, the ethnocentric tone and flavor, of various tribal dances are being tampered. The impacts of mass entertainment as created by T.V, Cinema, Audio-visual systems are seen making deep in roads into the spheres of their dance and music. Sometimes it is seen that the original dance of the tribal undergoes all together changes. Though the changes cannot be resisted yet the original dance has to be safeguarded at any cost by the conscious people of the respective tribe and concerned people of outside world.

In the present scenario, tribal dance is more and more displayed for the entertainment of foreign tourists and general public

who view it in cultural shows and exhibitions. The dress, costumes and dancing styles have undergone many changes, influenced by the modern society. The ensemble of song, music and dance, of tribal people, constituting the backbone of tribal culture, today faces the impact of changing time. The idea of celebration of existence of life through dance and music, is seen gravitating towards income generation from their playing to the non-tribal gallery, which takes away much of the shine of the dance. The time is now ripe for the conscious citizenry of different tribes to come out enthusiastically to preserve their rich heritage of dance and music and also their ethnocultural identity. When culture is taken as the core supporting infrastructure for participatory development intervention in the tribal areas, the song and dance of the tribal people assume a great deal of importance.

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ART OF RECREATION - THE PARAJA DANCE

Asit Kumar Patnaik

The Parajas are one of the well known major tribals of Orissa. Their main concentration is in the districts of Koraput and Kalahandi, but the tribe is also found in small numbers in other districts, such as Keonjhar, Sundargarh, Puri and Cuttack.

The term "Paraja" is a local Oriya term some times pronounced as "Praja", "Paraja" or "Poroja". It appears to be derived from the Sanskrit word "Praja", which literary means the Common People i.e. subject or citizens as distinct from the former chiefs, called the "Raja" or the "Zamindars" in pre-independence period. The term "Paraja" also has another meaning in Oriya language, namely the Tenant (Peasant) or Royat ¹.

Parajas are expert in song, music and dancing. Their in born talent finds expression in dances and songs. Dance and songs are performed as in indispensable part of all individual, and community functions and festivals. They also enjoy themselves through song and dance whenever they wish to do so.

The Parajas express their cultural identity and distinctiveness in their social organization, language rituals and festivals.

The Tribals, despite their poverty and struggle for survival, have tried to retain their rich and varied heritage of colourful dance and music, forming integral part of their day to day life, festivals and rituals. It is through the songs and dances the tribals seek to satisfy their inner urge for revealing their joys and sorrows, their natural affections and passion and their appreciation of beauty in nature and in man.

Dance is the overt expression of emotional energy by means of systematized muscular movement.

There are certain emotional experiences, which transcend the normal modes of expression. The purpose of dance is to give symbolic expression to these experiences. The dance may be divided roughly in

to simple play, sex stimulation, the production of religious or other ecstasy and escape from emotional stress. Parja dance belongs to this category.

It is through the songs and dances the tribal seek to satisfy their inner urge for revealing their soul. These performances give expression to their inner feelings, their joys and sorrows, their appreciation of beauty in nature and in man. Tribals are the only people who can sing freely while working. Dance, Song, Music is the characteristic feature of Paraja aesthetic life. They are experts in all these arts. Their inborn talent finds expression in dance and song. Songs and dances are performed as an indispensable part of all individual and communal functions and festivals. As a rule the females form separate 'groups according to their age and start dancing and singing while the boys play musical instruments and sing songs. In their dances, they imitate the peculiar movements of the animals like, the snake's crawl, frogs jump, bird's chirping and the like. They compose their own songs befitting to the particular occasion and set the tune and rhythm of the dance and song. The elements of nature such as the sky, the stars, the sun, the moon, the rain, the wind, the tree, the birds, the animals influence and appear in their song and music. Thus, the Paraja enjoy singing and dancing all the year round.

PATTERN OF DANCE

MAD GEET DANCE:

The Parajas dance is fast slipping in close knit way. In Mad Geet the girls hold each others shoulders of the right hand while the left hand is tied around the waist and they bend forward slightly making up and down movement of their bush. As per the foot movement they push their right foot sidewise while move the left foot giving a slip on the ground. Thus a very natural slip shot sound reverberates.

Rinjodi Geet Dance:

In Rinjodi Geet, both men and women take part. The men keep their body erect and move forward and the ladies bend and move forward towards the men group. The men and women show the action of planting and the seedling.

Mandia Moda and Dhana Moda Geet Dance:

In the above mentioned dance, the ladies hold each others waist back wise and twist their feet on the ground as of crushing the dry paddy. This is very rhythmic and lively to witness.

Rima Geet Dance:

In Rima Geet the dance is also very vigorous. The men performs gymnasium. Nearly 7 to 10 boys stand holding each other's hand up in a circle same numbering boy's stand up the shoulders and forms a circle. The boys who stand on the ground stretch their legs, wide apart and there is a gap between each boy. The girls sing the Rima Geet and in a Zig zag manner move around the boys and there is another style of dance in Rima Geet when the girls bend forward holding each other's hand and move sidewise.

Dhangoda Dhangodi Dance:

In this dance the main dancer takes the leading role and performs solo on the stage holding Dudunga on Toila in her hand. She dances in acrobatic style, in very fast motion while the group consists of the male and the female dance in the same way as they do in the Moda Geet ².

Suracha Dance:

The Parajas dance 'Suracha' during marriage celebrations. In this dance form they wear a coat and along attire with two scarf like pieces of clothes worn over their shoulders. On the head they wear a turban. They use things of small bells around their ankle and adorn their neck with necklace made of beads. Sometimes men and women dance together and at times dance separately;" While dancing either they form a long row or a circle. The dance is performed with the accompaniment of songs while flute and drums are played. An iron staff with bells dangling on its tip produce musical sound and the song is sung to its tune. These "songs are patterned as dialogues between men and women. Though the dialogues are absence and full of expletives they can be treated as poetry associated with carnival working. Thrill and joy in the life of the community.

Wedding Dance:

During the wedding function the Parja have a dance called "Surcha". Music for the' dance is provided by bamboo, drums, and string instruments of violin type. Before the marriage "Disari, a ritual official reads the omen to see if the future marriage would be a successful one and also fixes the date of marriage³.

The folk music of Paraja is a coherent one. Their vigorous dancing style is just amazing. Their life and entire activities and occurrence of their life are translated into their song and dance.

The Parajas, despite their struggle for survival, pre occupation and poverty, have preserved the rich and varied heritage of colourful dance and music, which is unique and forms an integral part of their festival and rituals. The performance gives expression to their inner feelings, their joys and sorrows, their natural affections and passions and their appreciation of beauty in nature.

Unfortunately, with the spread of education and infiltration of Hindi film songs in the hilly terrains, the traditional type of singing is fast disappearing. The young educated masses do not value their traditional cultures secondly, the melodious song of Parajas are tailored to suit the commercial audio market. For this reason, the Parajas hesitate to give their songs to the research scholars, who try hard to preserve their culture.

There are, some of the reasons for which the Paraja folk songs and singers are becoming obsolete. They are defeated group and feel depressed and ignored, so if their rich culture has to be preserved, steps should be taken at government level to ward off the evils that make the society disease ridden. If no steps are taken in favour of their preservation and protection, then as a research scholar, I am sure those days will not be far when the Parajas will no more the icy howling wind, piercing through the cruel mountain passes the music of its people unravished, and untainted by the advent of modern civilization ⁴.

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DANCE IN KUTIA KONDH TRADITION

Kshetrabai Manseth

Kutia Kondhs as a protoaustraloid people have a distinct identity in view of their unique cultural heritage. This is a prominent sub-group of the major Kondh tribe, which has been recognized as one of the sixty-two Scheduled Tribe communities in Odisha. Kutia Kondh people inhabit in the remotest hill tracts of Kandhmal district and adjoining Kalahandi district constituting a single cultural region. The present paper is the outcome of field studies conducted at several Kutia Kondh villages in Gumma and Tumudibandh Panchayats of Tumudibandh Block in the district of Kandhmal.

The Kutia Kondh people are well known for their orthodox nature in terms of tradition and culture. As a matter of fact they have assimilated dance in their tradition not simply as a form of fine art but as an inseparable part of their day-to-day socio-cultural life.

Dance and the Myth:

It is only the myth which constitutes the greater part of Kutia Kondh oral tradition that throws ample light on the past antecedents of the community. Though not acceptable as facts of history, we can take the help of myth to discover the things, which happened during the hoary past. In respect of origin of dance there is a mythical folk-tale. From the concerned myth it is learnt that Kutia Kondhs are basically divided into four clans viz.:- 1) Lundruk, 2) Tim k, 3) Gunjik and 4) S r k. Among those the Lundruk are the first group in respect of origin. But in the beginning they were too much savage and unpolished. They possessed big noses and large ears. Their ears were so large in size that they slept on those using as Bed - sheets. They even used to take their own excreta thinking it to be beehive. As per Kutia Kondh belief Ridu-Bendedu is the supreme deity who created all beings including mankind. She did not desire to be worshipped by the 'Lundruk' for their impure acts.

Once Rake Majji-Gurpa, Majji, Raun Majji-Sungan, Majji arranged 'Punikalu' Puja festival. It is the first religious ceremony of

the year as per cultural calendar of the Kutia Kondhs. Alongwith them 'Jani-Pujera' (the priest) was also sitting in front of the 'Damiwa-j' (the trio holy stones of worship). All the items required i.e. - Pagunda (holy rice), Mala-Dupa (the lamp with wicks), Kock to be sacrificed and Bdepang Kalu - Suring Kalu (The alcohol prepared from boiled rice through brewery) were also placed nearby. The priest who is called 'Jani-seshi' in the Kutia Kondh lingua franca recited all the hymns by way of inviting all the gods and goddesses of the forests/ important sites. He also named all the departed souls & solicited their presence in the auspicious occasion. In the Kutia Kondh tradition it is a must to invoke the blessings of all of them who are supposed to accept the offerings. But the priest inadvertently did not utter the name of mother goddess - Benge while performing 'Tibathe' rite of solemn affirmation). As a result of this the cock given by the 'Bango Ganda-Darni Ganda' (The authentic person of a specific dynasty from Dom community did not take the holy rice offered by the priest in the name of the deities. The priest made all humble approaches to the deities but the cock did not pick up even a single grain of the holy rice. At the long run he abandoned all hopes & handed over the task to Rake Majji-Gurpa Majji to have trial himself. He too failed in his endeavour. Such situation put all the conveners as well as the participants in deep disgrace. It took no little for them to realize that all those things happened due to displeasure of some deity or the other.

At that time he was hiding herself in an ant-hill. She took pity on them and atlast desired to disclose the blunder they 'committed by ignoring her. When she laughed aloud at them for their foolishness everybody bowed at her feet. They also begged excuse & requested her to accept their offerings. But she did not agree. At last she expressed her heart's desire. As instructed by the supreme deity and others called in a person known as 'Laurwadi-Binjarwadi' (Black-smith) who was otherwise called 'Bani Lespenja-Pada Lespenja'. He brought with him the drum made of iron. The drum was given by Raniadu to him earlier for its use in the religious functions. Further, by the direction of Raniadu the Kutia Kondh youths prepared. Another two musical instruments named 'S ngo' & 'Dol ' & played on with a unique religious fervour. They also danced with rejoice to 'the tune of those drums. Goddess Rabu became dam pleased to see the dance. Thereafter, the cock picked up the holy rice. She also accepted all their offerings & blessed all. The 'Puni Kalu' festival became a grand success. From that day the Kutia Kondh people learnt how to dance.

DANCE & THE SONG

As discussed earlier, myth is the prime source of all past events and things. It is the same myth from which all songs are sung during dance performance the said myth is a long narrative epic in the form of ballad. If it is sung every night it may take month's together time so as to complete the entire subject matter. The prime essence of the myth is based on primitive religious belief. This apart, it also amply deals with the subject relating- to the gallant acts of the communal heroes. The Kutia Kondh people as a token of paying homage to their ancestors enclose the names of 'Udurengada-Penarengada', 'Rake Majji-Gurpa Majji' followed by hundreds other such names chronologically in the order of their birth and death. Every Kutia boy or girl starts partaking in the chorus from the very beginning of his/her adolescence. At the initial stage they simply go on imitating. When they grow young, they pioneer the group of singers / dancers confidently. In all occasions, only males dominate the presentation of the myth. As per tradition established a Kutia girl notwithstanding depth on the subject scarcely leads the chorus. The myth is believed to be a fact of the past & not as a fabricated story 'for simple entertainment. That is why all the participants bear in mind a sense of sanctity & devotion towards the deities with adequate reverence to their forefathers. Involving oneself in the group of singers/ dancer is considered as a social need & also a religious act. In the Kutia Kondh society everybody gets himself /herself involved in such process during a certain time span of life. Generally the youngsters are the active participants while the old and the children always remain passive in the process. Singing/dancing, in fact, is the legacy of the entire community & not of a selected few. Hence, the society feels it not necessary to form a group of folk artistes who should perform for them.

Though it is not a taboo, only spinsters partake in the group song/ dance. But males keep up their involvement even after their marriage till they get old or refrain themselves voluntarily. It is not simply the factor of age but his depth of knowledge of a senior male member that entails him in playing the leading role. Such a pioneer should invariably possess a fair knowledge on the names of their ancestors, places of worship and the basic theme. The leading singer is required to go on narrating by maintaining accurate harmony with rhythmic process. Being the tradition purely an oral one he is also to have concentration of mind & recite appropriate terminologies in.

view of the current context. The process of singing or dancing continues hours together without interruption. Sometimes the singers fail to memories certain names or theme instantly. But the myth as an oral narrative has developed suitable provisions to overcome such difficulties. As we know repetition of certain steps in any oral tradition does not tell upon the literary aesthetic aspect; rather it adds to its grandeur. In such occasions the singer just simply repeats some steps already sung earlier. During that time he restores his memory on the theme to be presented ahead. For example a few lines from the, prelude of the myth are quoted here :--

*Sarelemale Sarele, Judelemale Judele
Maila Udu Rengada Maila Pena Rengada
Maila Jendenj Atanja Maila Kadenj Atanja
Ambu Ahpimanenje, Wilu Ahpimanenje
Kandang Kuredi Ahnenje, Neping Kuredi
Ahnenje Kotabangimanere, Bei Bangimanere
Gada Bangimanere, Gudda Bangimanere
Keri Bangimanere, Danda Bangimanere,*

Its transversion in English may be as follows :-

It is our forefather, Udu rengada-Pena rengada, who once made up his mind to go for hunting with the young male members of his village. He held his axe on his shoulder. He also equipped himself with the bow & arrows. He alongwith his followers started the hunting expedition with a lot of cheer & enthusiasm. They first crossed their village boundary. They also marched through a number of villages. Thereafter, they started climbing a lofty hill through its edge.

If in this stage the leading singer fails to recollect the next step instantly he just jumps back and reiterates the initial step as follows: -

*Sarelemale sarele, Judelemale Judele
Maila Udu Rengada, Maila Pena Rengada....*

The team of singers/dancers very often stops and has short breaks. During such intervals the male & female members share 'Dua' i.e. tobacco powder or distilled alcohol of mahua flower. They also exchange each other's views on the forth coming episode & even cut jokes by the by. This rejuvenates their spirit to keep up the process

even till dawn. The chorus always comprises one group of male and one of female members. Each group must be belonging to different villages & preferably out of sweet relation. In one festive, occasion there may be several sets of male and female groups. But, consanguine likes brothers & sisters never remain in such a set of singers/dancers. It is because the singers very often insert, tricky questions on romance & some descriptions on love & sexual appeal. This aspect really adds spices to the dry thematic description of the myth. Participation of the woman folk in song/ dance during their monthly course is banned since the myth is considered as a temple of oral literature & the performance a ritual.

The Kutia Creation Myth being an oral folk narrative is very much simple in its structure. The subject matter in certain stages becomes purely monotonous. But the language put to use remains lucid and colloquial. As such, it is intelligible to all & everybody in their society. Each stanza of the song consists of two steps. Every step or line normally comprises eight syllables. For example, we can quote one step of the said song as follows :-

Sa Re Le Ma Le Ju DeLe

Ju De Le Ma Le Sa Re Le

This lyrical structure seems quite identical with the basic Indian classic :-

Sa Re Ga Ma Pa Dha Ni Sa

Sa Ni Dha Pa Ma Ga Re Sa

Keeping the syllables intact the lyrical melody of course is changed very often after intervals. Sometimes some lovable terms like 'Michu' is suffixed at the end of each step. 'Michu' is a broader term used in Kutia Kondh dialect, which is synonymous with Brother-in-Law or Sister-in-Law.

DANCE & THE MUSICAL INSTRUMENTS

Dance cannot be imagined in absence of musical instruments. The Kutia Kondh being the lover of music by born use good number of such instruments of different nature. Out of those collections the very common musical instrument used simply comprises of two wooden or bamboo sticks. The passive stick is a longer one measuring about 3/4 ft. The musician holds the same in his left hand resting on his

left shoulder like Veena. The smaller stick of around 1 ft. or 1/2 ft. in length is held in right hand. This is stroke in a rhythm to the lower part of the longer stick. Only the male member of the team played on this musical instrument during dance. This is a very light musical instrument. Hence, it is used during the dance performances, which are normally theme oriented. This is believed to be the simplest & first musical instrument ever used by man. In view of this, it is supposed to be the primitive form of modem 'Dandia' of Northern India and 'Dasa Kathi' of Odisha.

The second most popular musical instrument is '*Dola*'. It is also known as '*Guna*'. Since its body is carved out of the bottom part of dead '*Mada*' (sago palm tree) it is called '*Mada Guna*'. The spherical opened face of the drum is covered with cowhides. It produces thunderous sound when the drummer thrashes on the hide surface with two wands made of buffalo hides. Generally the person playing on the '*Mada Guna*' hangs the same in his neck with a rope. He moves slowly and majestically by giving support of his left thigh to the weighty drum. Initially he starts beating simply which emits sound like "Guddung Guddung Guddung" On harmonizing the beats with other musical instruments he plays on different rhythms. One of the most popular '*Tal*' out of those maybe noted as follows :-

Guddung .. gina, Guddu...gina, Guddung..." The player of this drum is normally considered as the pioneer of the dance group. It is played on during celebration of major religious festivals, like buffalo sacrifice.

The most vibrant musical instrument used in Kutia Kondh dance is named '*Sango*'. This is also known otherwise as '*Changu*'. Its name is '*Dhap*' in local Dom term. The ring of the instrument is made of thin plank of '*Dhaman*' tree. One side of the ring is only covered with goat or monkey skin. The blower holds it by hanging on his left shoulder almost vertically. He strikes with a thick wooden stick of around six inch in his right hand and a thin bamboo stick of about one foot length in left. It is the principle instrument to supplement with '*Mada Guna*'. It can also be played in independently during any dance performance. In case a number of '*Changus*' are played on collectively they create a war like atmosphere. It provokes all to perform dance with speedy movements. From such circumstance the priest and his fellow men get inspired for killing the animal during sacrificial ceremonies.

While starting playing on 'Sango' the trial bits taken up are as follows :- Ghed -ghed...., Ghed - ghed..., Ghed - ghed.....

After a few minutes of such nonstop strokes the musician resumes to the 'Tals' required for the instant occasion. In 'Sango' a number of 'Tals' are, played on. Among those, the most popular one played on during religious festivals may be noted as below: -

"Jhandang cha nalghidi ..., Jhandang cha nalghidi....."

In a complete set of notes as indicated above, the first 'Jhandang' stroke is heavy one & its second repetition is comparatively softer.

Out of a scores of common dance Tals the sound note of the mostly used one may be described as follows: -

Dedeng Kucha, Pachke Ghucha... ..

The term '*Pachke Ghucha*' in the local Dom dialect means 'move backward'. It has perhaps been described so by observing the nature of dance in which the dancers usually march forward and backward only.

'*Lishan*' is a drum, which is nothing but the smaller version of the 'Mada Guna' or 'Dola'. Its body is made of iron & wrapped with cowhide. The person playing on fastens it in his waist and strikes through two leather sticks in both of his hands. It is also called '*Timitidi*' in view of the sound it produces. The usage of such 'Lishan' is marked to have registered a decreasing trend in Kutia Kondh society.

Among a few wind based musical instruments '*Kama*' is the most important one. It is made out of the horn of Bison or Buffalo. It is only during the dance of religious festivals '*Kama*' is put to use. The sound it emits is of so high pitch that it is heard to places of miles of distance. This may be called the conch of the jungle men. Its sound note may be described as :-

Truu.....ude....u-e... u-e... u-e...

- So the instrument is also called '*Tude*' or '*Tudu*'. It is a hard task to play on the Kama.

Another wind instrument is flute. As we know, it is made of bomboo pipe. Kutia people use small flute of within 8/10 inch length only. It emits very soft & sweet sound. The person using it blows in accordance with the other musical instruments in the orchestra.

The only string instrument used by Kutia Kondh people is called 'Gangad'. It is prepared out of a piece of a flat & thin bamboo & the string obtained from the branch of 'Mada' (Sago Palm tree). It is a tiny musical instrument measuring about six inch in length & barely an inch in breadth. The player holds one end of the 'Gangad' pressing in his teeth & the other end in left hand. He strikes the string fitted in the instrument. The sound it produces is like: Bang... Bang... Bang... Gango ... Gango... etc.

In small functions only one from each musical instrument is used. But in case of festive occasions of a larger gathering multiple numbers of all musical instruments are played on.

Besides the traditional musical instruments discussed above, now a days people have added some jingling metal items, like Jhumka, Jhanj etc. so as to make the music more enjoyable for dance performance.

DANCE

The male dancers who play on two sticks can also sing. Persons who use other instruments generally refrain from singing since it is not possible to do so at a time, but the female counterparts only sing and dance. They form a chain of enchanting beauties by embracing each other's shoulder. At the outset of the dance the chain of girls move together with simple steps marching forward just by following the footsteps of the team of boys. After covering a certain distance the boys' team takes a turn of 180 degrees, and again marched towards the initial point. But the girls never take turn, they retread with similar stepping.

The team of girls while moving forward they bend their waists and bow heads. But at the time of backward march of dance they get straight and keep faces upright. There is no solo dance of male or female in Kutia Kondh tradition. No dancer is also independent. It is purely a team work & group dance in all cases. There is no provision for twisting waist, neck or exponent of different postures with the help of legs & hands. The performers also do not have any stepping towards left or right. This dance is marked to be in unpolished form. Respecting the age old ancient tradition the Kutia people have preserved the same till today in its antique form. There is also no other dance form seen in the Kutia Kondh culture developed in imitation with wild animals.

In no occasion a special stage is prepared for the performance of dance/music. It is generally the open space available in between two rows of huts of a hamlet or the worship site where people use to dance.

During their involvement in dance/music the young folks get opportunity for romance & dating. Their society considers not these things as taboo. The male singers start the females requesting to sing & dance with them. But in no case girls request boys to do so. If the damsels agree with the proposal they just suitably repeat the steps sung by their male counterpart. Here are some few steps sung in such circumstance:-

Bamula Michu Bamula
Bamula Rani Bamula
(Bamu) Like User Anala
(Bamu) Like Bear Anala
Kaktina Michu Kaktina
Kaktina Rani Kaktina

The female folks catch the song as a token of acceptance and sing:-

Kaktade Deura Kaktade
Kaktade Kusura Kaktade

Noticing such positive response from the female side the leading singer addresses all his team mates and sings :-

Bandude Kagqra Bandude
Bandude Likara Bandude
Ganjing Echa Mekana
Tekang Echa Mekana

If the girls sit maintaining distance, the singer requests them to get close up and sings :-

(Ing) DipqAila Mgjane
(Ing) Sekla Ailq Mgjane
Rqel Anguri Anala
Rael Suari Anala

When every body ready the leading male asks all to get set go for dance & sings: -

Ja-Ia leka Brinade
Ja-Ia Gani Brinade
Ja-la Nana Renade
Ja-la Kaba Renade
Emjinaqe Michula
Endinade Ranila

if girls respond to the invitation for dance they sing :-

Ja Endina Michude

Ja Kdasina Michude

In case of dance performed near a 'Darniwali – Jakeriwali' in the occasion of 'Taki-Bandi' (Buffalo sacrifice) the dance team is to go on moving around the site. This form of dance is called 'Kundru Kuma'. There the singers appropriately sing as follows :-

Ja-la Nasa Mninala

Ja-la Tunga Mninala

Whereas in other cases they just march some steps forward & then backward. Through their song they express it as :-

Bekati Bamu Bamula

Nakasi Bamu Bamula

The Kutia Kondh people have accepted dance and music as a part of their spiritual and social life since time immemorial. All of them are singers, dancers and musicians. Through dance and music they forget the sorrows and sufferings of life. It is only dance and music, which draws them closer to the heaven, brings the supernatural beings down to the earth, and thereby transforms their tiny hamlet to the abode of the Gods.

Banashri Sahitya O Sanskruti Parisad
Tumudibandh, Kandhamal - 762107

PERSONS CONTACTED

1. Sri Indra Muthamajhi, Age: 50 years,
Balam (Tumudibandh)
2. Sri Devraj Muthamajhi, Age: 42 years
Nilingpadar (Tumudibandh)
3. Sri Leksadenj Muthamajhi, Age: 28 years
Palam (Tumudibandh)
4. Sri Ganeswar Majhi, Age: 35 years
Kamlapada (Gumma)

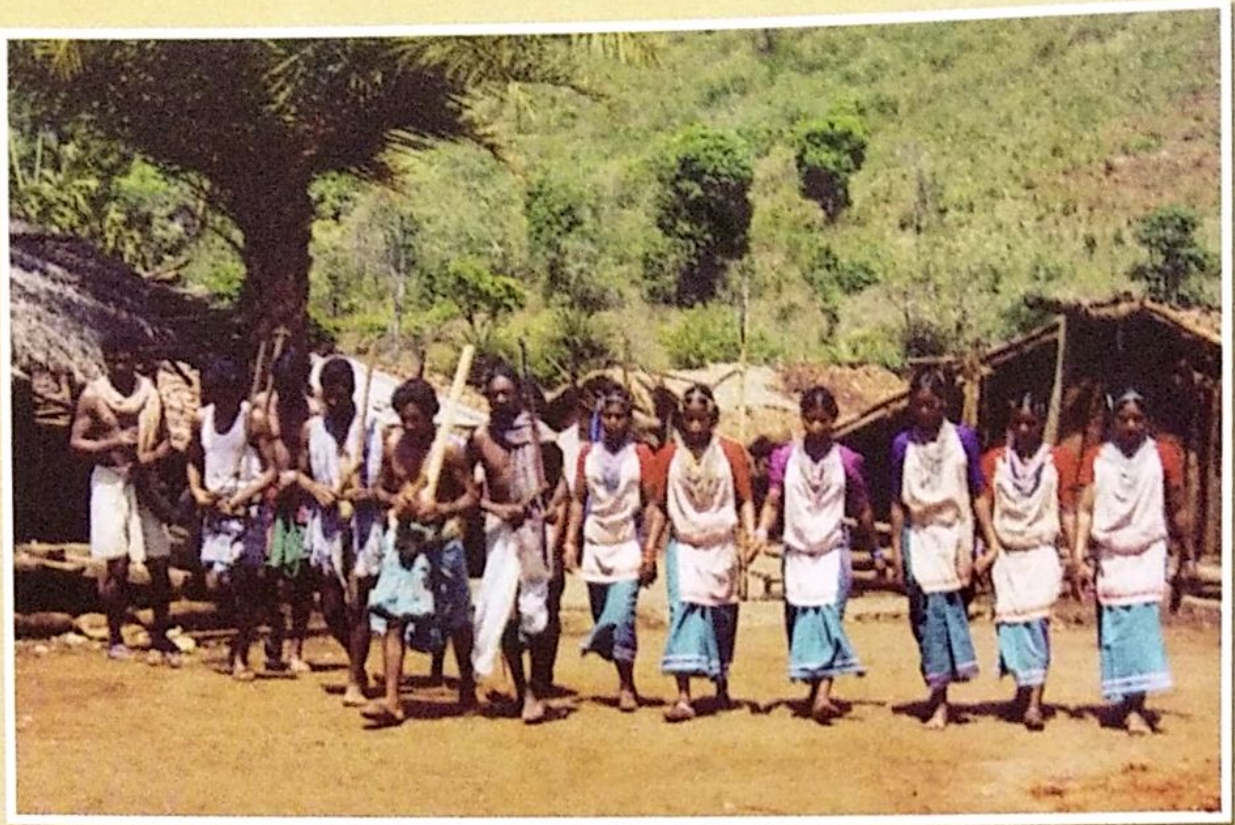




KUTIA KONDH DANCE



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MANDRI AND MANDAR DANCES OF MADIA GONDS

Subash Chandra Mishra

The heritage of folk music and community dances are an integral part of tribal "inhabitants of Odisha". In spite of changing values and impact of modernity, the Gond tribes of undivided Koraput district especially of Raigarh Block of Nabarangpur district have succeeded in retaining most of their indigenous folk music and the dance forms in their original beauty.

The Gond dances that come from the tribal areas of Bastar (Chhatisgarh) to Nabarangpur tribal areas are known for their haunting melodies. In this article Mandri and Mandar dances of Madia Gonds are presented.

It is said that the Madia (Maria) gonds have migrated to Odisha and set up villages in Nabarangpur areas in the year 1400-1500 A.D. being permitted by the Chankya king of Bastar- Koraput empire of that times. With their migration, they brought with them a good deal of repository of old traditions and rituals.

Like other tribal communities, the Gonds have their own dance forms, musical instruments and dance songs. According to census report of 2001 the Gonds are the second largest tribal community after Bhotra community of Nabarangpur district. Originally the "Gond" denotes to the persons living in hills. The Gonds generally like to be identified as "Koyatar".

The Madia gonds of Debagaos, Mahari, Gurusinga, Udaypur of Raigarh Block of Nabarangpur District and adjacent Bastar district of Chhatisgarh are performing a number of dances in different occasions like fairs and festivals, marriage ceremony, for the entertainment sake and to propitiate deities, local and mythical as well and in agricultural activities.

The traditional belief of Gonds is that lingo-pen (The fallic-God-Mahadev) is the supreme Creator, who created this universe. As Lingo-pen is the greatest dancer and singer, so he created Ghotol (Go-God, test: place: Gods place), a youth dormitory for the Gonds, and turned

Ghotol as an institution to impart training for dancing and signing. Not only did he entered "Kispen" the fore god but prepared basically a membranophonic musical instrument namely "Damru" (abangddha Vadyas). Later on from "Damru" a longer membranophonic musical instrument and a smaller one is created by Lingo-pen, namely Khut Mandar and Mati Mandar. The former is made from wood and later one is from the earth (soil), so the evolution of drums has been associated with woodcraft and pottery, the Gonds attributed the creation of "Mandars" to Lingo-pen. So these instruments are treated as sacred and having divine power in them, to the Gond dancers before dancing, worship these musical instruments to propitiate Lingo-pen and to inspire them while dancing. These Mandars (madal and mridang) since long past remained rhythmic instruments par excellence for them.

In Gondi dialect, dance is called "*Endana*". The prevailing endings among the Madia gonds are Mandri Endana, Gutapara Endana, Dandar Gondana, Puri Endana, Cherta Endana, sug or Suggta Endana, Har Endana, Marka Poona Yatra Endana etc. in each and every Endana, Mandar (Drum) plays very prominent role. Out of so many dances now two prominent Gond dance, namely Mati Mandar dances or (Mandri Endana) and Khuti- Mandar dance Guta para Endana) will be high lighted. The Madia Gonds generally used two types of drums in Mandri and Mandar dances.

The Khut-mandar (Madal made from tree trunk) represents earliest type. Making a drum is to fell a tree and scoop out the inside, thus getting an easily available hollow cylinder, then the cylinder is covered with cattle skin (leather), therefore Khut, Mandar, is an musical instrument where in a wood frame is covered bifacial with skin is an *Anabaddh Vadya*.

The dance where Khut mandar is prominently used by the drumbeaters is termed as *Gutapara Endana*. The madia gonds use a solid *idiophone* (Ghan Vadya), the musical instrument called "Dudra" in Gutapara dance. Dudra is an oldest genuine musical instrument used by them. It is the primeval Ghana Vadya. Dudra is made from a solid piece of wood cut half circular. The cut wood is scoped out the inside to hollow. Then the duding in beaters by two solid sticks of 18 length. The sounds produced by them are heavy and short. The vibrations of the sounds provoke the dancers to dance. It is used to maintain tala. Dudra is used to create melodic musical affect is gutapara dance.

Gutapara dance is performed by Madia Gonds at the time of marriage ceremony, in the procession (parghani) of local deities, in fairs and festivals and especially in the festival of Buddha Deo (Mahadev/Sambhu) in the month of Chaitra. In mandar dance a band of dancers and singers sing in chorus about the creators lingo-pen, his creative skills, his divinity, adoring him as the originator of music and dance, his leadership in maintaining gotul and also about the role of Buddha Deo, Ankuanri Mata, Kandel Pen, Bima Pen (creator of rain-rain god,) Dular Dei, Maihar Mata etc. the Madia gondes through their lively dance-music and songs sing the glory, their birth, their physical beauty, costume, supernatural reality in an elaborate manner.

The Madia Gonds also call (Gutaspara endana) this dance in the term – the mandri dance, due to prominent use of mandar (equivalent of madal, dhole), it is very natural is christen the name of the dance, the mandri dance.

In this dance, both male and female dancers take part. Before the start of the dance, the principal (main) drummer, performs a ritual offering Suklabhog of coconut, offering white flowers (Hazoreflower-Kath Champa), wet un-boiled white rice to the Mother Earth and Buddha Deo (God of dance and music) and pray them to bless them so that the melody of Dudra and rhythm of mandar will be attractive and lively to all. After the prayer he pays his homage to all the musical instruments (Dudra, Manar, Chitkali). Then the natguru, a specialist person who is adopting in every branch of the dance) directs two Dudra beaters to take central position with their musical instruments. Encircling them, the drumbeaters take their position hanging Gutapara (mandar) from their neck. Female dancers with Chit katis (a gini or Jalara type, a very smaller size of symbol like musical instruments made from two round shaped small tin plates) in their right hands and resting their left hands on the right shoulders of their co-performers, positioning behind the drummers, dance bending their waists and signing. The drummers drum in standing, sitting and kneeling position and change the rhythm, so that the female dancers can change the tempo and style of the dance.

The Dudra beaters use the horns of deer, sambar, goyal (bison) tied to their turbans dotted with cawree strewn black or red cloth, they wear bright coloured costume specially red and black.

The male dancers wear a Pugree (turban), cowree dotted armlets, black full sleeved shirt and red ghagra type costume below the waist

and tie a string of ghungrus in their right leg above the ankles. The female dancers bedecked with flowers of different hues on their well-braided khosas pricked with chipnis (hair-pins) to keep khosas tight, tidy and static. They wear a single coloured bright saree (blue or yellow) at the dance.

The most fascinating, attractive and graceful dance of the Madia Gonds is *tadipara endana* or *Mati Mandar* dance. *Mati Mandar* bears its name for its frame is made from the mud or soil (*mati*). It is a mridunga like musical instrument, small and easy to bear, the rhythm of which allures the dancers and also the audience. It gives a thrilling pleasure to the bottom of the heart.

The frame of the *Mati Mandar* prepared by the potters as per the indent and direction of the *tadipara natguru*. The potters as per the age-old tradition consult a *Panjiare* or *Jhakar* (Astrologer) to find out an auspicious day and time for preparing the *mati mandar*. On the scheduled day and time the potters follow some rituals for the mother earth and beg her permission to accomplish their task without any hindrance. The earthen frame of the *mandar* is then dried in the sun and burnt. After this process the *mati* frame of the *mandar* is handed over to the shoemaker for covering the drum by cattle or goat or sheep hide but first preference is given to cattle hide for its durability and better rhythmic sound.

Mati Mandar dance is performed generally, normally during Magh and continues till Chaitra month. The dance is performed to celebrate the 21st day of the new born male child of a Gond family, marriage ceremony, fairs and festivals and other auspicious occasions.

The musical instruments the *madia gonds* use in *tadipara* dance are (1) *Mati Mandar* (Earthen drum), (2) *Dudra* (small sized hollowed wooden *Ghana vadya*), (3) *Luha thi* (a unitaced *membraophonic* musical instrument, the body of which is made of iron like *nishan* or *nagra*) (4) *Chit Kali* and (5) *Jhap* (*ghungur*).

Costume is the same, which they wear in *Gutapara endana*. The female dancers use flowers on their khosas, wear silver armlets (*bahuti*), a rupee coin threaded necklace (*rupia mali*) on their necks, waist chain, earrings, bangles and anklets. Having *chitkali* in their right hands they dance rhythmically according to drum beats putting their feet forward, backward, to right and left side. In the course of dance finding the gap they cross and re-cross the male dancers in a serpentine movement,



GUTEPARA DANCE



DHANDARI DANCE



RELO DANCE



GIDI DANCE

the style of such rapid movement is a beauty and treat to the eyes. While dancing they like to wear flowers and decorate themselves that give them immense joy and pleasure, Mandri dance till to-day bears the traditional values of the Madia Gonds.

Other than mandri dances we can see the performance of hunting dance (shikar / Parad endana), Gaur endana (Gayal dance) in which the Madia Gonds use Mandar, Mali Mandar and Dudra musical instruments.

The Gond dances are genuine and indigenous and least affected by recent trends unlike other tribal dances. Those go through several changes in rag-tal-laya-song, embracing the elite overtures and trying to secure market value.

The songs sung in the Gond endana (dance songs) and drum rhythm has "a sort of purity and integrity" as Walter Kaufmann in 1941 witnessed number of performances of madia dances and listened the dance songs so to him, the tunes were; straight, delightful, impressive and very old. This opinion of Walter Kaufmann still holds good, if we see the madia dances of Nabarangpur district and listen to their dance songs in Relo tek.

Field Study: Raighar Block's Debagaon, Gurusinga, Kusumpur, Rajpura, Udaypur villages under Umerkote Tehsil of Nabarangur District.

Data Collected from : Natguru Raturam Gond, Geetguru- Sawant Gond, Hirasingh Gond, Drummer Sukram Gond, Bishnu Charan Gond, Parshuram Majhi, Durb Oharan Gond, Miri Majhi, Shyamising Gond, Natguru Masuram Gond of Sonapur village P.S: Raighar, Dist: Nabarangpur.

**Director,
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DANCE & SONGS OF THE PARAJA

Ranjan Pradhan

It will be completely pointless to think about the tribal people, brushing aside their dance & songs. Dance & music is the part & parcel of the tribal. And the Parajas are no exception. Though they lag far behind in the field of education, they know the art of enjoying their lives through dance & music.

'Dhemsas dancer', 'Rinjodi dance', 'Laga songs' are some of the notable dances performed by the Parajas. Besides these, Parajas perform some other traditional dances in Nabarangapur & Koraput region. The Ireta parsu dance, for example, performed by the Pengo Parajas in Tentulikhunti block, has been very famous.

The Parajas return home after toiling hard for the whole day, with the approach of the night on the sky of the Paraja villages. So as to, dispel their terrible fatigue, they through to the 'Beranamunda' to perform their dances and the young Parajas get engaged in keeping their musical instruments ready. Then the entire village gets waved with the voluptuous music, with the young boys & girls dancing to gradual swell of music. Thus it partakes of their imperfection of their lives minus dances & songs.

The dances of the Parajas are of two kinds:

- i) Dance performed in religious institutions
- ii) The entertaining dance

Dance performed in Religious Institutions:

The dances performed by the Parajas at the time of 'Chaitra Parab', 'Hunting Yatra' are placed in this category. It is at this time that 'Chaitra Parab' is celebrated in which goddesses are worshipped. It is at this time again that principally 'Sira Yatra' & 'Gurumai dances' are organised. During 'Hunting Yatra' trumpet, Dhol (double membrane drum), Nisan, Tamak (single membrane drum) are used and young Parajas go to the forest for hunting with their traditional weapons. It is called 'hunting dance'. 'Bali Yatra' is held once every two or three year, which is celebrated amid gaiety. 'Kalishi' (persons with possession of god or goddess spirits in them) dance to the music, with their hairs uncared for.

The Entertaining Dance

The parajas perform some more traditional dance at different times of the year in order to evade misery & drugery of their lives. Let it be the Ireta parsu dance' in Tentulikhunti block or 'Dhudra dance' of Kosagumuda block or 'Singa Baida dance' of Nabarangapur block; all are placed in this category."

The Dhemsa Dance:

Dhemsa, a group dance, is one of the chief dances of the Parajas. Dhumsa (musical instrument made up of wooden log), Dhol (double membrane drum), Nisan, Tamak (single membrane drum) & Dhapu (single membrane drum); all these musical instruments are used in it. There are no hard and fast rules as to how many members will dance in it. From five to fifty members can dance in which both the young and the old can participate. They dance to music shoulder to shoulder, with their hands crossed on their waists. Dhemsa dance is a universal dance of the Parajas in the whole of Koraput & Nabarangapur district. It is a principal dance in the un-divided Koraput district.

The dancers take their positions according to their heights while dancing. They dance with each of their hands crossed on their waist. In this dance group, the dancer on the front, holds a peacock's feather. The dancers perform their dances, moving upwards & backwards, raising their heads upwards & downwards. They change their footsteps to the tune of the music. The dance remains slow during the start & gradually increase to the swell of the music.

The music players perform their music, sitting on one side of the dancers, without moving elsewhere. The young boys & girls keep singing to the tune of their dance. While dancing, the dancers sing imposing songs, they don't have written songs. If they are unable get a rhyme to their songs, they carry forward the dance rhyming with 'Dhana', 'Galamali', 'Jai phula', 'Gori', 'Nani' & the like. Thus the dancers get engrossed in the dance & songs.

The Hunting Dance:

One of the most familiar dance of the Parajas is the 'Hunting Dance', which is held during 'Chaitra parab'. During this occasion the man-folk go to the forest for hunting & the woman-folk wash the feet of the 'man folk' and apply 'tilak' to the man-folk, while going and after returning from the forest. And it is on this very occasion that they do

the dancing and singing. It is called 'Hunting Dance', which is based on love songs.

The Parajas living in Nabarangapur district, particularly in Tentulikhunti, Nandahandi, Papadahandi & Jharigan, perform their traditional hunting dance during 'Chaitra parab' (chaitra festival). The Parajas enjoy their lives fully singing song to the tune of their dance, while their out for the 'hunting yatra' during the month of the Chaitra (March-April).

Dhangidies, the village beauties, worship the Dhangadas, the young boys before sending them to go for a hunting. It is on this occasion that the young boys set out for hunting yatra carrying with them their traditional hunting weapons; sword, knife, spear, fishing trap, hunting bag and the like. The village beauties send the young boys by singing imposing songs. And it is on this very occasion that the maiden and the young boys sing 'chaitra parab gita' and 'hunting song'.

But this traditional dance has undergone some changes in it with the passage of time, with the world getting more and more modernized.

The artist apply black colour through out their bodies for the hunting dance. They wear a loincloth, made of a piece of black coloured cloth. They set out for the hunting carrying spear, axe, sword etc. on their shoulders. The dancing young boys are covered with variety of weeds & leaves in their hands, waists, legs & heads. The dancer on the front shows the young boys the path to the forest. This dance entails ten to fifteen male artists.

The musical instruments, used in the performance of their dance are Dhol (double membrane drum), trumpet, Tamak (single membrane drum) & Dhapu (single membrane drum). Only the young boys participate in that hunting dance.

The Hunting song of the Parajas:

*"Hi lori ki lori lori lori lo lori
Hi lori ki lori lori lori lo lori
Yan yain lori lo lori
Lori Dhanguda lori bulaibe
Benta Dhanguda Benta bulaibe
Samar bindhi ane Dhanguda
Katara bindhi ane Dhanguda*

Amo patar jilli mili milinde
Nima patar jilli mili milinde
Barane Barane Sita kania
Barane Barane Lachhami kania
Sita kania bibha hoila
Lachhami kania bibha hoila
Achh boile Achh bolaya
Nain boile Nain bolaya
Purbar mer mange ailu
Purbar niti mange ailu
Mangeen mangba loka nayia
Neet mangaba loka nayia
shese kaliki pul raja' re
shese bondara' pul raja re'
kukuda sarake na ban nakuru
Parua sarake na ban nakuru''

Explanation:

O, youngmen,
Today we will sing for you.
Today we are eating mango leaves a fresh
We are eating neem leaves too
You set out for hunting
Eating mango & neem leaves
Hunt a deer & bring it home
Bring an elk too
(The maiden beg alms, singing this song
While begging the village maiden say)
We don't beg alms always
But once a year
Whatever we are begging, money, rice
As per the tradition
Give us a hen or a parrot
If you so desire
And if you don't

*We won't insist on you
 And whatever you want to give us
 Give us with all your hearts
 The 'benta' (hunting) comes once a year
 Does it occur frequently?
 So come on !
 Let's rejoice the hunting
 Let's enjoy the life.*

'Laga song' is a competition song. While dancing together beside the 'Beran Munda' (dancing place), the young boys & the girls exchange feelings of love & anxiety among themselves. It is during this occasion that they ask variety of questions to one another & answer the questions through songs.

One of the chief dances of the Parajas is 'Rinjodi Dance'. In that dance both the young boys & the girls dance in unison, in a row, with their hands on their waists. The Parajas make this song binding on different occasions. The young boys play the 'dung dunga' (a musical instrument) & the young girls dance to its tune. Some slim waist young girls in the Paraja community are called '*rinjidi*', while some young handsome boys are called '*rinjida*'

The Famous 'Peta-parsu Dance':

Peta-parsu is a nightlong dance. It is like 'Desia Nata' (country play), acting through singing form. It has attained great popularity in Tentulikhunti area. The local Paraja community has been able to keep it alive so far. The Parajas perform 'Peta parsul drama for nights together especially during Chaita parab & Pus punei. And some times the local Parajas perform this drama during 'Mondei' (the folk festival of Nabarangapur).

Panaspadar is a village inhabited by the Parajas. It is a village of Digi Gram Panchayat under Tentulikhunti block. About ninety percent of the population of the village is Parajas community. Kuman Muduli of the village Panaspadar is the dance master of this Peta parsu dance. This dance group is framed by his initiative. This dance consists of 20 to 30 members. Hari Hara Muduli, Saba Muduli, Thabir Muduli, Mani Muduli, Madan Muduli, Udhab Muduli, Pusu Muduli, Jayadas Muduli, Bali Jani, Keshab Muduli, Damburudhara Muduli, Hari Hara Naik, Abhi Muduli, Rama Muduli of village Panaspadar are the participants in this

dance group. These people perform this dance in their village wearing their dancing attire mainly during Chaita parab & Pus punei.

The musical instruments played in this traditional dance are madal (double membrane narrow drum), trumpet, tamak (single membrane drum) and tidibidi (single membrane drum), jhumka, cymbals. Now they have started using modern musical instruments to keep pace with the increasingly changing world. Five to ten Parajas are employed to play the music. The 'Nata Guru' (dance master) composes drama on religious, historical, mythological & social topics & gives direction accordingly. This drama goes on through out the night. This drama is performed through songs.

The artists wear different attires made of polythene. They put on crown on their heads, tinkling anklet in their feet & other wears, spectacles on their eyes & similarly they dress themselves keeping in view the demand of the scene, to heighten dramatic effect.

The Nata Guru (dance master) plays the singer & the musicians perform the dance. The artists play their roles to the tune of the music and the song. They enter in to the subject matter after offering prayers to their god & goddesses of their villages.

The Parajas are besides themselves with joy during 'Pus Punei' and 'Chaita parab'. With the advent of the night the young & the old come out to witness the dance, well-dressed, after having their dinner. Most of the time it has been noticed that the tribal youth surge forth on all sides of the drama being staged. Kuman Muduli, the dance master states that, in the past specially during full moon night in light fortnight this dance is held. The 'Peta parsul dance could be easily performed during full moon night or some days after full moon night in the scattering light of the moon. It is seen that now the Parajas perform the dance by using petromax light & generator.

Mythological matters play vital role in the Ireta parsu dance'. This apart now some imaginary & social stories have got placed in it.

Peta-parsu Dance song:

*"Sabha sthale aasi se dui jana
Sarulanka nama dharile
Pusha guru Pade namaskar
Ae Sabha madhyare kabita bandile peta parasu
Kangar aahe Sabha jane*

*Balenga baunsa Patal pala
Hasal kathata mane padila suna
"Aahe Sabha jane
Peta handi parsu kabita bandile
Mana karna dei suna
Babu peta parasu kabike kabi bandibu
Aachhe suniba loka sunanein
Suniba lokanka gumar kata..."*

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**Reserarher,
Nabarangpur**





BIHAN YATRA



PARAJA DANCE



PARAJA DANCE

HORN DANCE OF KANDHAS OF KANDHAMAL IN ODISHA

Raghu Nath Rath

Horn dance or Kraha Enda or Kahendra in Kui, the spoken language of Kandhas is prevalent in Balliguda Sub-Division of Kandhamal district. Kraha denotes horn and Enda means dance. The main dancers wear a pair of bison or buffalo horns tied with turban on the head as headdress. As such, the dance is named as Kraha Enda or Horn dance.

The form and style of horn dance reveals its primitiveness, which remind us the hunting and food gathering stage of human culture. Scholars broadly hold the view that dancing by imitating elements of forest animals was the beginning of dance. Horn dance of Kandhas represents of primitive type, which presumes to be a dance of ancient origin. The date of origin is shrouded in darkness due to non-availability of oral or written evidences.

Different tribes of the world perform dances by imitating animals, and birds. "The North American dog dance and bear dance are mimic performances with ludicrously faithful imitations of creatures pawing and rolling and biting" (Tylor: 1960: 168) Likewise "Mondanindians" when the hunters failed to find the buffaloes on which the tribe depended for food, every man brought out of his lodge, the mask made of buffalo's head and horns with the tails hanging down behind, which he kept for an emergency and they all set to dance buffalo. (Taylor: 1960: 167).

Dances performed imitating birds and animals are witnessed among most of tribes of the Globe. We can found such type of mimic dances within Indian tribals also. The Gaur or bison dance is another popular dance of the Murias of Bastar. (Kishor : 1988: 127) Bison Horn Marias of Bastar is also performing a dance with a headgear with two bison horns on the occasion of marriage and other ceremonies. Watts describe that - The horns, which are the permanent part of the headdress of those of the Indian bison, at one time commonly found in the nearby forests. But ritual hunts of gellcrations of Marias have exterminated those majestic bovines. Today headdresses are no longer made and the ones used have been inherited from their forefathers. No Maria will ever consider parting with their heirloom, It is a precious

legacy and after use it is dismantled and carefully preserved only to be brought out during important festive occasions such as a mirriage (Watts: 1970: 100)

The Nruira lim or cock-fighting dance full of great excitement and fun, 'popular among the young Naga boys and girls, it can be performed at any where and at any time of the year X X X Similarly, there are many other dances performed as a sport. They are related to hunting in which various birds like hornbill, cock etc, and animals like mithun, tiger etc, are imitated and songs pertaining to these creatures are sung (Kishor: 1988: 146).

In Arunachal Pradesh also such dances, which imitate the birds and animals are very popular. (Kishor: 1988: 146). Mimic dance also performed in all most all the tribes of North -Eastern India.

Many mimic dances are performed by the Juang tribals of Odisha, like bear dance, pig dance, peacock dance, snake dance etc. (Dash: 1992:82-83). Parrot dance is very popular between Gond and Banjara tribes. In Gutapara Endena of the Gonds dudura musical instrument players tying bison or deer horn on their head and play Dudura.(Dash:2007 53)

In Koya dance, the men wear the Permakok or the bison horn headdress and garments, which hang from waist downwards. (Mahapatra: 1970:50). Durua tribes of Koraput performs Birili dance on the occasion of Pus parab, where the male dancers wear headdress along with bison horn and peacock feathers holding tangi, bow and arrows and dance to the rhythm of the musical instruments (Padhi:2003:79).

So many tribals in India are performing dances wearing bison horn headgear, like Kraha Enda of Kandhas of Kandhamal in Odisha but, the style and nature of Kraha Enda of Kandhs significant from dances of other tribals.

Though the primitiveness of Kraha Enda is significant and it reminds the audience of hunting and food gathering culture of primitive society, the nature of performance is as like as martial dance. So it is stated that the kahendra dance is a hunting and warrior dance. It has much resemblance with the Paik dance of Cuttack and Puri district (Senapati: 1983:84).

It is a dance for purely entertainment and not related with any religious activity or any ritual. It is performed mostly at Mada or funeral ceremony for a respected person. It is also performed in the welcoming procession of political leaders or victory procession after winning in election and also in marriage ceremony. The dance troop also performing the dance at the time or kedu of buffalo sacrifice festival of Kandhs thinking as it is a Dharm Karya or religious work without taking any honorarium.

Composition of the troupe: -

The dance party consists of four or five members who perform dance and two persons beating Changu and one blowing Mahuri. Two dancers tying bison or buffalo horn with a saree on their head, wearing saree on the waist hanging down wards as like as ghagara and a banianon the upper part of the body. They also hold tangi, bow and arrows in their hand. Another male member wear saree, blouse and ornaments, holding a handkerchief, performing female role. A male member performs as joker who is known as Duari. He performs comedy role and creates humor among the audience by his gesture and verbal work. In some cases number of dancers increased up to twenty and number of horn headed dancers also increase to four or five.

Two musicians beat changu to the tune of Mahuri of Muhuria. Another man, blowing Tudu or singa made of hallow bison horn in climax moment of the dance.

Horn dance groups are composed to perform professionally. The party performs the dance on call and gets some money. Nowadays they are charging Rs200/- or Rs. 300/- or more. Male dancers perform this dance only, but a female dance group has been developed in village Gardingia in Tikabali Block in last decade of twentieth century. Now horn dance groups are found in some villages of Tikabali, G.Udaygiri, K. Nuagam and Balliguda Block area.

Dress of Dancers

Dresses used by the dancers are not purchased for the purpose. Sarees worn by the ladies of the locality are brought and worn by dancers. Main dancers wear a pair of bison or buffalo horns on their head. The horns are tied on the head by a coloured saree. So that it resembles that there are a pair of horns on the head of the dancer. The dancers keep horns for this purpose as an item of property. Only at the time of dance they are brought out. The main dancer wears saree on

his waist hanging downward loosely as like as ghagara. A banian has also worn on the upper part of the body. He holds a tangi in the right hand and bow and arrows in his left hand. Some times the main dancer hold Ramatali in his left hand instead of bow and arrows. He wears some glass bead necklaces and put colour spectacles on the eye. He also ties small bells on his waist and anklets. All the main dancers are dressed like this.

A male member of the party performs female role. He wears saree and blouse and also adorn with jewelery, wear bangles in both the hands like a woman. He also ties small bells (ghungur) in both anklets and holds a handkerchief in his right hand.

The joker wears a half pant and a shirt of different colours. He also adorn his body by white lines by lime, red lines by red earth and black lines by black of earthen were cooking pots all over the body. All the dancers paint their face and hands with glycerin mixed powder also.

Besides these dancers some other also participate in this dance. They wear a lion cloth both ends of which hangs in front and back. The thighs, hip and other parts of the body left bare and open. They holds different weapons in their right hands and dance to the tune of music. They also adorn their body as like as the joker in white, red and black colour. Always these dancers are not necessary or present in the dance.

All the dancers drink irpikalu (Mahua liquor) or mada kalu (Salap juice) during the time of dancing including the musicians. The dancers belong to kandha tribal and other touchable castes. The untouchable castes perform the duty of musicians. In some cases adivasis are playing music also.

Dance form

It is presumed from its form that it is a dance of primitive nature, which evolved from hunting culture in the remote past. But later on it has been remodeled to a warrior like or heroic dance due to frequent wars between different clan groups for small patches of land. In present times, the dance form reveals that it is performed in heroic form. The dancers dance like chasing to animals in hunting or fighting with enemies to the tala of music and accordingly they make their stepping.

In the beginning time of the dance there were no female role or no joker (Duari). Perhaps in later times audience added for these characters acceptable.

Rhythm

Movement and stepping of dancers are regulated by music of mahuri and changu. Different notes (Tala) beaten by the musicians and following it the dancers are performing their dance.

Following notes (Tala) are played in different musical instruments, which are called *kraba* in kui language.

- Changu :
1. Grem gena gedegena
Grem gena gedegena
Gedegena gedegena
Grem gena gedegena
 2. Dadan dana dadada dadan dana
 3. Jadana Jadangdana
Jang danadin Jadangdana
 4. Jang danadin
Jadada dana
Jadada dana

Mahuri : Titiria Titiria
hiriria hiriria
Titi hiriria Titi hiriria
Tititiri Titiria
Hirhrhrh.

Besides Changu and Mahuri some times Dala (Tamkudu) Dhol (Nisan) Tudu (Singa) and birakahali musical instruments also used in Kraha Enda. The notes beaten in those instruments are mentioned Bellow.

Tutu tudum tutu tudum
Tutu tunatudu tutu tudum
Gididigina Gididigina
damdana damdana

The above notes are known as kraha Para or horn dance tala. Tudu and birakahali is blown in following tala.

BiraKahali : Turu turu tutu turuu..u...u.

Tudu: Tutu tudu tutu tudu ..u..u..u....

Stepping

Following the tala of musical instruments stepping of the dancers are as follows.

1. In Jang Jang dana tala dancers either bending down or in standing position, dance with moving one step forward and one step backwards.
2. In Dah..Dah..Dah..Dah tala dancers move, like snake in running position and in intervals every dancer whirling around.
3. In Jang daUB dim jading dena tala dancers move with legs up and down and dance. Players of musical instruments also dance with dancers with playing their instruments. Before playing musical instruments libation of mahua liquor is being offered for Hill God and village deity.

It is significant that this dance is performed only in daylight. In no case it is strictly prohibited to perform at night. No song is sung Kraha Enda. Only dancers perform dance according to music. This is the specialty of this dance.

Musical instruments :

Changu and Mahuri are the main musical instruments used in kraha Enda. But in some cases Dhola, Birakahali and Tudu also used in this dance to make orchestra for making the dance more colourful and enjoyable: Description of the musical instruments are mentioned below.

Changu - This musical instrument is known as daff or the tribals make daffali in Northern India. A three inch width thin wooden plank is made circular and both the ends are joined with wooden nails. One side of this frame is covered by goat skin with gum of khair tree. It is hang on the left shoulder of the musician and hold by his left hand straightly pressing to his belly. It is played with two sticks. The tala beaten by left hand known as "Tipa" and by the right hand tala called "kathi". This is commonly used musical instrument in tribals of Odisha.

Dhola

This is a cylindrical instrument made of wood. The inner side of about three feet long log has been carved, which makes it hollow. The thickness of the cylinder remains two or three inches. Both open mouths are covered with cow skin and tied with lather strips to both the sides tightly. The musicians hang it on his shoulder and play the drum. The left side and right side are known as dheya and cheyan respectively. The player beats the left side by his hand and right side with a stick in order to produce sound.

Oala:

It is a one sided instrument. A half globe size metal pot is covered at the mouth with goat skin and tied with lather strips to the bottom tightly. The instrument is tied to the waist of the musician and beaten by two bamboo sticks by two hands.

Mahuri:

This is a wind instrument. Very often Mahuri is blown in each dance of tribal Odisha. Mahuri is the main instrument in tribal dance, which directs the drummers to follow.

It is made of a piece of bamboo. At the top it is connected with another hollow metal piece, which at its top have only a small hole, where two pieces of same size date palm leaves or bamboo splits are inserted to blow the pipe. A brass funnel is connected at the bottom. There are six holes on the body of the pipe. The musician blows it with his mouth and control the tune putting his fingers of both hands in the holes of the pipe. The mahuri seems like a dudura flower.

Birakahali :

It is not a musical instrument of tribal origin. Non-Adivasis use this instrument in religious functions. However, some times Kandhas use it in Kraha Enda influenced by their non-tribal neighbours.

Tudu:

A bison horn is made hollow instrument having a hole on the top and blown by mouth also used in kraha Enda. It is a wind instrument of tribals.

Conclusion :

Kraha Enda is a dance of Kandhas, which takes the audience to the remote past of hunting culture of primitive men. Besides it is a heroic dance, which witnesses the heroic nature of Kandhas. This can be evidenced from history about joining of four hundred Kandha warriors in Paik rebellion of Khurdha in 1817 AD.

But it is a matter of regret that this dance is fast vanishing. The reason of vanishing of this dance is due to influence of modern technologies like T.V., Cinema and influence of modern civilization and spread of education. Now a few finger counting Kraha Enda groups are taking last breath in Balliguda Subdivision of Kandhamal district.

It is the duty of Government and N.G.O.s are working in the area to preserve and develop kraha Enda. Otherwise it will be a memory within a decade.

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KORAPUT TRIBAL DANCE

Girjia Kumar Choudhury

Dancing occupies a significant role in the community life of the tribals. It emphasizes the unity among the members of a village. As a result, tribal dancing is nearly always a group activity on important occasions. Ceremonial dances with special symbolic movements may perform by professional dancers. But in most village dances all the men, women, and children join the dancing, - or they clap their hands or form a circle around the dancers and callout to them.

Every important event in tribal life is observed by dancing. Such events include birth, marriage and death, the planting of crops and even the dedication to the gods. Dancing is a major feature of festivals held to thank the gods for a rich harvests. Ceremonial hunting dances are performed during 'Chaita Parab' in Koraput region, other dances celebrate the passage of young people from children to adult had in addition, tribal dance for entertainment at weddings and other occasions.

It is apt to quote the view of Prof. Khageswar Mahapatra in this contexts, "In all tribal dances music of some sort is an inseparable feature. It is employed by the dancers themselves, either in the form of clinging ornaments or of clapping and stamping to accent the rhythm of the movements. Frequently singing is added to intensify the expressions or to tell a story. The lookers employ these and other methods also as a vicarious participation in the dance. In its natural form this music is essentially rhythmic and non-melodic"(1964-65, Adibasi 6(1) : 15:20).

Different types of tribal Dance

Further, according to Prof. Khagaeswar Mahapatra, "One of the most universal types of dancing with group significance among tribal people is that which accompanies labour activities requiring unity of action. The practice of working to rhythmic beauty or chanting in order to achieve greater unity and efficiency of movements has been very general through the centuries: Dance also serves a practical purpose in the matters of warfare. War Dance not only constitutes a popular

form of entertainment but serves at the same time to crystallize group solidarity. Tribal people also perform magical dance, which is mimetic in character, for it is a cardinal principle of ancient magic that imitation has supernatural power. It is natural that death should surround by elaborate rites and dances. Among primitive men funeral dances are generally performed for the welfare of the departed spirit and for the protection of the survivors from evil influences." (Ibid: 15-20). Marriage is a cause for much dancing of a different character, largely concerning itself with sex practice and fertility. These are also dances of welcome to visitors, celebrations of people, of the change of season and of other events. Courtship dances are undoubtedly motivated by sex and are an almost universal Practice. The function of the dance in this case is not only to give expression to sexual impulses but also to excite them, both in the dancers and in the onlookers. As a rule a tribal dance is performed by a group or groups of people all of whom move in the same way. Solo, dances are rare, though not infrequently there is a dance leader who has a special part to play.

In Koraput District there are about 51 types of different tribal communities. They are unique example of communities in isolated existence, still preserving their life, customs and manners, almost untarnished in the advancing waves of urban civilization. Though adapted to different languages and customs, their artistic expression evidently reflects the distinct, secluded and primitive social structure and nature of people and it still survives as virile as state as ever in the tribal hamlets of the hilly tracts. Chiefly, the cultural traditions of Kondha, Koya, Gadaba, Gond, Didayi, Porja, Bondo, Bhatra and Bhunia are the most splendid and exciting.

To these people a dance is not just a luxury to be indulged in or not as one, feels inclined; where it has remained, it is an essential force in life, as natural as breathing or eating, and always done with passionate delight. Each of these aboriginal tribes has its own distinct dance traditions and invariably all of them are interwoven with the life of the people who perform dance, so much so that it seems that some of their daily tasks are given to rhythmic pattern. In the background of natural

surrounding, tribal celebrations originate and the dances which work up in intoxicating excitement, physical expression of their joy and grief's, hopes and fears. In some cases dancing is extremely simple and consists little more than meaningless movement of the feet or waving of the hands. At other times it is more swaying of the body to the clanging of ornaments or beating of primitive drums to mark time. Yet another form shows only monotonous movements of the hands and feet. But, in general a wide range of movements involving all parts of the body, the head, back, hips, arms, fingers and even the facial muscles are utilized in the tribal dances of Koraput.

Like all tribal arts, Koraput tribal dances also are selfless and spontaneous. It is the most direct expression of the innermost spirits of a people and the instinct of rhythm as natural and basic as human nature. Verrier Elwin wrote in his autobiography, 'The tribal world of Varrier Elwin' as follows:--

"To witness this dance was an unforgettable experience.' Whosoever danced not know not the way of life, and conversely these people, for all their poverty, found in the supreme ecstatic rhythm of their dance away of life that raised them above mediocrity in to a kind of splendor"

Dhemsas are regarded as the cultural identity of Koraput region. This acts as a symbol of unity among diversities. In this dance the musical instruments like 'Mahuri', 'Dholo', 'Tamak', and Tidibidi are used to provide the background music. There is no hard and fast rule about the number of participants in this dance. 'When the orchestra of all the musical instruments start, the men and women group themselves and form a chain holding each others waist and shoulder. They start dancing in perfect step following the leader with the swaying baton. Some research scholars classify 'Dhemsas dance' into twelve categories according to its choreography. They are 'Hindani Dhemsas', 'Anta Jhulani', 'Kunda', 'Renjodi', 'Parja Dhemsas', 'Sira Dhemsas', 'Bonda Dhemsas', 'Godibetni', 'Dudani', 'Luharamara', 'Bhajibhool', 'Eksaguandari', etc. However, more styles and patterns of Dhemsas are yet to get acknowledgment. The 'Kandha' community while tops

the population among Koraput tribal population practices various other forms of 'Dhemsas dance'. Dhemsas dance as described by Mr. W. Francis (1907) who observed among Koraput tribals still holds good.

"Picturesque in the extreme" he writes, "is a dancing party of these cheery maidens, dressed all exactly alike in colored clothes, reaching barely half way to the knee; great rings on their fingers, brass bells on their toes, their substantial, but shapely arms and legs tattooed from wrist to shoulder and from ankle to knee; their left forearms hidden under a score of heavy brass bangles and their feet loaded with chased brass anklets weighing perhaps a dozen pounds and sized, dashes into an overture and the girls quickly group themselves into a couple of corps de ballet, each under the leadership of a premiere danseuse, who marks the time with a long baton of peacock's feathers. Suddenly, the drums drop to a muffled beat and each group strings out in to a long line, headed by the leader with the feathers, each maiden passing her right hand behind the next girl's back and grasping the left elbow of the next, but one. Thus linked, and in, time with the drums (which now break into allegro crescendo), the long chain of girls dancing in perfect step, following the leader with her swaying baton, marking the time by clinking their anklets (right, left, right, clinker, left, clink, right, left, right, clink; and so da capo), chanting the while (quite tunelessly) in unison a refrain in a minor key ending on a sustained falling note-weave themselves into sinuous lines, curves, spirals, and back into lines again, wind in and out like some brightly coloured snake, never halting for a moment, now backwards, first slowly and decorously, then as the drums quicken, faster and faster, with more and more abandon and longer and longer steps, until suddenly some one gets out of step, and the chain snaps amid peals of breathless laughter."

'Tudra dance', is another famous dance among Bhatia, Halva, and Penthia, communities. The major musical instrument used for this dance is 'Tudra hallow box of wood used for main rhythm. In this dance an actor performs dance holding a wooden horse's image. This dance is having much similarity with 'Ghoda Nacha' of other regions.

The Koya dance is one of the most splendid and exciting among all tribal dance forms. The men dance wearing great headdresses of

bison-horns and carry big drums and move in a large circle, while a row of women threads their way among them. The women each with a dancing stick in their right hand, form a long line and go around and though the male dancers with many different movements and steps and create a superb spectacle-

The Gadaba dance is performed by women who wear the famous 'Keranga fiber' clothes and have their distinctive hairstyle. The men play the musical instruments while the women dance in semicircles with steps of three and four which they gradually change to eight.

Kandha community is very fond of music, dance and songs. Drums of various kinds feature prominently of all ritual or festive occasions. Drumbeaters, pipe and flute players have a special status in society, irrespective of clan, age and territory. Ordinarily it is after their evening food, the young men and women assemble at the outskirts of the village and begin to dance and sing. Their songs are accompanied by dance. Kandha youths of both the sexes dance together. In few dances, the dancers of the two sexes divide themselves into respective rows. At times, old men and women join them. In most dances the drummers play on drums and stand in front of the dancers a little apart.

The most important events in the life of the Kandha are love and marriage. In different seasons different events take place in accompaniment of dances and songs. After hard work in the heavy rains and chilling cold, the produce is harvested and the Kandha sing in delight. Kandha song and dance may differ from one region to another, but the cultural basis remains the same. The most important festivals for community dance are 'Meria Parab' 'Ghanta Parab' and 'Mandiarani'.

'Danda hulia' dance is another famous form of dance, which is very famous among the 'Paraja', 'Gadaba' and other tribes of Nowrangpur, Jeypore and Koraput. It is a dance of warfare. At the time of dance we find a lot of ecstasy, thumping, jumping with enormous enthusiasm and zest like war-horses. The women stand in a cluster, with faces to the middle, clap their hands, and scream at intervals while

the men hop and stamp and whirl round them with axe. The Bondo Poraja dance is very humorous. The young men tie a string of bells round their ankle and do the active part of the dance.

There are many other parts where dance and music have already become out of date. Now-a-days, there is a marked lack of interest on the part of the younger generation towards folk songs and dance. The older generation of tribals ascribes this development to the introduction of formal education and outside interference. Time has come to realize the worth of authentic cultural values. The impact of modern society is gradually creating dilution in folk-song and dance practices. The government-sponsored programmes are forcibly dragging them to various modified performances, which are damaging its natural flavor and authenticity. As tribal dances are not meant for exhibition but for their social participation and auto-intoxication we should allow and encourage them to retain it as their treasure and cultural heritage.

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DHEMSA DANCE OF KORAPUT

Rajendra Padhy

If we find the origin of dance we have to look into the lifestyle of pre-historic period. The main source of livelihood of primitive people was food gathering and hunting in the forest. They are astonished and delighted to see the movement of wild animals and birds in the forest. In their leisure time they got pleasure to perform the imitation of hunted animals and birds before their followers. They were putting fire to prevent cold and winter and they moving around the fire. Then they performed the imitation of lion, tiger, bear, peacock etc. to capture the animals of the forest. Gradually the dance has been developed by the way civilization grew. So, the imitation of animals and birds are seen in the folk dances in different parts of the world. The main factors, like food gathering, agriculture, sexual attitude and religious practices are the sources of dance. It was the primitive men who evolved certain techniques to protect themselves from the might attack of ferocious animals from fire setting to jump with different physical gestures and from showing gestures to imitate wild animals. In this contest, the age old and primitive dance 'Dhemsas' of undivided Koraput district, is very unique among the tribal and non-tribal people of the region. In the following discussion a brief idea on 'Dhemsas Dance' would be given.

Koraput is famous for its beautiful landscape and rich cultural heritage. The region is very potential for study of various languages and cultures. Out of 62 tribes in Orissa more than 50 tribes inhabit undivided Koraput district. They are Olanatya, Gadba, Gond, Poraja, Kandha, Bonda, Saura, Didayi etc. All the tribes have their own distinct language, oral literature, music, dance, art and craft.

Dhemsas is the very graceful, charming and age old dance form of Koraput district. This dance is very popular among Bhumia, Bhotra, Pantia, Olanatya, Gadba and Porja tribes of the district. Though the dance is purely tribal dance but it is very common dance form of all communities of Koraput district. There has been much cultural integration between the tribes living in forest clad areas of the region and the other non-tribal population. Without training, direction and patronization the dance passes from one generation to another and every one is an artist.

Title of the dance: There are mainly two types & of dance in the Folk society. One is instrument based dance and another is community based dance. Instrument based dances are Dhap dance, Ghumura dance, Sionghabadya dance, Dhuduki dance etc. and community based dances are Kandha dance, Gadba dance, Borda dance, Sapua Kela dance etc. Dhemsas dance of Koraput district is instrument based dance, because Dhumsa or Tamaka is main instrument beating in this dance, so this dance is entitled as 'Dhemsas as 'Dhemsas'. It is the views of same old artists and musicians of Dhemsas that the dance is named basing on the main instrument 'Dhumsa' or Tamaka, the name of the dance became 'Dhemsas'.

Dhemsas is very primitive dance form in its style, gestures, and musical instruments. In undivided Koraput the village folk dance Dhemsas is seen in each and every ritual from cradle to grave. Dance and music is the integral part of their life. In their life cycle childbirth, puberty, marriage, funeral and post-harvesting etc., the people dance and sing. Without dance and music there is no means of festival celebration and enjoyment of life. So, dance and music are not only very essential and integral part of tribal life but also a part of their life.

Dhemsas is such a dance where there is no certain number of dancers. The dancers may be minimum five to maximum five hundred in a group. In this dance, both old and young, men and women tied in serpentine chain, hand clubbed on waists and shoulders, dance fast and faster with burning flame and flowering times. Entire night passes but the dance not completes. The people of Koraput perform Dhemsas night by night without break still they are not tired at all. They revitalize both their body and mind by the daylong hard work in field. It is most significant that in this dance there is no difference between artist and audience. People of all age-groups can participate in this dance without any hesitation. The dancers are free to join the dancing group or withdraw from it according to their volition. The first person of the row of Dhemsas with a bunch of peacock feathers in his/her hand leads the dance. He / she is called 'Batakadha' (Leader or Director). He/ she leads the troupe and directs the way as well as the stepping of legs of the dancers.

Musical instruments: There are four musical instruments such as Tamaka, Dhola, Tidibidi and Mahuri in the dance. The male folk play the musical instruments while females dance in circle, semi half circle,

and semi circle row etc. movements. In Dhemsā Mahurīa (Trumpeter) produces the tune of Mahurī (Trumpet). He creates sonorous notes and then other instruments i.e. Dhol (a bi-faced big size membranophonic instrument), Tamaka (A big one faced membranophonic instrument) and Tidibidi (a small sized one faced membranophonic instrument) begin to follow the tunes. In Sambalpurī and other dances like Jhumar and Chhak Dhol acts as Tal Badya and control the notes but in Dhemsā of Koraput the mahurī acts as Tal Badya. In undivided Koraput district, there is a rich tradition of folk musicians who can make as well as beat the instruments. Most of the tribals do not make the membranophonic instruments and these instruments generally made by SC communities. There are different tunes and notes for different styles of Dhemsā dance. It begins from simple style and gradually changes one by one tune to complex style. The dance seems to distinguish tunes by musical instruments and performs different rhythms. It is an ever lasting favourite with all ages of people of undivided Koraput district.

Types of Dhemsā: There are varieties of movements in Dhemsā. They move in patterns with running steps and circles, then changing direction, kneeling, binding rhythm. It reaches its climax on basing of its tunes and rhythms the dance is mainly classified into twelve types, such as Sada Dhemsā, Daudani Dhemsā, Kunda Dhemsā, Godi Betni Dhemsā, Bagh Dhemsā, Bonda Dhemsā, Sira Dhemsā, Antajhulani, Dhemsā, Luhuramara Dhemsā, Goda Jhulani Dhemsā, Karapani Dhemsā and Rinjodi Dhemsā. Some scholars have added another 4-5 types of dance, like Patartola, Mandiamada, Katimarani, Sarbabali, Dauni etc of Gond, Gadba and Paraja tribes. These types of dance are influenced by original Dhemsā as stated by the old artists and musicians of Dhemsā dance.

Sada Dhemsā : This is also called Hindari (walking) Dhemsā. This is the slow and easy type of Dhemsā. One can dance holding each other's hand with slow step moving, one step forward and backward and then stride in a circle or half circle.

Daudani Dhemsā: Daudani means running, so this is called Palani or Khamania dance. In this dance the artists dance in a row, circle, half circle with straight head and body. The speed motion of the steps seems like compartments.

Godibetni Dhemsā: In this dance the dancers bowing down and lifting up their heads, the dancers dance as if they are picking up stones. They bend forward and rise up with swing, they go forward one to two steps and come back in the same manner and this is repeated several times.

Bagh Demsā: This is a very exciting type of dance. In this dance the dancers jump with one step left and one step right, like Bagh (Tiger). So, this is called Bagh Dhemsā.

Bonda Dhemsā: This type of Dhemsā is found between Bonda, the primitive tribe of Malkangiri. In this dance the dancers hold one another firmly with their hands over their back. They step both left and right with continuously touching the ground. The motion of dance is slow at first then it catches speed. This is the very impressive and old dance form.

Sira Dhemsā: This dance is like Sira (witch doctor) who cures diseases, saves from some evil powers by his vigorous dancing. The dancer's is thrilling head. One leg straight and other in speed motion like Siras.

Antajhulani Dhemsā : In this dance mainly the dancers binding knees with three steps to forward and five steps backward dancing in a row, circle, semicircle.

Luhuramara Dhemsā: This is the dance like blacksmith beating of hammer. This type of dance is performed after some other types of Dhemsā. The entire dancers divide into two rows. At first, the two groups are in four to five steps distance while one group goes one step forward the other group comes one step backward. In this dance the binding of so and head in straight like beating of hammer by Black Smith. This is very interesting dance form of Dhemsā.

Godajhulani Dhemsā : This is also called Mandilachakani or Mandichekani. In this dance the dancers close their two legs and up and down their hip and steeping forward and backward.

Karapani Dhemsā : Karapani Means clouds of summer season. Like the cloud of summer season flow, scattering in the sky and again together the dancers perform the Karapani Dhemsā. The dancers divide into two groups and dance in scattering then gathering a group again. The dance likes notion of snake. This is repeated several times.

Rinjodi Dhemsā : This Dhemsā in originally dance form of Poraja tribe. Rinjodi (Poraja young lady) is popular dance of Poraja girls. In

this dance the dancers down the head and hip, moving intire body and dance in two rows. The stepping is one step right and one step left corner with speed motion. The two rows go to three/ four feet distance and again come near. They also gather in a row. As this dance form is originally poraja form but this is adopted as popular dance form of all tribes.

Khunda Dhemsa: This is the very difficult type of Dhemsa. This dance is performed after other types of dance. In this dance the dancers bind their hip, one step forward and one step backward with movement of their hip. The movement of hiping and kneeling is very difficult and notable. The rhythm of the dance is very heart touching and delightful.

In Dhemsa, there are naturalness, spontaneity and movement of limbs, hips and heads. A free and unrestricted flow of thoughts seems to persuade the physical movement. In the dance they play several rhythm, followed by different notes. The dancers also utter different sounds from their mouth to infuse more interest and vigour in the dance.

The dancers recite Oh.....oh.....Aha....Aha..... Sarigala Sarigalare whistles etc. words and some little songs to encourage and charming of dance.

Conclusion: In remote tribal areas of undivided Koraput district there is no source of entertainment, even a radio set is not available in the most of the villages. There is no formal platform except for the vast scenic theatre of open field or a riverbank or just a village square. xx x. They dance not for an audience but for themselves. (Khorar. A.M 2003:8) Dhemsa and other dance and music are very essential for the people of Koraput region, like food and water. It bears socio-cultural importance in tribal society. A Dhangada (young lad) selects his life partner in Dhemsa dance.

The dancer mainly dance in grow, in a circle, half circle, snaking, binding of knee, hip, thigh, straight and down of head, stepping forward, backward, right and lift, slow and speed moments. The dancers imitate of the movements of various animals, reptiles and birds of their native hill and forest.

There are separate tunes for each type of Dhemsa form. The tunes are very straight, delightful, impressive and very old. Some songs are associated with Dhemsa, like Karapani. Dhemsa etc., bears specific traditional customers, musical instruments, notes, rhythms which have special identity of dance form of Koraput. Now the dance form is

being changed. The steps, style, rhythm, musical instruments are changing due to influence of electronic media. So the famous and unique dance form of Koraput region is gradually loosing its significance. It is the crucial time, which we have to preserve and establish the unique, remarkable and age old dance form as traditional dance form in national level like Bihu of Assam, Dandia of Gujarat, Chhak of Bihar and North Orissa. Last year the district administration of Koraput had organized a 3-day Dhemsas festival, seminar and workshop. Many scholars, old and new artists and musicians attended the programme. Almost all pointed out and gave emphasis that a common notation should be done to establish Dhemsas as folk dance in national level. A Dhemsas dance study and research centre should be established at Koraput, unless the rich and traditional dance form of Koraput will be lost its significance.

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“DALKHAI DANCE” PAST AND PRESENT

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The focus of this article is on Dalkhai Osha, a fertility ritual from the Eastern Indian state, especially western districts of Orissa. This study is significant, because Dalkhai Osha of the Gond, Kuda, Mirdha, Dumal, Sabar communities have come a long way, from sacred area to profane, from virgin ritual dance to performance at international stage. Further it needs serious attention for its tremendous marketability.

There is a great need to study the various aspects of Dalkhai Osha, the wonderful dance form, which is at the same time religious, sacred and secular. All the information was collected relating to Dalkhai from 2004 to 2008 from Nuapada, Bolangir and Bargarh districts of Orissa. Samples were taken from village ritual shrine, marriage gatherings, stage performances, dance school and album.

Dalkhai is a ritual based dance. This dance is associated with mother cult, *Kuthipuja*, *Yantra* and fertility ritual. Generally virgins perform this ritual followed by song and dance. Apart from tribal communities girls, belonging to Gouda, Dom and Ganda communities observe this ritual. Now-a-days irrespective of caste, creed and religion anyone can perform Dalkhai dance on stage or during festival. When I was in the field, several questions struck to my mind, like how Dalkhai Osha resembles with fertility cult or ritual? Is Bhaijiunta a continuation of Dalkhai Osha? What changes are reflected in form, style, music, song and dance of Dalkhai in the context of globalization? This needs to be explained and analyzed.

Dalkhai Osha is observed by the virgins on the eighth day of the bright lunar fortnight of Aswina. On this occasion they observe fast and worship Dasabhuja, Sakambari Devi Durga. During this ritual virgins offer seven types of leaves or branches of a tree. The place or chamber where Dalkhai Osha is performed is known as Dalkhai Kuthi. It means a rectangular structure on earth where sixteen squares are drawn. These squares are meant for sixteen deities. At the centre Dalkhai Devi resides. Virgins worship Dalkhai Deity symbolic of Vana Durga, to get wealth and fortune in future.

The origin of Dalkhai might have crept from the work Dalkhua or Dalkhela. Dal means branches and Khua means eating. In the past,

cowherds took their cattle to the forest for grazing. The domestic animals were frightened at the sight of wild animals. Therefore, the cowherds hung a tiger or leopard skin on the branches of the tree to get the cattle accustomed with the ferocious animals. This ritual is known as Dalkhai or Dalkhela. During Asadkhena Yatra this ritual is performed by the villagers.

In the districts of Ganjam and Koraput Dalkhai deity is worshipped. Pedestrians going through deep forest, to avoid fear were cutting down the branches of a tree and throwing it on a particular place. Later on, this place was known as Dalkhair shrine and began to be worshipped by the villagers. The name of the deity might have originated from the word *dal*, which means branches.

During the observation of this ritual, tribal women prepare a rice cake mixing seven types of leaves and offer it to Dalhai Devi. This has been explained in a folk song...

Dalkhai re.....
Phanji, uludaria, dahidahika
Ludu karadigaja, musatakani
Sagadalara pitha khailu ma Jharseni
Ma Jharseni kai Dalkhai re.....

'Jhar' means jungle. Human beings are always attracted and at the same time afraid of forest and nature. Therefore they worship forest in the form of a Deity. Religious rituals have been created in course of time and take the shape of a tradition. After the primitive men became cultivators, they started fertility rituals. The beginning of creation myth, and narratives regarding plough, seed and harvest came into being, after the primitive men became cultivators.

Dalkhai Osha is observed by the virgins of Western Orissa, which was once a part of South Kosala. This land was famous for mother worship. In all the primitive societies not only mother worship or virgin dance were found but also the rituals observed by them were very much similar.¹ In Soviet Russia earth Goddess was worshipped with primitive rituals.² The worship of female spirit in some form or other can be traced to a very remote period viz: the mother goddess in the Indus Valley civilization and the divine energy in rig Vedic age.³ Sonepur and Patnagarh of Western Orissa were very famous for tantric pithas. Dwarsani Devi of Patalganga, near Boden village is now also worshipped in the form of a 'Yoni' stones resembling 'Yoni' shape and

mother images are found in different parts of Kalahandi and Nuapada districts⁴. In the first century B.C., king of Patnagarh had established 'kamachandi' kalatar and at that time the practice of tantra by seven sisters were prevalent. The sisters were (Madana/Guni/Gyandei Maluni /Nitei Dhuben) Luhukuti Luhuren/Sukuti Chamaren/ Patrapindhi Sauren/ Gangi Savaren/ Suatelan) etc. ⁵. Siva Prasad Das, an eminent historian, has described that this tantric worship was not related to Buddhism, rather it was the "Savari Vidya" of the Gond and Savar communities of Vedic period. Seven sisters were regarded as the famous tantra practitioners and were worshipped by the people of Western Orissa. ⁶. Today, 'Satbahen' also worshipped as the deities by some Brahmana families of Nuapada.

Once upon a time Western Orissa was the epitome of mother worship. Archaeological and historical findings have proved this fact. As regard their representation on stones the earliest images of Sapta Matrakas are found, carved in the projecting rock about 30' long and about 5' in height near the village Ghoral in the Titilagarh Sub-Division of Bolangir district. XXX they may be tentatively assigned to the 7th century A.D. ⁷. According to a legend described in Isanasiva guruda paddhati (1.52.79b), the matrikas were created to help lord Siva in his fight against Andhakasura. When the lord inflicted wounds on Andhaka, blood began to flow profusely from his body. Each drop, which touched the ground, assumed the shape of another Andhaka. Thus, there were innumerable asuras fighting against Siva. To stop the falling of the blood, Siva created a Goddess called Yogesvari from the flames issuing out of this mouth. Bramha, Vishnu, Maheswara, Kumara, Varaha, Indra and Yama also sent their saktis to follow yogesvari in stopping the flow of blood. Thus the saptamatnikas originated ⁸. 'Astamatrika' are mentioned along with 'Saptamatrika' in some puranas. In course of time, the number of matrikas' has increase from eight to sixteen. 'Sixty four Yogini' images of Ranipur Jharial exhibit this. Mother worship was prevalent in pre-Vedic and vedic civilization. In the primitive agrarian culture, to increase the fertility of the soil, people worshiped 'Yoni' and performed ritual related to reproduction. After the performance of this ritual 'Mother image' was taken in a procession accompanied by virgin dance to the houses of villagers. In Western Orissa local deities, like Duarseni, Gangdadei, Mauli and others like, Gantasuni, Pataneswari, Dalkhai, Budhima, Babura etc. are worshipped as icons of goddess Durga. After Saivism has spread in this area, the pre-Vedic virgin deities

joined with Siva and were worshipped together. As a result of this, Saivism assimilated all these pre-Vedic tantric rituals as well as sexual rituals.

Dalkhai Osha:

Dalkhai Osha is observed on the eighth day of lunar bright fortnight of Aswin, i.e. September and October. Virgins of tribal origin of Western Orissa, perform this ritual. On this day they observe fast whole day and do not drink even a single drop of water. This ritual is most significant for Dalkhai Kuthi. Kuthi means a rectangular shape structure where sixteen squares are constructed. Dalkhai Kuthi is not only a structure on earth, it is the 'Yantra' of tantric practices. Each square is devoted for one God or Goddess. Dalkhai Devi stays in the centre of the Kuthi. It is believed 'Satbahani' the tantric practitioner of kaunri patina were worshipped along with other shakta goddess in the Kuthi.

A guani (folk bard) was invited to sign the 'Lokagatha' and to play dhunkel music, Guani used to narrate, the creation myth, beginning of cultivation and establishment of monarchy on earth. He also used to give a vivid description about the origin of Dalkhai Osha.

Dhunkel Instrument:

Dhunkel is a musical instrument, which consists of an earthenware pot, bow and a winnowing fan (Kula). An inverted winnowing fan is kept on the top of the new earthen pot. Then the bow is placed on the top of winnowing fan. The folk bard rubs the string of the bow with the help of an iron rod. It produces a musical sound. Only the guani (Folk bard) was allowed to enter the Dalkhai Kuthi. Otherwise entry of male person inside the Dalkhai Kuthi was totally prohibited. The guani used to play dhunkel and narrate the 'Lokagatha'. While singing the 'Gatha' some virgins were possessed by the spirit and at that time they were made to smell 'Dahana' branch which is a favourite of goddess Durga. It is believed Goddess Durga calm down and release the spirit from the body of the virgin. In some of the village, special Kuthi is drawn on earth for dhunkel and was worshipped separately. Virgins performed dance on this occasion. Different deities are worshipped in the Dhunkel Kuthi. According to Chitrasen Pasayat, Nine Deities were worshipped in Dhunkel Kuthi.

Lokagatha:

There lived a king in Patana state. He had two sons. The queen wished to have a daughter. She worshipped their Ista Devi and was bestowed with a daughter. Her name was Railavati. One day Railavati, the princess saw in her dream, Ista Devi was asking her to observe Dalkahi Osha. In the morning, she told about it to her parents and brothers. They dined her to do the Osha on the pretext that how can a princess observe such a ritual. The next day 'seven sisters' kidnapped her, the tantric practioner of Patna state. King's men searched for her and found her body floating on the river, where Nitei Dhuben (a tantric practioner) was washing her clothes. When the king and queen came to the river bank, they saw their daughter was playing with seven Jalakamini, (the water Goddess). The water goddess refused to give their daughter back. King and queen prayed them and they allowed Railavati to go back home only on one condition. She would observe Dalkahi Osha. Thus Railavati, the princess started Dalkhai Osha and dance on earth.

Dalkhai ritual is observed on Durgastami. Virgins worship goddess Durga. Dalkhai Devi is the epitome of Dasabhuja, Shakambari Devi Durga. Sakambari is the goddess related with crops. Thus, Dalkhai Osha, a fertility as well as a ritual related with crops, marks the beginning of agriculture on earth. Seven days before Durgastami, virgins go to the river bank with a basket and earthenware pot. They take bath and collect sand from the river and with that sand a platform is made. They construct a Chhatra with Apamareanga and Saragi sticks over it.

They worship goddess Durga/ Vanadurga with seven type of leaves, rice, lamp etc. in that erected pendal. Virgins returned with their basket filled with sand. They sow seven types of seeds, which is offered to goddess Durga on Durgastami, on the eighth day of Aswin. Virgins keep fast and in the evening go to the river. They take a sacred bath in the river and collect sand. This ritual is continued for seven times. Then they prepare linga (phallic symbol) and 'Yoni' like figure with sand. Virgins worship those icons and return back to their homes to change their clothes. Then they go near the Dalkhai Kuthi with all the Puja materials with them. A tribal priest is engaged to do the ritual in the Kuthi virgins listen to the lokagatha narrated by the guani.

After the ritual, virgins dance the whole night in a group with joy. Virgins' dance near the Dalkhai Kuthi is the most significant part of Dalkhai Osha. They begin with a prayer of Dalkhai Devi. Dalkhai songs are full of love, sex and mythological themes.

In the past, virgins went to different villages to perform Dalkhai Dance. Drummers of the village also accompanied them. The musical instruments played with Dalkhai are Nisan, Dhol, Tasa, Mahuri and Jhanj. Villagers were hospitable enough to give the Virgin girls food and took care of their stay in their village. Kings and land lords used to give them paddy jaggery coated puffed rice and gur(Jaggery). Dalkhai dance continues for one month and is popularly known as Dalkhai Yatra.

Bhaijiunta Osha:

Bhaijiunta Osha is observed, parallel with Dalkhai Osha on the same day in the month of Aswin. Young women, both married and unmarried keep fasting on Durgastami, i.e. eighth day of Aswin for the well being of their brother. It is customary for the sisters of Western Orissa to come to their brothers' house on this occasion. Women both tribal and non-tribal belonging to rural or urban belt may be poor or rich, take part in this ritual.

Bhaijiunta Osha begins from the first day of the lunar bright fortnight, in the month of Aswin. Virgins and young maidens go to the river or pond in the evening with an earthenware pot on their head, and a basket accompanied by drummers. They take a sacred bath and bring palmful of sand. Young girls do this act seven times and prepare a platform for worship. They offer unboiled rice, Amla branch, leaves and Dub grass to goddess and come back with basketful of sands. On returning home they sow seven types of seeds on that basket. These are wheat, ragi, black gram, mustard, til, maize and gurji. Every day the young girls sprinkle water mixing with turmeric on that seed. After three or four days seeds are sprouted. On the eighth day, the same ritual is repeated. Young women after taking sacred bath bring palmful of sands and make a phallic symbol (Linga) on the riverbank. They also make 'Yoni' (symbol of female reproductive organ) like symbol inside a rectangular structure. They worship both the symbol and offer milk, sundries, rice, leaves, like Amla, Bel Sargai, Dub grass Apamaranga sticks, incense, wicks, earthenware lamp, cucumber, jaggery coated puffed rice and etc. On returning from the river accompanied by drummers the young women change their wet clothes at home and wear new clothes. Then they come near the Bhaijunta kuthi, with the sprouted seeds and offer it to goddess Durga. Bhaijunta Kuthi and Dalkhai Kuthi are similar rectangular structures where sixteen squares have been constructed, on each square a clay figure of god or goddess

is placed. These Gods and Goddess are Ganesh, Kartik, Siva, Parvati, Raila, Dhana, Ahalya, Hanuman, Tortoise, Fish etc. Bhaijunta Kuthi is prepared in the courtyard of the person who arranges music. On the earthen wall of his house, image of Goddess Durga is painted. Young girls pray worship to goddess Durga. On this day Jaggery coated puffed rice and flattened rice are offered in a leaf pot to these deities. In some Kuthis, rat is also offered a leaf pot. Eight types of flowers and fruits, pumpkin, incense wicks, earthenware lamp, cucumber, flattened rice, Bel leaves and Sargi leaves are used as offering. An Amla branch is kept inside the Kuthi. Young girls prepare a packet with Sargi leaves where they put one hundred and eight unbroken sundries rice, one hundred and eight Dub grass. Then again, they bind this packet with a yellow thread (Junta) along with cucumber and banana. They offer his Junta to goddess Durga. Young women listen 'Lokagatha' from the Brahmana priest near the Bhaijunta kuthi.

Lokagatha :

There was a kingdom named Champavati. Aruna was the princess of that kingdom. Madan Sundara, a Youngman was the son of a minister. Princess Aruna and Madan Sundara fell in love. The king tried again and again to kill Madan Sundar. In the mean time, Madan Sundar's sister worshipped goddess Durga and prayed for his brother's safety and protection Goddess Durga saved Madansundar's life in the disguise of a tiger. The king poisoned him, but Devi Durga saved him. Bhaijunta Osha became popular.

On the ninth day, the young women take bath, throw the sprouted seeds into water and wear new clothes. They touch the unbroken rice and Duba grass on the body of their brother. This ritual is called 'Dubamakha'. After that they tied the jiinta on their brother's hand. Afterwards they perform Dalkhai Dance at village squares. In some villagers, girls obstruct the road to collect money from the passersby. Whatever they collect, they give some amount to the drummers and make feast with the rest amount.

It is essential to discuss the reflections of a culturizing effort of folk culture based on the symbolic assimilation of flux-prone cultural value systems in the light of elementary similarities and the chronological values. The folk culture of Western Orissa has tantric origin not replicating remnants of Buddhism or Sahajjan. South Kosala was impregnated with the quest for knowledge of life and intellectual anxiety

for tantric knowledge, like the culture of primitive tribes. Enriched indication of religious practices, dance, music, folk belief, myth, paintings and sculpture of the folk patterns are plentifully available in this part of the world. The Brahmanas have made inroads into South Koshala with Gupta annexation and threatened to spread their might and capability in lieu of the ruling class to thwart the local tribes. They have been perennially at strife between Brahmanas and the tribal population, based on land, trade and power and Brahmanas have always got an upper edge over the tribes. Saivism has got prominence during the period of Somas, Sarabhapuriya and the Chauhans. The Brahmanas catalyze the process of cultural assimilation resulting in the worshipping of Siva-Shakti jointly. It was during this period, phallic symbols were placed along with tantric cult figures for worshipping. Later on Vaishnavism was introduced to local culture i.e. during the period of Gangas. It may be categorically inferred that mother worship and the presence of new images of God and Goddess have been the result of royal patronage.

Dalkhai Kuthi, worship of goddess Durga, Dhunkel music played at Dalkahi chamber, virgin dance tribal ritual indicates, the primitive tribe at one time observed fertility ritual. Among the sixteen matrikas, discussed above, Gouri is the chief goddess and Katyani is the other name of Durga. Goddess Durga, the all mighty, adorable deity of tantra, was very much popular in the socio-cultural matrix of Western Orissa. Dalkhai Osha was performed from pre-vedic civilization, which can be ascertained from the rituals associated with it.

Bhaijunta ritual is the transformed as well as the enlarged form of Dalkahi ritual. Caste system came into being in the society after the Aryans invasion. Religious rituals could only create cultural goodwill among Brahmanas and the lower castes. Bhaijunta Osha is the cultural unification between Aryans and non-Aryans. This ritual may not be more than hundred years old. The folk narrative associated with, it might have been written by Brahmanas. Those who are in power, have adopted the folk ritual and tradition and tried their best to universalize the rituals, to come closer to the people of the land. Aryans and Brahmanas have used ritual and tradition as a major weapon to win over the primitive people of Western Orissa. This is the only reason for Brahmanas priest to engage themselves in the rituals and festivals of the tribes.

When the forest dwellers turned towards agrarian culture, Sakambari or Dalkhai was the appropriate goddess to be worshipped

as the mother cult figure. There is no doubt that primitive tribe of Western Orissa might have started Dalkhai Osha dance and other worship in the beginning of agrarian civilization.

Dalkhai and Change :

Change is a process of growth and continuity. Culture change is the inevitable necessity for a society to sustain. Human value, attitude, belief pattern have undergone a tremendous change due to industrial growth, scientific invention, demand for technological application in each sphere. Change has been experienced not only in material society, theatre, drama, folk dance, song but also influenced by it. Time has come to understand the concept of globalization in a broader perspective. It means to link the economy of one country with that of World economy. This allows flexible economy, open market, free trade, and extreme dependence on materialism. On the other hand, globalization brings a considerable change in the society where independent identity of an ethno-cultural group is threatened.

Dalkhai is here analyzed in the perspective of globalization. Consumerism is another aspect of globalization. Dalkhai dance ritual have undergone a remarkable change due to the change in attitude, taste of consumer society. These are reflected in Dalkhai ritual, song, dance, choreography, ornaments, dress and music. In the past young women used to go to the riverbank and prepare a Dalkhai kuthi to perform the ritual. Now also young girls perform Bhaijinta Osha, but the sanctity and meaning of the rituals are missing. In urban setup young girls hesitate to go to the riverbank and take bath in their bathroom. Dalkhai kuthi is also printed on a piece of cloth where the images of god and goddess have been printed nicely. Young girls use this piece of cloth, as Dalkhai Kuthi rituals materials are also easily available in the market. They do not have to face hardship in collecting seven types of leave, flowers or other pooja materials. Sisters are coming to their brother's house as a part of the custom. They are demanding new sarees from their brothers instead of praying before goddess Durga for their safety and protection.

The musical instruments which were once used as a component of the tradition and ritual and belonged only to the folk, in course of time it has come to a particular group of the society and they took it as their vocation. Dhol, Nishan, Tasa, Mahuri no longer remain the musical instruments of the folk, it has come a long way to know as Ganadabaja,

the music of the lower as a marketable commodity. The professional replaces traditional music players. The clay instruments are no longer used. It is replaced by the instruments made by steel and iron, which can easily be transportable. Now electronics musical systems are much in demand. Those instruments are incorporated now. Dhunkel, the age old traditional musical instrument is dissented and only in some villages used only once in three or ten years for worshipping. Dhunkel has lost its charm and folk character. Dhunkel, the age old traditional music instrument are dissented and only in some villages used only once in three or ten years for worshipping. Dhunkel has lost its charm and folk character. Dhunkel player or guani are not available to sing the creation myth, beginning of cultivation. Globalization has also brought a change in the style form and performance of Dalkhai dance. Virgins perform this ritual dance with devotion, pleasure and joy near the Dalkhai Kuthi. The steps were spontaneous and the postures were similar with the postures used for agriculture work, like sowing, harvesting, standing, sitting, getting up and walking are the main elements in Dalkhai dance. This dance is entirely the movements of feet and body. One among the virgins sings the song and others remain in standing position. After the song is over the drumbeaters play the instruments and the dance begins. Only the 'Dhulia' is allowed to dance with them. Dalkhai dance begins with 'Devtapar' a specific beat played by the drummers. Some of the dance possessed by the spirit. But in stage show, no such scene is seen. Both male and female dancers are performing Dalkhai dance on stage. In contrast to the previous dance pattern, now the dancers are expressing the meaning of the song in action. Choreography in Dalkhai dance has also been introduced by specialized dance teachers to make the show more attractive and appealing. Rhythm and style of other dance forms are mixed with Dalkhai dance. Even other folk songs are incorporated with Dalkhai song and dancers dance accordingly.

Dalkhai songs are based on prayer, mythology, love and sex. These are four, six, ten or sixteen stanza poems. In the beginning of Dalkhai dance, they start the dance with a prayer song. This prayer is meant for goddess Durga.

Dalkhaire Dalkhaire
Dala to dala Ainladala
Guthi rakhiache mandarmala
Mandarmal thi maara saradha
Chadhami bali kariche aasha

Ma dyakale andhar ukia
Apaa bipade hue se thia
Dukhnaseni, singh bahai, ghenā dayini
Dayakarithiba mago, manake jani, samia jani
Dalkhaire.....

Dalkhair songs
Dalkhaire
Andhar ghar ke muin dhan ghatigali
Diara suiche bali jani na parile
Dharidela dea kire diara
Gala dele chuma, Rasa ja hitipala guna
Se guneke betikari chali jare

Now the themes of Dalkhai songs are changing. Migration, literacy, dowry, health programme oriented themes are popularly found in Dalkhai song. Folk songs are used as a medium to reflect government programmes:

Dal khaire.....
Bate bate jauthili dekhili dhamana
Dhamanar jibhalama disuthila
Nuakhaira basi peta ita pitichala
Ita piti chala kain
Dalkhaire.....

In the past the dress of Dalkhai dancers was very simple. They wore a 'kapta' saree and used a handloom towel. Now the dress and ornaments have undergone a change. The dancers are using both new and old ornaments. The ornaments, like Bandhria, Kataria, Gunsī were made of silver in the past. Now these ornaments are made of Aluminum. 'Saptapar' sarees are used in dancing. They also use plastic flowers with long sticks.

In the past, virgins performed the ritual dance to appease goddess Durga. They expressed their emotion and love while dancing. But now to appeal the consumer (the audience) dance is performed. Dalkhai dance has changed its style and form across time and taste of the modern people. It appears, this traditional dance ritual has traveled a long distance and in the process has lost the traditional religious fervor and is aimed at fascinating the modern taste.

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CHHERA CHHERA : THE DANCE FESTIVAL OF HUMAN UNITY AND INTEGRITY OF TRIBALS

Pradeep Kumar Mishra

Undivided Koraput district is a paradise of scenic beauty. Its huge green valley, nice, landscape, green dense forest, different water bodies, valuable minerals, folk culture and unique tradition are some of the rare features of this picturesque land.

In October 2, 1992 on the occasion of Mahatma Gandhi's Birthday, the largest district had been divided into four new revenue districts, such as Rayagada, Koraput, Malkangiri and Nabarangpur. But culturally these districts are woven with the golden thread of humanity.

The main aborigines of Nabarangpur district are the Gond, Bhatra and Paraja. Bhatras regard Gonds as their elder brothers. Many similarities are seen in their fairs and festivals. Bhatra tribe is now in the front row of development process. Their progressive attitude has brought them to the mainstream of the society. Of course, the other tribes of this district are exhibiting their interest for modern progressive society. Most of the tribal festivals of Nabarangpur are agriculture based. Such as 'Mati Parab' or 'Dhel Parab', 'Bihan Parab', 'Diali' 'Nuakhai', 'Baulani', 'Lathi Parab', 'Mondei', 'Bali Yatra' and 'Chehera Chhera'. 'Chhera Chhera' is a dance cum festival. It is observed before full moon day of Pausa (Pausa Purnima) which is a good sign of cultivation.

TRIBAL DANCE: A BIRD'S EYE VIEW:

Dance and Music play key role in tribal life. These are the parts and parcel of tribal festivals. Like food and drink song and dance are indispensable elements of tribal culture. Music and dance are recreational activities of human being. The tribals have learnt the different skills and procedures of various dances from different birds and animals in the forest. Through imitation and refinement they have discovered many classical folk dances. To forget the day's hard toil and mental wearies, it gives scope to tribals. They get together in the evening in the midst of the village as their daily routine to perform traditional folk dance with Chaita PaTah Geeta which are sung by the tribals throughout the year on different occasion.

One can hear the sounds of Drum, or "Madal" and Mahuri in the evening and sometimes at the late night in tribal villages. Especially in the moonlight night tribals enjoy the folk dance. It is worth watching, when the sun sets behind the mountain and moon come, tribal young bachelors and spinsters (Dhangada and Dhangadi) assemble together and starts dancing and singing spontaneously. Gradually others, male and female of different age join the event.. But in special occasion tribal dances have very good impact in the minds of the tribal.

CHHERA, CHHERA THE DANCE FESTIVAL OF CULURE & INTEGRATION:

Before 'Pausa Putnima' the young unmarried boys below 12 years come out in folk with 'Chhera Chhera' songs and dance to entertain the people. During the dance infront of a house they sing and beg. The house owners never deny them. They give them paddy, rice and money and encourage them tokeep up their tradition. As it is a season of post harvesting period, they give something without hejitation. Every house owner makes them happy by giving them their dues.

In every tribal village there are streets (pads). From every pada the Chhera Chhera dance group come-out and go round the village to beg. Even they go to other village to establish peace, unity, integrity and brotherhood. They collect rice, paddy and other crops for feast on the Pousa Purnima. All cook together and enjoy the feast in a line.

CHHERA CHHERA AND PUNI NACHA A COMPARISON:

In Raighar Block of Nabarangpur district the Gond spinsters observe 'Puni Nacha' in the same manner like the bachelors do. In Punni Nacha young unmarried girls get together and go round the village to beg for the feast on the full moon day of Pausa.

They also entertain the entire village by their attractive folk dance and song. One girl, veteran in dance is covered with cloth from head to toe as an incarnation of Laxmi (Goddess of Wealth) and others dance around her. Musical instruments are not played in their dance. Clapping is the main rhythm. They bend themselves and move forward and backward with clapping repeatedly. It creates a special vibration of peace, happiness and entertainment. There is much resemblance between 'Chhera Chhera' and Puni Nacha'.

THE SOCIAL IMPORTANCE OF CHHERA CHHERA :

In Nabarangpur district all tribal boys and girls celebrate 'Chhera Chhera dance on every street of village during winter (month of Pausa). The Gond, Bhunji, Bhatra even the Parajas of Nabarangpur observe this festival. They sing the Chhera Chhera song in the same tone and same pitch with tin drum as a musical instrument. Sometimes without musical instruments Chhera Chhera dance and songs touch the heart of people. Chhera Chhera dancers reach every house and start singing and dancing. They detain there only for a while, then next they go to the next house.

During the celebration of this dance Festival a cordial atmosphere creates peace, happiness, brotherhood and friendship among the tribals.

It reduces the enmity, jealousy and revenge attitude of tribal people. By begging they give up egoism and false vanity within. Children propagate a new message through their poems to forget the old chapter and they call upon the villagers to start a new life. Let us understand the popular Chhera Chhera songs among the Bhatra and Gond tribe of Nabarangpur district.

୧) 'ଆଜି ପୁନି ପୁନି କାଲିକି ପୁନି
ଛିତାପଟ ତୁନା ତୁନି
ଛର ଛେରା ଛେରା

୨) "ଜିରଲିଟି, ଝିରଲିଟି ପଣ୍ଡା ମାରା ଲିଟି ହୋ
ପଣ୍ଡା
ଆଉ ଲିଟି ଛଣାଏଲା ତୋଲା ଦେହୁଁ ରୋଟି
ରୋଟି ପାଠଲା କାଏ କରିବେ ମହାଜନ କେ ବେଟି ହୋ
ମହାଜନକେ ବେଟି
ଯାଅଁ ମାମାଲାଟ୍, ଗୟୁଜ ଲାଟ୍, ଟିକ୍, ଟିକ୍, କରେ
ଓରା ଗାଆ ଗାର ପାତେ ଧଙ୍ଗଡି କର କର ହେ
ଧଙ୍ଗଡି କରର
ଆଏଲେ ଆଏଲେ କକଡା 'ଏଲେ 'ଏଲେ ଯାଏ
ବଡେ ଭଏରା ରାଉତ ଟଳକା ମାରୁନ୍, ମାରୁନ୍, ଖଏ ହ
ମାରୁନ୍, ମାରୁନ୍, ଖଏ
ଡେ ଗଡାଡେ ଡେଗଡା ବାମନ୍, ଢଡଗଡା
ଡେକା ମାମାତ ଏଡେ ରାଲ ପାଉଲି ଆଡଗେଡା ହ
ପାଉଲି ଆଡଗେଡା
ବାଡେ ଧାନ୍, ଧାନ୍, ଧନ ନାନି ଧାନ୍, ଧାନ୍
ବଡେ ଘରତ ବାହାରିକେ କାନ୍, କେ ଧରି ଆନ ହ
କାନ୍, କେ ଧରି ଆନ

ତୁମ୍ଭ ତୁମ୍ଭେ ତୁମ୍ଭେ ମାହାଘାରିଆ ରାଜା
 ରାଜା ଯାହାନ୍ ଏତେ ରାଜା ପୁଜଲ୍ ଭାବିବା ପାଗା ହ
 ପୁଜଲ ଭାବିବା ପରା
 ଭୟ ରି ବୁଟା କୁଝକୁଟା ତକରି ମାରଲା ଝାଟି
 ଝଟ୍ଟେ ବିଜା କରା ବାଜାମନ୍ କୁଲାଜେ ଚାବଲା ଚାଟି ହୋ
 କୁଲାଜେ ଚାବଲା ଚାଟି”

CONCLUSION :

The major message of song is related to the life style of different people in the tribal society. It has a satirical touch in its tone and theme. Basically it entertains the people through its rhythmic style and musical tone. Description of nature, men's attitude, curiosity and satirical touch generally make the poem attractive and touchy.

When the boys dance with Chhera Chhera song with low cost musical instruments like tin drum and vacuum wooden piece. They look very cheerful and free. They spread the message of peace, prosperity, happiness, unity and integrity among the people. So, this dance festival is called the festival of unity and integrity.

In today's society of revenge, jealousy, cruelty, when peace is away, harmony is broken, true humanity is a day dream. At this right moment the Chhera Chhera dance could give us scope to introspect and explore various values in the dance festival for a better tomorrow.

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“SENGE, SUSUN, KAJIGE DURANG” (WALKING IS DANCING, TALKING IS SINGING)

Binod Kumar Naik

The eternal, everlasting and very popular, but brief proverb in ‘Ho’ language “Senge Susun, kajige Durang”— expresses aptly the Ho attitude to life, their lives of songs, dances and music. To them what is dancing? it is like walking only, stepping of the feet in different ways. Singing to them is just like talking in words only, with different intonations and modulation.

Ho people are fond of dancing and singing. In the marriage ceremony and on the occasions of different festivals, dancing and singing are a must. We may cite a Baa Festival song as follows :

“Nanadin tana chipe	English :-
Kanadin tana	Is that you are performing
Dama Dumang doja	A marriage Ceremony
Rumul tana	That drumming sound of Nagera
Nanadin tana chipe	And Madal are resounding loudly.
Kanadin tana	Is that you are having
Susun Akara tape	A marriage Ceremony
Dokol tana”	That Dancing ground is
	Shaking up and down
	Up and down.

In various stages of ceremony both men and women, young and old take part in dancing. Beating of Nagera (Dama) and Madal (Dumang) is done by Men Folk only. Nagera is beaten with wooden sticks by two hands whereas both the sides of Madal is beaten by fingers of palms. Madals are of two types namely-Dumang and Jadur, Dumang is used during marriage ceremony, Mage Festival and Heroh festival. In Baa Festival Jadur (Madal) is used except Nagera (Dama). In Mage Festival, Heroh Festival and in marriage ceremony (Anadi) Nagera also is beaten along with Madal. Community dancing floor (Place) is known as “Susun Akara” (Dancing ground). No solo dance is there among Ho tribes. All dances of there are group dances. Both female and male folk take part in the dancing. Male and female folk form a human chain by interlocking their hands and catching the wrists by palms in the lower portion of backbone (waist) of the dancer in-between two dancers. The lead role

taken by an expert, in the dancing, who understands the beating (Dumang Tar) of Madal (Dumang or Jadur). A Baa Festival song speaking about the use of Jadur Madal is given below.

“Chimin chimin Gaper Susun Kena
Susun Akara do Dudugar tana
Chimin chimin Gape Jadure Kena

Jadur Akara do powasin tana’
Tikin Singi gape Susun Kena
Susun Akara do dudugar tana
Tara Sinigi gape Jadure Kena
Jadur Akara do Powasin Tana”

English :-

“How much you are dancing,
That in dancing ground,
cloud of dust is blowing.
How much you are beating Jadur,
That mist is seen in Jadur ground.
You are dancing during the
Mid-day there is cloud of dust
That there is could of dust
You are beating the Jadur
In the afternoon
That mist is seen in the dancing floor.

Dancing during Mage festival musical instruments used are Dama (Nagera), Dumang (madal), Rutu (Flute) and Banam (Fiddle). This fact is depicted in the following song.

“Mage setera barenj
Chetane latare Disumete mage seter
Bai Jomme barenj
Dama, Dumang, Rutu Nanam bai Jamme
Nimir gapabai tahre
Mage seter lenre esu ranasa
Ena mentenj Kagi-am tan
Namir gapa Kore barenj bai jamme.”

English :-

Mage Festival is coming soon brother
From Upper and lower country
Please make (repair) your
Nagera, Madal, Flute and Fiddle
Now you keep ready these instruments
On the arrival of mage festival
These can be give us happiness while
dancing and singing.

During Heroh Festival Dama and Dumang (Nagera and Madal) are beaten.

This fact is evident from the following song :

“Dinge denjang denjang
Jaoge dubul dubul
Nape Natu-rege rumul sari
Nape Natu-rege
Napa Natu-rege Dama sari
Sari Nayum Keyete
Rumul Naten Keyete
Napa Natu-rele sererakana
Ranasa lagidele serera kana”

English :

Every day Denjang Denjang
Sound of Madal emanates from your village
Every day Dubul Dubul
Sound of Nagera comes from your village
Listening these resounding sounds
We have come to your village for merry making.

All the dances are performed in a group. Ho people dance for self-enjoyment. They do not dance to entertain others. All are involved, Male folk beat the Madal and Nagera, blow flutes and play fiddle. Even some sing songs. Female folk sing song and dance to the tunes (tals) of Madal / Nagera, Even as old people and young kids enjoy the dance and song as spectators.

The pretty young start learning dancing and singing from tender age by observing the adults performing. There is no need of imparting training of dance and song to any body. One learns dancing and singing by observing and imitating experts and or taking part in these activities with the experts. The dancing ground (Akara) is the school for learning for the young. The skills of dancing are imparted in this way only. There is no Institute to teach dancing and singing. Except for marriage dance in no other dance there is a scope for practice. On other occasion like festivals on the day of celebration of festivals only the dance is performed. On the occasion of Mage festivals, Mage dances are performed. During Baa Festival days the dances meant for Baa festivals are performed. It is a taboo to dance Baa dance to sing Baa during Mage Festival, or vice-a-versa. It is widely believed that violation of this leads to disease (sickness) to domesticated animals or man as the bongas (God/Goddess) are displeased. Hence dances not related to the particular festivals are not performed. Of course the songs/dances of Heroh Festival (Porob) are performed in any season of the year. Marriage dance / songs are performed during the marriage ceremony.

A large variety of dances are there with the Kolha (Ho), Scheduled Tribe. For each dance there is a Dumang, (Madal) tar. Based on the Dumang Tars the dances are performed in a group in a circle. The beater of Madal remains inside the circle. A Baa Festival song indicating the above fact is given below:

Sarjom butare susnkodo

English :-

Sarjam leka geko biyuren tana Under the Sal tree dancers are

Madumak butare Jadur kodo

Taking a circuitous movement,

Madukam lekageko cholangen tana.

Like a falling of a Sal fruit

Beneath the mohula tree Jadur beaters

Are sailing in the air

Just like Mohula Flowers

Sail in the air after

Falling on the ground.

Hos are agriculturist. All their festivals are connected with agricultural activities. Heroh Porob is seed sowing festival. During the festive occasion of Heroh Porob. people dance to the tunes of Madal. The followings are a few Dumang tar (Madal Tal) relating to Heroh Festival.

(1)

(2)

(3)

Joja ba ba china

Jargi ledam japud ledam

Dul Dula Tanda Metam

Uliba ba

Menj Menj Medem

Nudum lekam Dah Dul Dulen

Simkaata romko ronjonj

Menj Menj Medem

Rikeh

Kccha kali ba

Dul Dulen Rikeh

The biggest festival of Ho's is Mage Porob. After the harvesting of paddy crop is over, this festival is celebrated. All people have plenty of rice in their granaries for food and for preparing rice beer (ily-Diyang). People have sufficient wealth to celebrate this harvesting festival. All enjoy this festival by partaking of rice & meat drinking rice beer (Handia) and wearing new cloths. This is a time for marry-making. Marry-making is not complete without dance and songs. Young and old are seen to sing song, to blow flute, to play fiddle. In the dancing ground when men start beating Dama (Nagera) Dumang (Madal) male & female, young and gather at the Desauli (sacred grave) on marang Porb. Mu-sing (Big festival day) where Hatu-diuri (village Priest) offers Puja to the Bongas (God-Goddess). Many people participate in the dancing to the tunes (tars) of Madals and Nagera. Followings are the few tars of Mage Festival.

(1)

Jung tunung tunung
Desng tunung tunung
Dining Jang-na Dubul
Dining Jang-na Dubul

(2)

Haram The -ganj Tan
Gundim Pad-danj Tan Tun
Apna Dapai Kabahjom Kabaj-jom
Tindim

(3)

Ridte Ramba Raud Raud Tindim
Rujim Raud Raud Tindim

(4)

Pawasu Buta Pawasu Buta Dumurko
Powasu Buta Pawasu Buta Dumurko
God-Kowalang Jom-Kowalang Dumurko
God-Kowalang Jom-Kowalang Dumurko

(5)

Diku Pusi Janum Bera
Talka Reko Tega Meyan Tindim

(6) (a) (Tar)

Sunnum Sasang tad
Sonam Pitol tad
Kachin Neiinj tan
Katam teganj tan

(b) Ru por tar

Tung da lipir dang dang da
Tung da
Dang da lipir Dang Dang
Tung dang

(8) (a) Tar

Sukuritan Sukuri kin Bariatam bariya
Topod Makan Topod Makan Tindim

(b) Ru-Por-tar

Tung -da Tanung tanung da
Tanungda Tanung da

(c) Sun-Dance

Konje Chan dang tam
Etom Kehtam
Etom chandang tam
Konje kabah tam

7 (a) Tar

Jagda Bitar Dumur dah
Dumur Jumur dah
Su-he Mutid Dumur dah
Bitar later Dumur dah

(b) Ru-Por-tar

Tung da lipir lipir Dang
Lipir Dang Tung Dang
Dangda Lipir lipir dang
Lipir Dang-Tung da

(c) Sun-Dance

Nirte Sente Katakin
Katakin Tanda
Usa Samang Katakin
Katakin Tanda

(c)

leyon Jokon Etom Konje

Chandang Tayed

Etom Kata Kabah tam

Leyon Jokon Konje Etom

Chandang Tayed

Konje Kata Kabah tam

9 (a) Tar

Jang-ko Sumud Sumud tan

Jiluko Sumud Sumud tan

Jibon bitar Sumud tan

Sayed Jaked Sumud tan

(b) Par-Tar

Tang dah tanung Tanung dang

Dangda tanung Tanung dang

Dangda Dangda Tanung dang

Dangda Dangda Tanung dang

(c) Sun-Dance

Etom Chandang Chandang

Leyon Jokon Labah Labah tam

Konje Chandang Chandang

Leyon Jokon Labah Labah tam

(10) Tar

Sum Danchu Sayed ked

Chudul Ked Chundul Ked

Helta Peteh lamah bayar

Tandom ked Tom dom Ked

(a) Por-Tar

Tung da lipir Dang-Dang

Tur. Um Dang

Dang da lipir Dang-Da

Turum Dang

(b) Sun-Dance

Etom labah tam

Konje labah labah tam
Bar katakinj Chandang tam
Sayed Jaaked Sumud tam

In Mage dances whether at Akara of Desa-uli, the people of other village freely participate without hesitation. There is no need for any body in receiving any invitation to participate in the dancing and singing. The only requirement is he should belong to "Ho" community. To make the song musical and entertaining, the male folk play fiddle (banam) and blow flute (rutu) at the time of singing a song.

Another important festival of Ho is 'Baa Porob'. It is celebrated in the month of March and April. In this festival Ho people sing songs and dance with Jadur tar. The Jadur Madal is used as a musical instrument. There are four important Jadur tars (Dhuns). In this dance the female folk stand in a row in a semi circle interlocking their hands on the back of the neighboring dancers in the dancing ground Akara. An expert (male) singer starts singing a song. The female folk ready for dance repeat the song. Beaters of Jadur beat a tar befitting to the song. The Jadur beaters stand inside the semicircle of dancers. The musical instrument Dama is not used during baa dance. After the female singers complete the singing of the an expert dancer takes the lead role in the dancing. The song is continuously sung and Jadur is beaten in the tar and the dance also continues for some time. A typical thing happens in the 'Baa Festival' dance is that the female dancers used to kick the legs of the experts singer while repeating the song. This fact is expressed in the following song :

Nape dope Baa Gurih tana mai
Nalinj dolinj Durang Basa tana
Nauri Durang saabe tena mai
Nalo reben Kulsu Linjna
Nauri durang tenela tena mai
Nalo reben te-a-ga linjna
Te-a-ganj Te-a-ganj do
Doya Dabi rege Te-a ganj ben
Kulsunj Kul-sunj do
Kurchu Kata rege Kulsunj ben.

English :

Today Sisters
You are cleaning the house and

Courtyard with fresh cow dung.
Observing first day of Baa Porob.
I have stayed back for the night
In your village to sing songs.
Before repeating my song
Please do not give me a forward kick
Before catching the tune of my song
Please do not strike me with your paw
If you so like to strike me with your paw
Please strike me in the back portion of my shoulders.
If you like to give me a forward kick
Please kick me on my shin.

Baa Porob is celebrated for three days. The first day of the festival (Porob) is known as Gurih-Porob Musing (cleaning the house and court-yard with Fresh cow dung day). Main day of the festival is known as Basi Musing. During these three days the colourful dances are performed. Both females and males participate in singing and dancing. An interesting thing is that, first activity is singing of a song, then beating of Jadur Madal and the last activities is dancing. Hence there is no dance without singing a song.

There are four Jadur tars of Baa dance, named as :-

- (1) Gaduwa tar or Jadur Tar
- (2) Gena Tar
- (3) Changuriya Tar
- (4) Jope Tar

Songs of Changuria tar (1)

Nire nire meya hale horo lipalare
Rajako bondela doko helo boray tana
Sene Sene meya Kulae churuh churuh
Denj Denj buru doko Senderay tana

English :

Run run you tortoise *lipalare*
Kings pond's water and mud
Are stirred up and mixed by legs of men
Walk walk hare chauruh churuh
Bald mountain is being hunted.

(Jadur) Tar

Jagda bitar chimin dippa
Chimin dippa nang nang
Aanite senem buh-ko nelem
Chimin dippa chinim dippa
Nang Nang

Songs of Gaduwa Tar (2)

Ju jibon e-ala jiban
Metai leka
Hijuh tanae Senoh tanae
Hoyo joka bond janre
Ne jibon Senoh-a.

English :-

As if some body is talking to life
You go and comeback
It is going and coming
With the stoppage of blowing of air
Life will go forever.

Gaduwa (Jadur) Tar

Dining diting Dang Dang
Metang Detang Diting Dang Dang Metang.

Songs of Gena Tar (3)

Buru reko her leda reyari
Somsor dirinjte reyari
Bera reko her leda rambara
Pampal inyalte rambara

English :

They sow reyari seed in the jungle
Which looks like grasshoppers' horn
They sow green gram in the low lying field
Which looks like butterfly's feather.

Gena Tar

Dining Dining Daan Daan
Metang Detang Diting
Daan Daan Metang

Songs of Jope tar

Hay Sisi bara hay sisi bara
Hoyo Kochim nelante
Hay sisi baram nekelen tana
Hay nari bara hay nari bara
Gama kochim chinante
Hay sisi bara, hay Sisi bara
Jurim ko menah koa hay Sisi bara
Nalam nekelemna
Hay nari bara hay nari bara
Gatim ko menah koa hay nari bara
Nalom tayurena.

English

Hay ! Sisi flower hey ! Sisi flower
Is that you have seen air
Hey ! You Sisi Flower
You are dancing with joy
Hey ! Gold mohur flower.
Hey ! Gold mohur flower.
Is that you have seen rain
Hey ! Gold mohur flower.
You are loitering around with the wind
Hay ! Sisi flower hey ! Sisi flower
You have a friend
Please do not dance with joy.
Hey ! Gold mohur flower.
Hey ! Gold mohur flower.
Please do not loiter around with wind
You have some one to catch the awaits to dance.

Jope Tar

Dingna Mising Desang

Desang Mising Desang

Other Jadur tars of Baa dance are :-

- (1) Dinge tatang utaken tem
Kundul Kundul
Nang Nang
- (2) Laih tedo jomem
tenyan chukka taime
Nang-Nang
- (3) Sarli Janum Chetanre
Dondam Tingu rakara Kan
Nang-nang
- (4) Bunum Cheranre Dondam
Pul Penteyakan
Dondam Pul Pentayakan

In Baa Dance there are only four types of songs and four types of Jadur tars and four varieties of dances.

For a Ho person the most important / popular occasion to enjoy life in singing and dancing is marriage ceremony. From the day of fixation of marriage ceremony, the dancing and singing start in the houses of bride and bridegroom. It is considered to be most enjoyable occasion for 'Ho' People. With the approach of the evening both boys' and girls' father remain present in the dancing ground. With the beating of Dama (Nagera), Dumang (Madal) dance continues up to mid night singing songs by women folk-in-between two dances.

This dancing and singing activities continue till the marriage function is over. There are a good members of dances on the occasion of marriage function. Hence, there are a large numbers of Duming Tar (Madal Tars) some of the Dumang tars are as follows:-

- (1) Yuhu tatng Jati Bilaime
Nepa tatang Jati Bilaime
- (2) Ading Bitar tendah dunduh
Dah-te Bilai Surtan
Mar Kin ochana Kikin kin
Berel Dahte Dul taime
Mar Kimin Ochana Kinin kin
Berel Dah-te Dultaime
- (3) Paa su buta Jur Jur
Benga Buta Tapir sah
Paasu buta Jur Jur
Benga buta Tapir sah

- Bale-h Kimin Mente geda
 Bale-h Kinim mente geda
 Sim Chako gojai
 Chan-Chang.
- (4) Nēnder buru chetanre
 Nender Buru chetanre
 Ramba Kochim rid tana tanj
 Rugum Rugum
 Ramba Kochim rid tana tanj
 Rugum Rugum
 Jo-h-oy Mutid Seyor Seyor
 Jo-h-oy Mutid Seyor Seyor
- (5) Disum gotam tinul ked chokah
 Raij gotam tinul ked chokah
 Badem gonong Ked chokah
 Dining-jang dejang-jang
 Dejang-Cha -cha
- (6) Nikinj durana Birjilu kin nirtan
 Nikinj durana Birjilu kin nirtan
 Junirem Ju tunjim chah-chah
 Jare betai jare tunj-im
 Chah-chah
- (7) Lese lese Kotore
 Kah-a Lungam jomtan
 Kah-a Lungam jomtan
 Mar-Kui mar ka-ha ter-taim
 Mar-Kui mar ka-ha ter-taim
 Dang ting gundum Ding gundum
 Chah-Chah
- (8) Dejang Ding Ding Dejang Dibil
 Dejang Ding Ding Dejang Dibil
 Dining -Dining -Dining -Dejang
 Dining -Dining -Dining -Dejang
- (9) Kudur Bakai Benga Do
 Kudur Bakai Benga Do
 Amchi Misinj Godleda tanj Benga -do
 Amchi Misinj Godleda tanj Benga -do
 Utui Recham Sirip Chah-Chah
 Utui Recham Sirip Chah-Chah

- (10) Dejang Ding Ding Dising Dising
Dejang Ding Ding Dising Dising
Ding Dejang Dising Dejang Ding
Ding Dejang Dising Dejang Ding
- (11) Bao Kimin Bao Tatang
Bao Kimin Bao
Bao Kimin Bao Tatang
Bao Kimin Bao
Ding Dejang Dehka Dejang
Ding Dejang Dehka Dejang
Dejang Dejangdejang Dining
Chah-Chah
- (12) Huring lupung Jang Chhi Tanj
Marang Lupung Jang
Huring Lupung Jang
Marang Lupung jang
Lupung jang Lupung jang
Chah-Chah
- (13) Bai pirenj ganglia tanj Misinj do
Bai Pirenj ganglia tanj Misinj do
Lidhi leka lisih leka suntana tanj
Misinj do, Misinj do, Misinj do,
Misinj do, Misinj do.
- (14) Rugud su-ud dah-do Misinj Sahsa sahsa
Rugud su-ud dah-do Misinj Sahsa sahsa
Chapui Mutid Sah-sa sah-sa
Jang Ting gundum Ding Gundum
Chah-Chah
- (15) Jamda Latar later-te
Jamda -latar latar -te
Gosa kiminte Bodaa Tih-tai
Jang-Tining Gungdum
Ding Dundum Chah-chah
Jang-ting Gungdum
Ding, Gundum Chah-chah
- (16) Tinta nitah khao
Chartapitha khao
Dining -jang -Dubang-
Chah-chah

- (17) Rung Jumba kadal Jumba
Helta lupuh Helta Iupuh
Chang-Chang

The traditional dances and songs are slowly losing their appeal to the minds of urban educated tribal youths. To them, these dances and songs are having a bad impact on the tribal youth. Hence, they have stated discarding these traditional institutions. Dama, Dumang, Rutu, Banams are fast vanishing. To the urban educated tribal youths these instruments have become unnecessary things.

It is partly because they are leaving villages in the young age and are going to the towns for higher education. These young people do not get vacations for attending traditional tribal festivals. Hence, they do not get the scope to involve themselves in dances and singing songs. Further, they do not appreciate these institutions. In towns they mix with larger societies where they find that uninformed people use to despise and ridicule, Adivasi traditions and culture. In these adverse environment the young minds are getting confused and are inclined to dislike their rich traditions and culture.

Now it is high time to reverse this trend and to educate them to realize that their own identity lies in these traditions and culture.

**Chief Auditor,
Baitarani Gramya bank,
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A CURSORY LOOK ON ETHNIC DANCE IN TRIBAL ORISSA

Trilochan Sahoo

I. Evenness and variations in ethnic dance

Introduction:

The colourful Tribes of Orissa celebrate almost every important event in their aesthetic life by dancing. Tribal dance is always thriving on the stimulation of nature together with their customs and religious heritage. Living amidst the nature, the tribal dance, song and music are vibrant, moody and also familiar to the nature. Their most famous dance tradition is seasonal, secular and religious in character. The folk dance tradition couple with their song and music is created, developed and maintained by the tribals themselves. This performing art gives expression to their inner feelings, their joys and sorrows, their natural affections and passion and their appreciation of beauty in nature and in man. The pattern of dance and music of each tribe differs from the other. Yet there are certain features common to all of them. "The women usually dance, men participating in a few, but the accompanying music is invariably provided by men" (Mohanty, 1986:43). Tribal dance continue for whole day and night and often for days together amidst drinking, drumming and singing. Though there is no modernity and fineness, their ideas remain natural; the compositions are good, exciting and harmonious. Some of the tribals, especially the Primitive Tribal Groups have retained the rich and varied heritage of colourful dance and music.

Since the recent past, the rich cultural carnival of the tribals is now being staged. The tribal dance heritage has been brought to the limelight through the festivals, like 'Mondei', 'Paraba' and 'Malyabanta Mahotsav' in the tribal concentrated districts such as Nabarangpur, Koraput and Malkangiri respectively and the State level Adivasi Exhibition and Cultural Festival at Bhubaneswar annually. Tribal dance troupes from different parts of the State participated in various cultural programmes and earned appreciation from the audience. Many tribal communities across the State, through these festivals, have got a platform to exhibit their inherent and ingenious talents.

Evenness in ethnic dance:

Although the pattern of tribal dance and music vary from tribe to tribe yet there are certain features common to all. Tribal dances have some accompaniments by means of which the rhythm is maintained. This consists of hands' clapping and drums' beating as well playing of other musical instruments. Every tribal dance is accompanied by a song, which is composed and sung by the tribals themselves. Both the men and women, young and old dance and invariably sing but the accompanying music is usually played mostly by men. Tribal dance has characterized by its originality, spontaneity and its wide range of movements. The parts of the body, like head, arms, feet, fingers, etc. are used to perform. Some of the tribal groups put on colourful costume during the dance performances. When the tribals see things of beauty and meet pleasantly, they exhibit this pleasure and happiness by composing songs instantly. One finds in these songs humours, jokes, romance, satires, criticisms, acquisitions and anger.

On the occasion of performing pujas and observance of festivals the tribals dance for the common purpose, but the songs sung are different in language and theme. Tribal dance is spiritual in the sense that on the occasion of performing pujas and observance of festivals the songs sung are adopted from the past over generations, which describe the history of gods, the process of creation and some epic stories. As for examples, the performances of Kedu dance of the Kandha tribe in Kandhamal, Koraput and Rayagada districts and the Karama dance of Kisan, Kol, Ho, Bhuyan, Binjhal, Kharia tribes in the districts of Mayurbhanj, Sundargarh, Sambalpur and Dhenkanal districts, which represent the north, south and western parts of Orissa, speak the religious and festive nature of the tribal dance.

The dance forms an item in the daily routine of the Kandha, when the boys and girls in their dormitories meet after the day's toil. Also the dances are organized when the boys or girls of one village visit another village. But, the special dance of Kandha tribes performed on the occasion of 'Kedu festival' in South Orissa is religious in character connected with the ceremony in honour of Dahrani Penu, who is believed to be the bestowal of good fortune, good crops, protector of the people and their livestock. The girls wear sarees in two pieces and bangles on their ankles and other ornaments of beads

and metals. The Kandha girls perform this dance standing in a semi circle and holding each other in their hands on each other shoulder, while the male members sing devotional songs in Kui language and play on the musical instruments, like drums, dhols and flutes.

The most important occasion for Koya dancing is the worship of the mother goddess in the month of Chaitra. Both the Koya boys and girls perform dance, but the participation of girls are more conspicuous.

However, in the festivals only girls do dance. During the dance, the girls keep rhythm by beating sticks fitted with small bells on the ground. The most conspicuous movement about Koya dance is the complicated winding and unwinding of circles formed by girls. The colourful costumes of the Koya tribe with headgear made of Bison horns and shells and their dances to the accompaniment of drums, flutes and string instruments with iron sticks in hands that makes a jingling sound in accompaniment of musical instruments leave the audience applaud. These lively and spontaneous dances still continued to be performed on the occasions of birth and naming ceremony, death and marriage rituals, changing seasons and numerous fairs and festivals. The dancers are mostly performed by groups of men and women and accompanied by a song. Dance among the Koyas is richly varied and sophisticated.

In the North Orissa, the popular Karma dance is performed during the worship of the Karam Devta or Karamsani Devi (God/Goddess of fate), Kisan and Kol, Ho, Oraon, Binjhal, Kharia tribes of Mayurbhanj, Sundargarh, Sambalpur and Dhenkanal districts consider the cause of good and bad fortune. In Dhenkanal and Sambalpur district the dance is performed in honour of 'Karamsani', the deity who bestows children and good crops. However, the rituals connected with the dance remain the same everywhere. In the Karma ritual, the singing and dancing is accompanied by playing of musical instruments, like drum (madal), cymbal etc. The dance performance is full of vigour and energy combined with charm of the youth decked with colourful costumes in exuberance of red cloth, set in peacock feathers skilfully designed ornaments made of small conch shells, brings the onlookers as well as the performers to a mood of trance and ecstasy. At times, the dance is performed by either boys or by girls or even by both the sexes together, but it, always is performed in group.

The Karama dance continues from dusk to dawn. Group after group, drawn from nearby villages, dance alternately throughout the night. The technique of the Karma dance varies a little from tribe to tribe. The Kharias, Kisans and Oraons dance in a circular pattern, where men and women dance together. It has always headed by a leader and generally the men at the head of the line. The dancers hold hands in different ways in different dances. Sometimes they simply hold hands and sometimes hands are placed on the immediate partner's waistband or are crossed. It is the legs and the feet, which play the principal part in the dance. The dance begins lightly with simple steps forward and backward, left and right, then gradually the steps grow smaller and faster, growing more and more complicated, until that dance reaches its height. Then it goes gradually to the first steps as the music leads to give dancers rest.

The colourful dance of the Santal with the musical instrument Madal, is performed by the maidens during spring time and ripening of grain. The spring dance of the Bhattara with beautiful dresses and silver ornaments of women glow, as they move and the colourful turbans of the men stuck with peacock feathers gives an attractive look. The Kolha dance, at the time of planting of the seeds in honour of their deity is performed by both men and women. The dances of the Gonds are performed in dedication to their deity, Bhimsen at harvesting time and marriage celebrations accompanied by several musical instruments, like, the horned-drums, flutes and many clarions. The ring dance of the Oraon is performed during all festivals, especially during the spring and autumn seasons in a circle in which the women dancers place their arms at the backs of their immediate partners and clasp the hands with the next partners. Besides, the courtship dances of Ho, the Jhadia Paraja dance exhibiting graceful movement and artistic skill, the dance of the Kutia Kandha with the single stringed 'Dungadunga', and a wide variety of dances of different tribes clearly give an idea how the culture of the tribals born out of nature and attuned to nature can live and flourish spontaneously.

Variation in ethnic dance:

The tribal dance itself is vast in variety reflecting their socio-religious value. The tribal dances display variations in use of the attire, costumes including masks and headgears, ornaments, musical instruments and the curious zigzag sticks, which are basically influenced

by the tribal ecology and etiquette. The songs and music which coincidence the dance is composed by the tribals themselves and sang by them in their own voice. Tribal dances sometimes spontaneous, sometimes part of their rites and rituals are performed for appeasing their deities and spirit of dead ancestors, festivals, and to observe the social occasions, like family functions, birth, naming, puberty, and marriages and death rites, initiation to youth dormitory and healing practice and at the time of communal hunting. The dance variations are also indicates seasonality of events, social and economic, like showing, planting seeds, harvesting, new eating of rice, fruits and flowers, etc. wherein dance performance is a must. To the tribals these are the spring of grains, glamour and gaiety. The dance styles and music of tribes of south Orissa, like Gadaba, Gond, Kondh, Koya, Saura are mostly varied. Other tribals, like the Juang of North Orissa and Oraon, Kissan, etc. of western Orissa represent the dance variation. The following are a few samples of dance types of tribals of Orissa which give an understanding of distinct variation to the spectators.

Among all the tribes, the Gadaba are very famous for their “Dhemsā” dance. Gadaba women dress their distinctive hairstyle and wear the famous “Keranga” sarees and perform the dance in Chaitra and Pausa Parab. The men play the musical instruments. The women dance in semi-circles with steps of three and four, which they gradually change to eight. The body is often bent forward. Very skilful moves are made on the heels. The musical instruments consist of big drums, palmudi baja, madal, fluits, tamak and mahuri. They are also very fond of music. They compose their own songs befitting different occasions and sing these songs while dancing.

Among the Gonds, dance is performed throughout the year, especially in the occasions of marriage. The boys are dressed in colourful aprons adorned with small pieces of mirror and turbans decorated with “cowries” shells during the dance. A group of 20 to 30 unmarried boys and girls, dressed in hand-woven sarees and silver ornaments dance in circles with simple steps of one and two, very often bending their bodies forward. The steps of the boys are more varied and subtle. The musical instruments are play by boys. Of them, two boys lead the dance with wooden drums.

The Juang are famous for their popular "Changu dance". Also they perform other types of dances such as deer dance, elephant dances, bow dance, pigeon, peacock, sparrow, vulture, koel and peacock dances. All the dances are performed by both men and women. Their dance forms an integral part of their social and ritual festivals. The Juang do not wear any special dress for dancing. While dancing, the girls stand in a straight line in front of the boys. When the dance goes on, the line becomes semicircular. The girls hold each other's wrist or hand-in-hand and move forward and backward in bending posture. The boys stand in a straight line, which becomes a curve during dance. The musical instruments, like Badakatha (big drum), dhola (Small drum), Madala and Changu (Tambourine) are used during their dance.

In the Saora dance, group of men and women jumble up together and while dancing the drummers and the dancers advance towards each other alternatively with the rhythm of the music. Colourful costumes are worn during the dance. Other decorations include feathers of white fowl and peacock plumes. Besides, old coloured cloths of cotton and silk are tied as turbans by men and wrapped around their chest by women. While dancing they carry swords, sticks, umbrellas and other implements and blow whistles and make peculiar sounds. The musical instruments used at the time of dance consist of drums of various sizes, brass cymbals, brass-gongs and hide gongs.

The Paraja dance during the Chaitra parba often lasts from dusk to dawn. While dancing, the dancers wear colourful hand woven sarees; silver and brass jewellery; and hold a bunch of peacock feathers in their hands. The movements are extremely graceful and the music is provided by the drum, flute and the "Dudunga" - a country made string instrument.

II. Seeing ethnic dance from different directions

Different aspects of ethnic dance:

A cursory look to ethnic dance reveals that the different aspects of tribal dance tradition may be an art of love, wooing a mate or of a tragic performance to appease ancestor's spirit, using mask of different shapes, like animals/birds or even a module that explains the entire

tribal dance tradition- dancing arena and other requirements, like, men, materials, music, moods and moments. Each of the aboriginal tribes has its own distinct dance traditions and invariably all of them are interwoven with the life of the people who dance it, so much so that it seems that some of their daily tasks are given to rhythmic pattern. In the background of mystery shrouded nature, tribal carnivals originate and the dances which work up intoxicating excitement, physical expression of their joy and grief, hope and fear.

Unlike others, “among the tribals, the dance and music is developed and maintained by themselves in a tradition way without aid and intervention of any professional dancer or teacher. It is mainly through the songs and dances the tribes seek to satisfy their inner urge for revealing their soul. The performance of these only give expression to their inner feelings, their joys and sorrows, their natural affections and passion and their appreciation of beauty in nature and in man” (Mohanty:2004)

Ethnic dance; from carnival to competition stage:

Usually, tribal dance is not staged. “There is no formal platform, except for the vast scenic theatre of open fields or a river bank- or just a village square. xxxx They dance not for audience, but for themselves” (Khokar, 2003:8). On the special occasions, like the annual festivals at Blocks, districts, and State levels the tribal are now-a-days invited to perform their dances with the aim of exhibiting the variation in their cultural life, sharing each others’ culture, comprehending the unity in diversity and integrating the conservation of tribal culture and their cultural development. Recently different Schools, colleges and universities are organising dance shows, including others, the tribal dance form, how they defend themselves when a tiger/wild animal approaches to attack them.

The non-tribals feel the tribal dance competitions in different fests and festivals; as for example, the State Annual Adivasi Exhibition and Cultural Festival at Bhubaneswar, and winning prizes thereof, to be a moment of pleaser and enjoyment. The winning tribal dancers feel good and pleasant and the other tribal dancers, who participate in the competitions, also share the pleasure but do not like the comparison of dances. The learned non-tribal spectators who observe the tribal

dance competition in the so called mega festivals often raise some questions. Are we expert in arts of all tribal dances? Do we have the talent to judge the best dance performance among the different dances? Perhaps, it is not a healthy practice to select one tribal dance as the best, and the other as the least. Rather, all the tribal dance troops, who participate and share the festivals, should be awarded monetary benefits along with certificate of merits for their contributions. This would ensure the tribal feel good and honoured.

On the contrary, the tribals have a practice of performing dances in different villages. Among the Juangs the boys of one village go on a dancing expedition to other Juang villages. The village is uniclan. So the boys and girls of one village belong to one kutum/clan, and thus cannot dance together. Therefore, at different occasions they visit bandhu villages to participate in changu dance along with the girls of those villages. Among the Santals the dance visits are exchanged among different villages. The Kandha dances are performed especially when the boys and girls of one village visits another village. During festivals the Paraja boys and girls in groups pay visits to the neighbouring villages and organise dance competitions with the group of opposite sex there. In their dances, they imitate the peculiar movements of the animals, and insects such as the snakes crawl, frog's jump, bird's chirping and the like. Therefore, their dances represent the finer and beautiful ingredients of nature, birds and animals.

A wit, wooing mate:

“Since the majority of the participants are unmarried girls and boys, the dance amongst the tribe is also an art for wooing a mate” (Mohanty, 1986:43). Here some examples are picked up from the writings of some authors on the tribes, like Juang, Bonda, Kandha, Paraja, etc. which explain how the tribal dance traditions help facilitate the young generation to play the art of love making, to select the spouse and to acquire mates.

The dances on the arena of the dormitories of the Bonda and Dongria Kandha Primitive tribes carry the expressions of love of their youthfulness. Often a tribal dance follows selection of a spouse and vice versa. The Bonda boys and girls select their partners during their common stay at dormitories at night. When a match is made, they celebrate it by dancing.

According to (Majhi, 1997) Juang dances help develop relationships between the lovers from opposite sex that leads to their marriage. The example of parrot dance of Juang presents a pleasant scene before the spectators. It attracts lovers towards each other. The spinsters stand in line and dance, shaking their breasts and lips, and proceed towards the bachelors, who in return play changus and welcome the favourite. The climax of the dance lies with the synchronized shaking of chests by the bachelors as well as the shaking of breasts by the spinsters, facing and approaching one group to the counterpart group. A boy while dancing, at the earliest opportunity get close to girls, puts his foot on the foot of his favourite girl. Prior eye indication followed and this is the first sign of love. The silence of the girl shows her consent that leads to getting together with the boy in the very deep of night. A boy's performance of dance and subsequently his presentation of self made craft, wooden or bamboo combs, attract the girl most and step up their love affairs and facilitate their selection of spouses.

The Kandha dance is mostly confined to unmarried boys and girls and free mixing of the sexes is allowed during dancing. The dances are performed especially when the boys or girls of one village visit another village. The dance forms an item in the daily routine of the Kandha, when the boys and girls in their dormitories meet after the day's toil (P.S. Daspatnaik, 2004). Among the Dongria Kandha: "Group dances of men and women in full moon-lit night are performances by both the sexes to express love to one another, the community of young men to the community of young ladies and the vice versa, displaying a total situation of love one to the other at the individual level, although it may terminate into that. Young men or young women coming from affinal clans and villages used to be treated warmly and cordially and organizing group dances on the occasion, on the part of the hosting girl's dormitory being the custom, the basic principle is to make love, express love, admire each other's beauty and glory through the medium of verbal questioning, querying and quizzing in the form of songs which flow in succession up to the point of winning each other's heart" (Nayak, 1995:32).

"In the traditional Paroja society boys and girls spend night in their respective dormitories and enjoy liberty to know each other more and more intimately. Whenever they like, they meet at the communal

dancing ground at the centre of the village (Serna Munda) and rejoice themselves by dancing together or simply hold song competitions. The songs are mostly of question answer type (*Laga gita*). Through romantic love songs, the boys and girls communicate their love lore ideas and feelings. The music and dance that often followed the song competition makes the whole situation more lively and attractive. During festive days, groups of boys and girls visit the neighbouring villages and hold dance competitions with the groups of opposite sexes there. These sessions help in creating intimacy between the boys and girls of different villages, which culminates in love affairs leading finally to selection of mate for marriage" (Mohanty, 2004).

In the Karama dance both men and women from Oraon, Kharia, Ho, tribes participate and continue to absorb themselves for the whole night. The skilful movement of the young boys with mirror in hand indicates the traditional pattern of lovemaking in course of dancing and singing. The subject matter of songs constitutes the description of nature, invocation to Karmasani, desires, aspiration of people, love and humour. The Bhottadas perform Cherechera dance during Pusa Punei and Daunidarnat during marriage ceremonies. In Cherechera dance both males and females participate, but they dance separately. Girls do 'Daunidarnat' only. Both the types of dances are expression of love. Towards other.

A tragic performance:

The Sakuni dance of Juang shows a tragic performance, which is believed to appease the spirit of the dead man'. In the course of the dance, a youth remains flat on the ground, deadly unconscious, pull and drag gently by other youths standing in his both sides amidst signing melancholy songs and shedding tears. Even the spectators of the dance feel the tragic touch, and tears from their eyes rolled down. This dance performance is vanishing fast.

A vanishing trend of mask use:

Often the tribesmen, like Bhuyan, Dharua, Juang, Kolha, Kandha, Munda, Oraon, Santal, etc. are accustomed to the tradition of using masks made of wood and gourd shells. The form of a mask may be like head of a beast, a bird, a dreadful giant, a ghost, a witch and even a smiling and a wailing appearance. "Before three to four

decades the use of mask for various types of dances was very much attractive and the users were praised and appreciated” (Sahoo, 1999: 57). The use of mask in tribal dance today has been a rare scene, and is becoming extinct. At times and places, traditional wooden and gourd shell masks have been replaced by the use of plastic masks. In the dances of the Juangs, like tiger dance, bear dance, peacock dance and parrot dance they use either mask or replica of birds or beasts to make a lively presentation of the corresponding performances.

A module of tribal dance:

An observation of the tribal dance acquaints an outsider about their life, culturally and materially. The observation may be an event of agrarian operations viz, sowing seeds, harvesting, etc., a healing practice, an imitation of nature or natural objects and the like. All these speak of tribal’s cultural aspect. The other aspect, which attracts the spectators of tribal dances most, relates to tribal material culture inclusive of using the traditional costumes, specially decorated headgears, masks, musical instruments, household appliances and implements, like umbrella, stick fitted with bells, peacock feathers, etc. The module presented below pictures in words the cultural traits, speaking of both man and matter in connivance with the tribal dances traditionally since long past. Specifically, it indicates the varied aspects like tribes and their dances they perform and the associated persons, like dancer, arteries, costumes and the events, like religious festivals, socials, rites and rituals and the dancing arena. The use of the module helps facilitate a researcher replying questions, such as, which tribes do what dances?, why they perform cultural carnivals?, who do play musical instruments?, when do the dances take place?, and what do the dancers wear?.

Conclusion:

Tribal dance tradition is disappearing slowly. Its re-articulation is a boon. Under the influence of modernity, cinema and non-tribal cultural programmes a few tribal dances and their accompanying songs, music have embraced changes. Now the patterns of tribal dances, dresses, songs, and music are found mixed with the modern ones. In some tribal areas, registered clubs and cultural associations and groups

of students at different educational institutions have come up to participate in tribal dance competitions organised on the eve of various festivals and exhibitions and inaugural function of schemes/projects sponsored by Government and NGOs of blocks, districts and states. Even tribal dances, though rare, are being organised in different foreign countries at the patronage of other leading organizations. It would not be wise to oppose staging tribal dances outside the countryside. But, certainly the changing circumstances compel us to disfavour to the bad turn, annihilation of any of indigenous dance-art forms of the tribals. Undoubtedly, we have every reason to favour all possible attempts for up keeping tribal dance tradition. Let us encourage the tribals and respect their valued dance participation in the national and state festivals.

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THE DHEMSA: A Primitive Tribal Dance of Orissa

Tau Bhoi

In English, the word tribe refers to people with distinct social, cultural and physical characteristics. It occurs interchangeably with other words, which are denoting some sort of collection of people, such as race, band, breed, nation, people or an aggregate of families of common descent.

The word primitive denotes aboriginal, original settlers, primitive adivasis /tribe. According to Anthropologists primitive tribes means there are not tribal groups who are settled agriculturists, living in very backward areas and who are in the food gathering and hunting stage of economy. These groups or communities are identified and named as Primitive Tribal Groups (PTG) in India by the Ministry of Home Affairs, 1975.

According to the Census Report of 2001, the total tribal population of Orissa is 81,45,081 and the total tribal population of undivided Koraput district is 5,85,830. There are 62 types of tribes living in Orissa. Among these tribes there are 13 types of PTGs living in the State and out of these, there are six types of PTGs living in Koraput district as the Bondo, Didayi, Dongria Kandha, Kutia Kandha, Lanjia Saura, and Saura.

The Primitive inhabitants of Koraput, the tribal people are noticed from the Vedic Period and Ramayana Age and the region is identified as 'Nisad' region. In the Dandakaranya region the inhabitants are called, Sabar, Banara, Bhilla etc. And at present, the tribes which are living may be their heir and known as the Bondo, Gadaba, Didayi, Kandha, Gond, Sabar etc. Centuries have failed to change them completely. They are unique examples of communities in relatively isolated existence, still preserving their lifestyle, customs and manners, art objects and crafts almost untarnished by the advancing waves of urban civilization. Though they have adopted to different dialects/ languages and customs, their artistic expression evidently reflects the distinct, secluded and primitive social structure and nature of people and it still

survives as virile as state as ever in the tribal hamlets of the hilly tracts. Their social customs, rituals etc are differ from tribes to tribes but their culture i.e. dance, musical instruments, ritual and festivals etc are almost alike. During entertainments and social occasions they performs various kinds of dances such as Dhemsa dance, Sadi dance, Nandi dance, Bagh dance, Sarpa dance, Samar dance, Dhandari dance etc. These dances are also performed in boarder areas of other districts or state also. Among these dances Dhemsa is a very popular and famous dance of Koraput District.

The dance heritage of India is almost 5000 years old as per the ruins of Mohenjodaro and Harappa civilization as well as many caves paintings found at Bhim Betka, Sanchi, Ajanta, and Ellora of ancient times. It is seen that the primitive tribes of Koraput district are playing the Dhemsa dance having similarity with the dances performed by the people of that ancient periods and the musical instruments which they were using during the dance looks crude, rough, unclassical, may be called as primitive and indigenous musical instruments. One can compare the art paintings and cave paintings of Mukti Ambo, Umerkote, Kechella, etc. of Koraput district and the arts and cave painting of Gudahandi of Kalahandi and art of Maraguda, Nawapara district of Orissa.

The word Dhemsa or Dhimsa is a tribal word, which denote to a tribal musical instrument having single face made specially known as Tamaka or Nagara. While it is beaten in leather sticks it produces a kind of sound heard Dhum-Dhum Dhim-Dhim to ears. This playing instrument is the prime instrument accompanied with Mohari in Dhimsa dance. The Tamak or Dhemsa and Mohari play important role during the dance and among the musical instruments Mohari guides and controls the dancers also through its various types of signal sounds. Hence, it is assumed that from the name of the beating instrument 'Dhemsa' the name of the dance is derived and called as Dhemsa dance. Another opinion comes from the people that the word Demsa is derived from the Gadaba word 'Daesa or Deinsa dega' which means a style of jumping and the dance is having some jumping pose. The dance is mainly performed by the Gadaba Tribes traditionally called

as dhensa dance or dhemsa dance or known as Gadaba dance. The Gadabas were the palanquin bearers of Nandapur/Jeypore kings and it is known that these people created the dance and they were performing the dance at King's courtyard during that time. The development of the dance has also done by the Gadaba tribe. Gradually, it spreads to all other neighbouring tribes. Now the Dhemsa dance is exhibiting graceful movement and artistic skill, a very colourful dance.

There is another opinion also heard from the age-old people of Koraput that it is the earlier Kings of Nandapur who created this dance and taught to the tribal people to dance at king's courtyard, it is not create by the Gadaba people. To keep the tradition and culture alive, the tribal people of Koraput district are still performing the dance in their own village during various rituals, feast, fast, festivals and for marry-making time as Gatar Parab, Chait Parab, Magh Parab, Bento Parab etc. near Nishan, Hundi, Sadar, etc. places. But some people do argument that it is a village dance created by some tribal people at certain locality and gradually spread to others, it is not the king of Nandapur or Jeypore or the Gadaba people. This dance is called as 'Parab' in Chhattisgarh, not as Dhemsa or Dhimsa dance. It is a dance of common tribal people.

This dance is performed though out the undivided Koraput district among all the tribal people. It is also performed near the border districts of Bastar in Chhattisgarh, Vishakhapatnam district in Andhra Pradesh and Kalahandi district of Orissa.

The style of the Dhemsa dance and speciality of the musical instruments are seen in Koraput district. This dance is a folk performing art. There is mystery in its origin as well as in style. The dancing style, the wearing of clothes and ornaments etc are having special attraction. It is prosperous in spontaneous glorious trend.

At the earlier period when people were walking in groups by holding their hands with each other, from that period this dance might have originated. The ancient dance of Greek i.e. 'Coros' which is having much more similarity with the Dhemsa dance of Koraput and it shows the primitiveness of the dance. The various primitive tribal groups

living in this world and their tribal dances also look similar in many respects with the Dehmsa dance.

Generally there is no particular costume used by the dancers, both male and female. They wear dhotis, sarees, lungis etc of various colour and generally ladies wear flowers and leaves on their heads and wear traditional ornaments in legs, hands, arms and necks. At times, they wear ghungurus in legs also.

But the Gadaba dancers (female) wear their customary traditional clothes, Kerang of tricolour (white, blue and reddish-brown) made of cotton thread and fiber of silloluvada (*Holarrhena antidysenterica*). This cloth is prepared for certain ritual purposes also. Now a days they are wearing mill sarees having tri-colour as mentioned above during the dance.

There are various kinds of Dhemsas performed in many attractive styles, which have few relations with classical dances. The actions are also very enjoyable and scenic. This is unique and till date no classical musical instruments are played during the dances. It has preserved its uniqueness. The various types of Dhemsas are as follows:-

1) Karapani Dhemsas, 2) Khunda Dhemsas, 3) Bali/Kindiri Bali Dhemsas, 4) Dalo Samar Dhemsas, 5) Mardh-Chhechkani/Lachkani Dhemsas, 6) Hindani Dhemsas, 7) Sira Dhemsas, 8) Lohara Mara Dhemsas, 9) Bonda Dhemsas (Performed by Bondo Tribes only), 10) Godi Betani Dhemsas, 11) Onta Jhulani Dhemsas, 12) Rinijodi Dhemsas, (Performed by Jhodia Paraja only), 13) Dandamani Dhemsas, 14) Jhaliana Dhemsas, 15) Pila Jhulani (Child swinging) Dhemsas (performed in Nowrangpur area), 16) Poda Gadia Dhemsas (Nowrangpur area), 17) Baarokodi/Bat Kodi Dhemsas, 18) Chhatishgarhi Dhemsas (Performed in Kotpad area), 19) Chhinglani Dhemsas, 20) sailodi Dhemsas, 21) Bag Dhemsas, 22) Amunit Dhemsas, 23) Palani Dhemsas, 24) Jhadmali dhemsas, 25) Gahud Dhemsas, 26) Kaati Marani Dhemsas, 27) Patar Tola Dhemsas (AP), 28) Gunduri/Usku Dhemsas (AP), 29) Natikari Dhemsas (AP), 30) Boda Dhemsas (AP) etc. (details not given on each type of Dhemsas due to limited space).

In Koraput District , there are nearly 20 types of Dhemsas dances performed by the tribal people. In Vishakhapatnam District (Arukhu Region) there are eight types of Dhemsas dances played by the tribal people. Boda Dhemsas (A.P.) is generally performed in front of village deity shrine or worshipping place and it is restricted not to perform in any other places. But in Koraput District no such restriction is prevalent in performing the Dhemsas dances. There is no role of 'Gana Charies' tradition in Baya Dhemsas or Sira Dhemsas in Koraput, but it is prevailing in Andhra Pradesh (Visakhapatnam district tribal areas).

The tone lyrics and rhythm of Dhemsas dance of Koraput and Visakhapatnam district (A.P.) are very similar but there are some differences seen in dancing style and action e.g. Chhinglani Dhemsas performed in A.P. which looks like a train coming out from a tunnel, but in Orissa , it looks like a train crossing a gate. The style of wearing sarees are also have certain peculiarities in comparison with other tribes and castes women also.

During the dance, dancers sing songs also. They divided themselves into two groups and organise competition through songs. Before the beginning of the dance Mohuria plays the Mohuri and Dhemsas or Tamakas also played at a time. The dancers produced the tone as Laya, Lobi in Koraput district, but in Visakhapatnam district, they produce the tone as Hari, Hui tone. There are ragas and talas, which have it's own significance. These ragas are "Dhani, Mohana, Pahadi", etc and talas are "Dador/Khemata, Ektali, Adital, Rupak tal, etc.

There are various types of musical instruments used in Dhemsas dances as Mahuri (Pipe) Dhemsas (Nagara/Tamak/Tudumu), Tidibidi, Dhaph, Dungdunga, Ramguda, flute, etc. But the main musical instruments are Mahuri (pipe) and Nagara. But in Bastar (Chhattishgarh) they use "Dshakathi" and in Visakhapatnam district they used "Jodi Kommulu". In Borigumma region, Dhaph is not be used by Scheduled Caste people during Dhemsas dance as they used "Gochhibaza" a cylindrical Dhol.

All these musical instruments played during the Dhemsa dance is of rough crude type and local indigenous instruments are made by the tribal people. The traditional dresses and ornaments also look very ancient. The construction and design of various musical instruments are also ancient type.

This dance performed by the tribal people of various tribal groups. They perform this dance in front of Hundi, Sadar, Nishan, Ghotul, (Dhangada- Dhangidi Basa/Dormitory) in daytime or at nighttime on any rituals, festivals as Chait parab, Pus parab, Bento parab, Gotar parab, and also in special occasions. There is no limit of male and female to take part in this colourful dance. Minimum five persons to 500 persons or more persons can dance at a time and during dancing period anybody can go out and can again join the dance. There is an experienced person (M/F) called "Bat Kada" whose instruction is followed by all the dancers. His/Her role is very very important and he/she holds a stick or handful of peacock feathers (called Majhoor Mutha"). He/she can guide to perform various types of Dhemsa dance with the help of Mahuria's Mohuri tone. So the role of Bat Kada is very important throughout the dance.

Generally non-tribal people do not take part in the dance but now-a-days, non-tribal people are also taking part in the dance. This is purely a tribal or aboriginal dance and created by the tribal 'Gadaba' people of Koraput only and spread to other neighbouring tribal groups and regions. It is a very primitive tribal dance of Orissa and it can be performed for a very longer period.

In my opinion, it is a tribal dance and a very ancient dance of India, which has probably originated from Ramayana Age and created and preserved by the Primitive Tribal people of Koraput.

**QTRS. NO. H-132, SUNABEDA-2
DISTRICT; KORAPUT (ORISSA)**



SANTAL DANCES: HUES AND HORIZON

Ramesh Mohanty

Dancing and singing is the soul of tribal life. Santals do not live in eating and drinking. They enjoy their lives in dancing and singing. Dance is a part of their daily life, festivals and occasions round the year, while the girls and women indulge in dancing the boys and men supplement with music by Tumdak, Tamak, flute, singa, bhuan and other tribal instruments. The melancholy grandeur of hues and oppressive vastness of horizon of Santal dances belongs to Santal only.

The panorama and majesty of the dances cannot be described in words. Here only an humble attempt has been made to pick up a particle of sand from the grandeur of sea shore. It is needless to say that all classical and eve A the modern dances are adopted from these dances and refined to present forms. The forms and features of Santa! Dances may be plainly viewed without scholastic analysis or evaluation. The grandeur of the dances may be imagined only. The forms of Santal dances have been glimpsed under the following heads:

1. LAGRE DANCE:

The Lagre dance, which the Santals perform and drown themselves in the emotion on the dancing ground has a standard form called "Tahri". In this form the girls stand in a curved line or encircling and facing the drummers. As the drum beats they start dancing slowly edging along the rims of a circle on the dancing ground (Akhara). Gradually the drums quicken and a jerking oscillation starts. A perfect combination of drum rhythm and body oscillation of dancers with overflowing the emotions, enjoyment and pleasure reflects a paradise scene on the earth.

In this form the right foot goes out slightly and edges right. Then the left foot follows and joins the right foot. Now the right moves a little to the side and the left goes out to edge near it. The knees bend and straighten rhythmically with the stepping, while the clasped hands sway gently in and out. The buttocks bob roundly up and down. The heads go nodding to the drums as the lines of body sets up a vertical undulation. The songs rise calmly through the din. The songs have almost and always deep romantic connotations. Girls connoted by birds such as flycatchers, peacocks, doves and pigeons while monkeys porcupines

etc. stand for boys. Love making is suggested by typical phrases, such as "drinking a river-full of water", "Crying for water", "Swaying in drew", "picking cotton on the hill" and "losing a ring". Seduction is implied by the phrases 'striking with a flute', 'shooting an arrow' or 'climbing a fig tree' etc. An undesired pregnancy is described 'making a citron fruit fall'. Places of assignation are referred to as 'a gully with the plantain or 'the foot of the mountain'. The implications of the songs live with sex but direct allusions to sex are never made. All vulgar words are scrupulously avoided and they are pointed by symbols really inject the beauty, colour, charm, emotion and everything to the song while the meaning implicit is well understood and amuses all.

As the dancer goes on the dance become more and more a neutral unit. With their slow doll-like swaying, the blank difference in their staring eyes, their calm singing, their buttock nodding to the drums, it is as if they are a line of rounded forms whose sole function is to undulate and sing. As the lines of dancers goes round each drummer demonstrates his skill by tossing the drum in the air and rolling with it on the ground but still maintaining the basic rhythm. These all they make with some cosmic poses to break down the bland indifference of the girls.

When the standard form has been danced, the dancers change their style. The hands *lagre* goes slowly with lingering bend of the knees and a languid rounding of the hunches. Another *tundun lagre* is somewhat faster and instead of slowly edging round a circle the line goes first in one direction and then in' another. Not until the *condok* pattern is reached the girls poise finally broken.

Now they begin with the same kind of line clasp hands and oscillating the drums. The rhythm quickens, the drummers get wider hurling their drums about jerking their heads with hissing snake-like movements. The girls abandon their slow sidling drift. With "every step their heels leave the ground and the line goes bouncing up and down, the breasts dancing as the legs springing and jerking. When it is over, the line collapses in to laughing talk. The dance ends with all its beauty.

2. DAHAR DANCE:

Dahar dance is more or less like *lagre*. It resembles *lagre* dance in stepping and movements with songs of village romance. This is a forward moving dance; the girls take two steps to the side and then a pace forward. The men and women form a circle with their hands entwined while the musician standing in the centre and the dance as above goes on with a gay romantic heart.

3. GOLWARI DANCE:

The lagre dance is in the prose form of Santali dance while Golwari appears in the poetry form. Golwari is danced when the lagre is over or before its commencement. It consists of series figures based on scenes of Santal life, each dance being, as it were, a rural pantomime. The form modeled on different kinds of birds is called vulture dance. The girls and women stand one behind the others in a single file and their arms held out like flapping wings. Then they slowly and majestically move in a circle. As they move their hands gently paw the air, their breasts are thrust out and with a proud insolent dignity, they bear down on the drummers. Squatting in a line, they flutter their arms and edge slowly forward like great ungainly birds.

This form is most impressive of all golwari dances but the Baha dance "putting flowers in the hair" has also the dignity of a graceful march. The girls perform the action of picking flowers from a tree, gather the blossom and drop it in their aprons. They move and each 'pick a flower' from her hip and put it in the hair of the girl in front of her. Sometimes they turn about and picking a flower from a bush, they swing sharply round and put them in a dancer's hair.

In fish catching from the women stand on their left leg while their right swing out across their bodies as if they are driving fish from the mud. Then with a little whisk of the hand, they catch the fish and tuck them into their waists. Sometimes they form a bending line with hands out as if plunging into water and with each stroke they seize some fishes and throw them over their heads.

Another variant is 'Catching snails'. The girls make a little ruck in their clothes and edge along the circle. At every fourth step they swing the right arm out, bring it back as if it had scooped up some water and then drop a snail into the ruck at their hips as they sing very beautiful songs.

In another form the girls stoop down, pull up the seedling and twist them into bunches. Then the torso bends low and the arms dart out as if they were plunging the seedlings into mud. This depicts the planting of paddy. Sometimes they reap a crop, one hand grasping the stalk while the other cuts it with a sickle. In yet another form the train of girls slowly oscillating up the line and every odd girl swing round and looks at her partner and they raise their arms in a Johar (Namaskar) or formal greeting. Again the dancers split into half and the two lines stand face to face. Each dancer then holds the arms of her opposite

number or they peer at each other through raised hands as if they were mother-in-law. Lastly in other forms of Golwari dance a few girls form themselves into a tight bunch while a line with linked arms confines them in a struggling mass. They all start hopping and the bunch collapses in shrieks of laughter. In another form known as polar each girl lifts her left leg and crooks it in the leg of the girl behind her. The whole line then starts to hop, clapping hands as it goes. In one other dance girls take three little steps forward, running out like mice, clapping their hands, turning smartly about and scampering back. Sometimes the women kneel on the ground and swaying to and fro claps their hands and in yet another form they crouch in a long line which follows the drummers in a wriggling course, clapping their hands, first to one side and then to another.

There are so many forms of golwari, which cannot be described within limited scope of the article.

4. DASAE PLAYS:

These pretty graceful dances are -confined to girls and women. Boys also indulge in pantomimic dancing towards the end of rains; those who have undertaken a course in tribal medicine under an Ojha or Medicine man perform a series of plays. The Dasae daran (September wanderings) are a mixture of dancing, pantomime and trance, which are part of Dasae plays.

The pupils of Ojha wear a special dancing dress- a long white skirt not unlike a cassock - and taking with them some peacock feathers, cymbals, fiddles and special kind of drum the dedger: They go to a lonely spot where a Ojha sacrifices to Maran Buru, pargana Qonga and others. The boys form small platoon and begin to chant and sing. They advance in swaying lines, clashing the cymbals, brandishing the feathers and lifting their voices with a curious praying fervour. When everything is ready, they leave dancing; tuck up their skirts and squat on the ground. The plays now commence which are a series of 'impressions'. Boy after boy stand in a dream like trance and then impelled to impersonate a bonga by which he is possessed. The bonga, which possess a boy bear no relation to actual bonga at all but rather the 'spirit' of different, dramatic parts. The first character assumes control is the Tigher bonga or Baghut. Then various bongas come to the play as the company decides.

The pose, postures, actions, reactions etc of the bong a are performed so beautifully which can not be described in words. Bongas,

which are impersonated with Baghut bonga (the tiger) first follow with other bongas are (1) Hati bonga (the elephant), (2) Gai bonga (the cow), (3) Merm tee bonga (the flea), (4) Carcari bonga (the scourge), (5) Jugi bonga (the sadhu), (6) Bindi bonga (the spider), (7) Sanla bonga (digging roots), (8) Hanu bonga (the monkey), (9) Landa bonga (the joker), (10) Dhubi bonga (the washerman) and so on.

These plays are rehearsed outside the village in the presence of Maran Buru and the other bongas. Now the way is clear and the plays are presented to the villagers in the village. The boys repair the house of their teacher and for three days the company goes down the street dancing, stopping at houses performing their play and begging presents. The dancers sing variety of songs. Sometimes village girls are invited to enter their joking ranks. The songs are addressed to their daily life, village experiences, the girls, the dancers themselves and even their guru or his family.

When the begging is over, a feast is held and the plays and dances are laid aside for another year.

Having glanced the various forms of Santal dances, the features of the dances may briefly be enlightened under the following heads:

(a) Lagren Enec: This dance is most common and performed at anytime but a moonlit night is the most favourable occasion. When the moon glimmers Santal men/boys beat drums and madals. Gradually the girls/women assemble. They encircle the musicians and start the dance merrily. The dance goes on for about half an hour and after rest for about ten minutes, the dance starts again. The dance goes on till late night and even up to morning. Symbolic songs of sex and love make it stimulating. The youth and maiden in love find scope to retire into forest for enjoyment of love.

(b) Don Enec : This dance is held generally during marriages. The women interlock their hands gracefully in a circle and men musicians with Nagera and Madal stand in the centre. During the dance the women sing unison. After one round of the dance now it is men's turn to sing to which the women reply in a musical chorus. Some members retire and some other enters. With small intervals the dance does not end even before two days. Suggestive hip and body movement is a specialty of the dance with a meaning of recreating in artistic forms and human urge to procreation.

(c) Jhika Eriec : Here men and women form a circle without entwining their hands. Two long steps forward followed by two steps

backward with a fascinating scenario to see the abony beauties bending their bodies half and swinging “up and down with a graceful lithe motion is really pulsating. The dance goes on for fifteen to twenty minutes with men singing and women replying in chorus. Jhika is performed after Don and after a Jhika the dance closes automatically.

4. Jatur Enec : During Sohrae (Festival of harvest and reunion) and Baha Parab (Flower Festival) when the village priest offers oblations to the deities of the Holy Grove at day time, men dance separately in a circle outside the circular female group. The dancers take two steps forward bend the knees and gracefully raise their folded hands, next they turn two steps backwards and swing the hands up and down in a parallel fashion. They sing and dance with men and women replying to each other till completion of the ceremony in the afternoon.

This is purely a devotional dance. The objects of the dance are agricultural prosperity, good health without disease “and an all-round welfare to the village. It is a customary for the Santal to promise a Jatur dance to the deity in case of apprehended calamities as cholera and other epidemics.

5. Rinja Enec : The afternoons of ‘Gamha Purnima’ and the time of Karam Puja, Rinja is danced to please the deities for prosperity in the material world and bring down the rain on the earth. The youth and maids form two separate circles with musicians in the centre of each. Each member dances singly in response to the melody. The dances make a circular movement with the hands raised sometimes, while the left hand swings gracefully. Also the right hand swings up and down; thus magically invoking rain. When a drought is apprehended the village ‘akhara’ is purified by cowdung and sprinkling mithi (a spice) and Rinja Enec is danced for rain.

6. Danta Enec : Danta is no independent dance, but is indulged in as “a relaxation. Women do not join these dances, as they cannot skip sufficiently as the steps require and more specially because the songs that accompany the dance are frequently too amorous. It is noteworthy that when the dancers “in both rows change places and meet midway, they catch their hands and clasp them as are done by lovers in real life. And then they touch the various parts of the body and embrace as in a flirtation. These symbolize the stolen sexual representations permitted with in social permissibility.

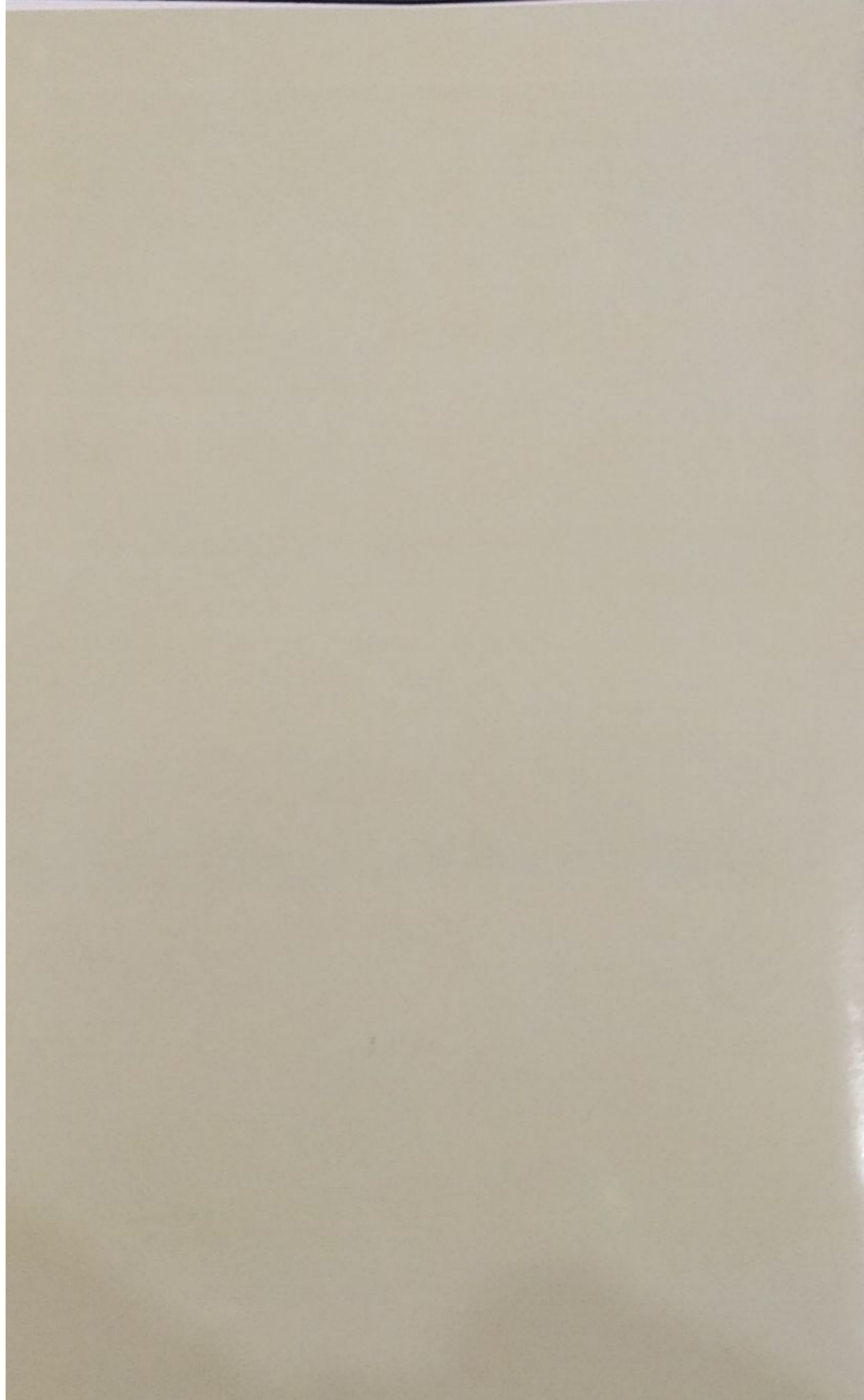
7. Dahar Enec : This dance takes place sometimes between the first day after new moon of Magha (Jan-Feb) and the full moon of Falguna (Feb-Mar) beginning with evenings and ending with midnights. This is a religious dance and a prelude to the Baha Parab (Flower Festival). The songs are devotional and refer to deities of Holy Grove.



SANTAL DANCE



SANTAL DANCE



Gay men and women with entwined hands from a circle with musicians in the centre. First the steps forward, then changing the direction one step to left and next one step to right, the circle moves on in the dreamland of a moonlit night. Men sing and women reply in chorus. Ten minutes of dance, a short rest and then teasing bellers sing again. The 'circle is formed and dance proceeds on afresh while the musicians display their skills to the admiring by-standers.

8. Baha Enec : On the second day of Baha Parab when the men and women of the tribe go to the Jaherthan (Holy Grave) to accompany the village priest to invoke the deities this devotional dance is performed by women only. They do not inter-lock their hands, form no circle, but proceed in a tripping marching order with musicians in a separate group. As they go on men sing and women reply in chorus.

The dancers waive their right hands upward up to the shoulders, which are swung down soon to be folded, beautifully, which is picturesque to see. When the right hand is raised, the right foot takes a step, next advances the left foot and the folded hands are raised up with a devotional beam in their eyes. They dance till they reach the Holy Grove and thus dance round it thrice. Baha is also danced when the village priests returns home with the flowers on the final day of the flower festival.

The above presentation is only a sketch of the forms and features (nature and characteristics) of Santal dances, which is demonstrative and not exhaustive. The whole panorama of the dances cannot be described in words. It is necessary once again to say and conclude that we have borrowed all forms and features of our classical and most modern dances from these tribal dances. We salute the originality of these tribal dances.

1. Chakravarty Charulal – 'The Santals'
2. W.G. Archer - 'The Hill of Flutes'.
3. (Dr.) Naik, Binod Kumar - 'Santal Loka Sahitya' (Oriya).
4. (Dr.) Mohanty, Ramesh - 'Santal Prithibi' (Oriya)
5. (Dr.) Mohanty, Ramesh - 'Kherwal (Santal) Folk songs – the Magnum opus of Sex'

and various experience and collections from research works on Tribal (Munda) literature (Ph. D) and Santal Sexology (D. Lit.) of the author.

Bank of India,
Bancho Branch, Keonjhar



FOLK DANCE IN DONGRIA KANDHA COMMUNITY: A CLOSE LOOK

Simanchal Pradhan

The tribal population of Odisha occupies the 3rd position among all the states in India. It is a well known fact that a number of different tribes inhabit the hills and forests of this state. There are sixty two types of tribal communities in Odisha. Rayagada District in the state is home of a number of tribes and among them the main tribes are the Kandhas, the kutia Kandhas, the Dongria Kandhas, the Sauras the Lanjia Sauras and the Jatapus. They usually live in huts that they build in and around Jungle. In the present time some among them have been lucky to receive, 'formal education' and even get employment. Some live in towns and the adjoining suburbs. Unfortunately, the folk - Culture of these tribes is eroding day by day, especially among the educated ones. So, if we are to get a true glimpse of the Culture and life style of these tribes, we need to go to those who still live in the forests and hills isolated from the main stream society.

As the title of this essay suggests, this is just an attempt to highlight the folk dance of the Dongria Kandhas that live in the forests of Rayagada district in Odisha.

The Dongria Kandhas are spread in about sixty one villages under kurli and sakata Gram Panchayats of Bissam Cuttack block. They also Comprise 1847 families that live in 40 villages under Parshali Panchayat of Kalyana Singpur block of Rayagada district. Out of a total population of 8757, the male constitutes 4955 while 3802 are females. These Kandhas are easily to identify by the way they wear their clothes and makeup. Both men and women wear three nose rings made of brass. Also a number of hair clips in their hair makes easy recognition.

The social life of Dongria Kandhas is interesting; all the members of a family are hard working. They are strangers to the idea of sitting idle. One is yet to see a Dongria Kandha sitting idle. Both men and women toil from morning to evening. Whenever they find leisure, they make it a point to enjoy themselves. And for entertainment, they rely heavily on music and dance.

Detailed information is not yet available regarding the time of origin of the Dongrias dance. But it is obvious that their song and dance have evolved and been nurtured and nourished by forces of mother nature... by the sound of the flowing stream, the birds' songs, the peacock's dance, the tiger's roar and the whisperings of the gentle breeze.

The Vedas and the Puranas also mention the co-existence of music and dance. We read of gods, spell-bound by the dance of heavenly damsels. Songs and dance were a means of reviving their body and mind. Lord Shiva's Tandav' dance and the 'Raslilas' of Radha and Sri Krishna are only a few well known examples. Besides many a Hindu gods, such as Shiva, Krishna, Hanuman, Saraswati and Narad have been portrayed playing one or other musical instrument. This only points to the Popularity of music even among gods.

It is only logical to assure that the tradition of song and dance emerged in tribal societies much before it made its appearance in civilized society. Dance plays a vital role in human life. Besides providing entertainment it helps keep the body sound and healthy, like any other form of exercise. Each style of dance has got its own timings and set of rules and communities adhere to these. The Dongria Kandhas are no exception. They perform their dance on different festive occasions. These include the Maria Parab, Kandul Parab, Bihan Parab, Chaita Parab, and Nuakhai Parab. In addition they take active part in celebrating Dongra Puja, Dharani Puja, Durga Puja, Pokha Iatra, Padika jatra and Basanta jatra. During these celebrations, both men and women dance to their glory. Further marriages are also important occasions for these Kandhas to indulge in singing and dancing.

In the distant past, the Dongra practiced sacrifice of human beings. They called the sacrificial person 'Maria'. With passage of time, this tradition became obsolete, instead these days, the Kandhas sacrifice a buffalo. Usually, the Maria' parab takes place on the morning of any Sunday between the end of the Oriya month of 'Magha' and the beginning of 'Pousa'. The Kandhas throng the puja site from Saturday night itself. Dhangadas (Dongria Kandha young men) and Dhangidis

(Dongria Kandha young women) sing and dance the whole night with anklets on their feet and cymbals (jhanja) in hand, the dhangidis keep dancing while, they sing self-composed songs at the same time. They dance in a semi circle and their number usually is limited to ten. The first and the last one hold a cymbal each in their hand. Each clasps the other with one hand circling the neck and the other one going around the waist. They bend their waist slightly while they dance. Such dance is performed also during the 'Chaita parab' which is celebrated every four or five years in case a tribal village gets a good harvest. 'Dhangadas' also perform their unique and distinct dance during these occasions. Each of them hold in their hand an axe, which they knock together while they dance. The Dhangadas keep dancing from Saturday night till dawn on Sunday. And finally, when it is time to offer the buffalo to 'Mother Earth', the Dhangads already intoxicated with mahuli hack and chop down the huge animal with their axes.

Even on any ordinary day one can find Dongria men and women singing and dancing together in their villages. No specific date or time is set for indulging in such songs and dance. Sometimes arrangements are made to organize such programs, when Dhangidis visit from outside village. There, the local Dhangada, try to dance their way into those Dhangidi's heart.

The Kandhas escort a bride to her groom's place during such a journey the party, dances all the way, it provides them entertainment and also relief from the effects of the long journey

The Dongrias also come down the hills to visit a number of festivals in the nearby towns and villages. The Kandhas in the Niyamagiri hills are seen visiting Bissam Cuttack, Chatikona, Muniguda, Rayagada, and Kalyana Singpur on different occasions. In addition to offer their respect to the deities in the temples in these places, they avail this opportunity to choose their life partners. The whole process is simple yet interesting. A Dhangada throws a new towel over the Dhangidi that he chooses. If she wants to reject the offer, the Dhangidi throws the towel away. But in case the Dhangidi accepts the proposal, she keeps back the towel with her. The Dhangada and his friends then try to snatch her away from her friends will they try to keep her back with

them and let the man take her away. This results in a very good hearted and well-intentioned tug of war. At the end, the Dhangada gets his Dhangidi and they leave for his village. Other Dhangidis accompany them with a free flow of lively songs and dance. They dance to the beat of the 'Dhampa' played by a Dhangada.

Usually, a minimum of ten to twelve Dhangidis form a dance group; though there is no fixed rule regarding the number of dancers. The Dhangidi dancers more often than not are maidens and belong to the same age group.

During a dance performance the Dhangidis dress themselves in white. They wear a hand woven cloth around the upper part of their body. The way they wound their saree on these occasions differ from how they do it on a normal day. The saree folds just below their knees and is used to completely cover their body. They do not wear any inner garments nor do they know the use of veils on the face or over the head. They adorn their hair with wild flowers, a number of hair clips and a small decorative axe made of brass handle. On their neck, they wear necklaces and chains of colorful beads and also metal rings made of iron and silver. Anklets and rings are worn in the feet, and they put rings of different sizes and shapes on their toes.

Dressed thus the Dhangidis start their dance. Looking at them, one cannot but wonder if they are all trained artist, experts, in their own field! Their dance parties very sincerely have various emotions of their life. Such a spectacle is to be witnessed, to be understood and appreciated.

The beating of drums enhances the music of the songs. They have long realized the importance of drums accompanying a dance performance. Their drums have names, such as 'the Dhampa', the Bansi', 'the Reda', 'the Bhalia Sushi' and the 'Shinga'. The last two were widely used by the tribe as 'war drums'. The Dhampa and the cymbal are used during a community dance. Festive occasions are celebrated with the beating of the Dhampa and the Tamak. The Dhangads and the Dhangidis are seen singing to the beat of the drums. Interestingly they manage to bring in coherence to the rhythm, even

when their singing falls incoherent. In case of a minor error in the beats the whole dance gets ruined. So the Dhangads and Dhangidis take great care to practise dancing to the beats. This helps them to enrich their skills in dancing.

Time has changed and is still changing with 'formal education' entering their lives. The Dongria Kandhas are at present going through a process of transformation. Their contact with the 'civilized world' have become more frequent. And this has brought in an inevitable change in their culture and life style. The folk-tradition of these people is losing its identity. So, we need to preserve, through audio-visual means, whatever little is still left. If we fail to act in time, then in time to come, it will be almost impossible to assess and appreciate the beautiful culture of this ancient tribe.

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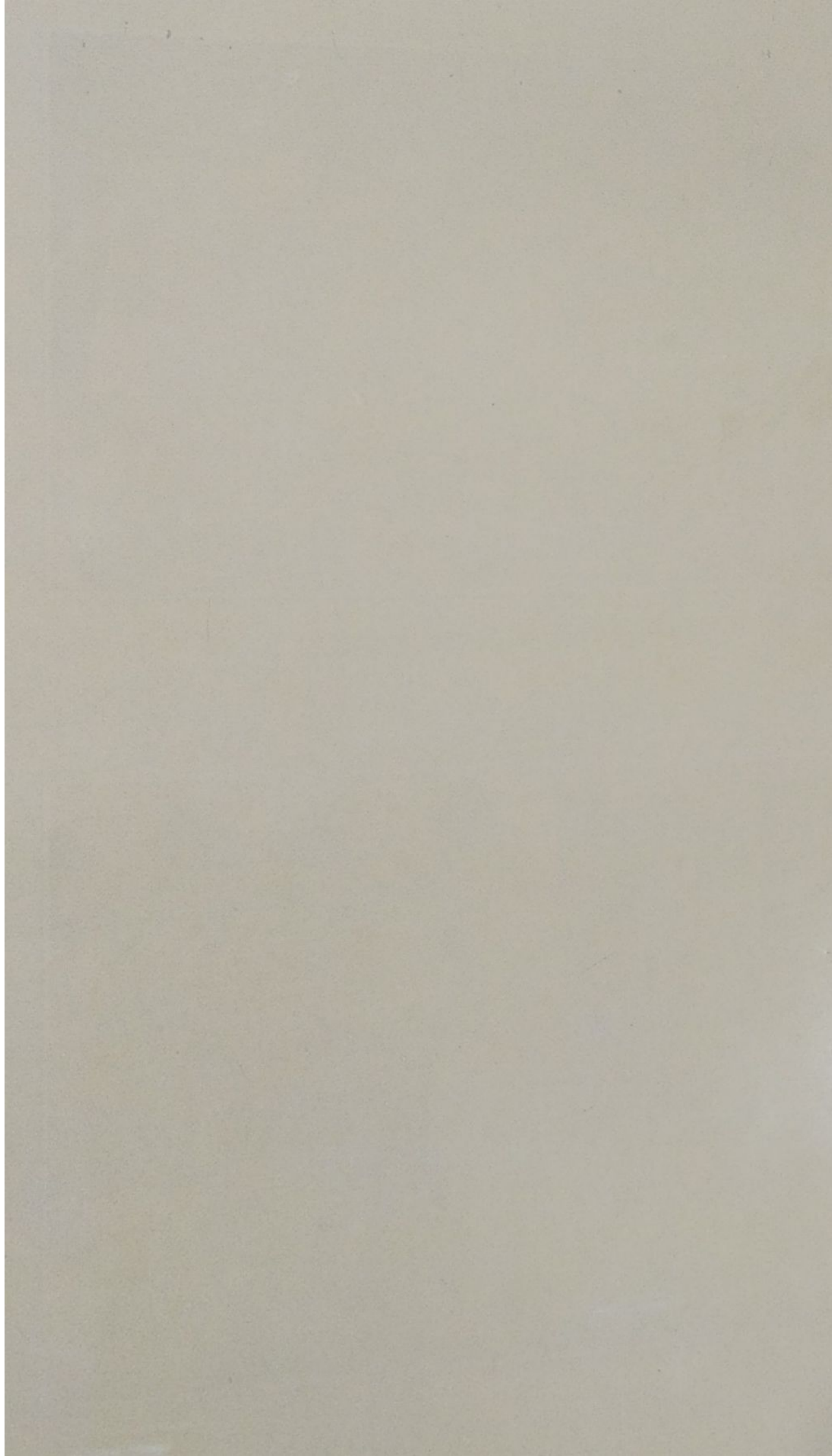




DONGRIA KANDHA DANCE



DONGRIA KANDHA DANCE



KARMA DANCE OF THE ADIVASIS IN NORTH ORISSA

Adikanda Mahanta

Karam dance very popular and sanctified is ascribed to God Karma performed for fulfillment of wish to get wealth. On the part of the tribal and indigenous people in Orissa it is so termed. It is mainly observed with sanctity and sacrifice on the auspicious day of parswa Ekadashi in the month of Bhadraba. But for the amusement and relaxation of tiredness of body and mind, people in North Orissa resort to it at regular intervals throughout the year. Karma dance is also termed as 'DAND SHALIA', 'PANTA SHALIA', 'DAND JHUMAR DANCE' and 'JHINGA FULIA DANCE' according to time, place, technique and song.

DAND SHALIA :-

It is so named so as the tribal people in North Orissa perform the amus-ing dance in the standing position, erecting the body straight.

PANTA SHALIA :-

Both males and females resort to this type of dance in a group adjacent of one another.

DAND JHUMAR DANCE:-

It is obvious by the name that Jhumar or folk song plays a vital role in this dance for people of the region; faced with poverty and problems Jhumar is the sole amusement item. So the dance is Jhumar based.

JHINGA FULIA:-

It is highly symbolic. Jhinga flower, yellow and attractive, looms for the night from dusk to dawn but during this short span of it, the holy and godly flower gives boundless joy in the mind of the people. Waves of joy embrace the people of the villages when they take to this dance and praise out of excessive joy and merriment to the Janhi flower by saying-

“Ah, my jhinga flower
You are my own caste and clan”

Jhinga flower is short lived. It enlightens and enriches the' earth within that short period of life. Similarly, Jhinga fulia dance revolves round a short period of the time with short cut songs changing with short intervals according to the bhangi of the dance, bhava, rasa, rhythm and tal.

Though the birth ceremony of Karma dance falls on the Parswa Ekadashi or the bhadrava Shukla Ekadashi, it is observed throughout the year by the people of the North Orissa for the sole purpose of amusement, unlike the kathi dance, Sakhi dance, Jawa dance, Daharia dance, Dang dance, Dasain dance which have a fixed period of time. The month Karma dance begins in the evening and continues till late at night. It is done at daytime for the sake of amusement. It is also perform by both men and women while at work in the field and forest.

As it is done anywhere, any time and any circumstances, wearing of particular dress is avoided. So this dance is done without dress code. But in case of special occasions and competition, the male dancers use long dhotis to twine both the legs up to the waist in order to create a symmetry and show. It is called 'Malkanchha mara' technique. In the upper part of the body, they wear ganjee or jeweled punjabi. In the case of female dancers they wear red and designed 'saree' and be jeweled blouses. They put on scented flower garlands in the neck and nose ring on the nose, earring on the ear "regional ornaments like Makadi, Baju, Chur, Champa Kadhi, Banki on the hands and legs and waist chain round the waist. Madal plays a vital role as drumming instrument in this dance and different tals and changes the tals are produced or sounded according to its high and low rhythm. In addition to it, Dhols, Gopi instrument, Nagara, Chadchadi, Ghanti, Flute, Turi, Twila, Lau Tumba and Kendra etc. Drumming instruments are used as associate instruments.

These instruments have been divided into to groups (1) Wind Instru-ments, to produce low sound and (2) Percussion Instruments, to produce high sound. But Mada is the main instrument and Madalia is the hero.

To Quote the voice of a song is the best example:-

“ Madal kare rain rain
Madalia ta ghare nain.
Madalia ke mera khawaba
Tao deshe nach lagaba
Hamra vakhe mari
Hamra shashe mari
Madalia ke nien jaba kale kari”

Madal creates high sound, but Madalia is absent at home. To excite him, he should be intoxicated, or else, the dance cannot be done. Though, we remain in hunger and thirst, he must be fed, and we shall carry him in our laps to the dance pandal. The Jhuniar songs of the tribes of this locality, like Kudmali, Mundari, Santali, Bhumijali, are sung in this dance.

The dances are also performed using tunes of Odisi, Chhanda and Chaupadi. The subject matter of these songs is mainly divided into seven types. .

- 1- **BANDANA SONGS:-** At very outset, the dancers worship the pandal area, through welcome songs and beg blessings'. But the gods or deities are different in different areas:- At 'one place, Lord Ganesh, at the other, God Karam, deities(Gayenkaram) ten direction guard (Dasa Diga Pala), some where parents at another, important persons/ presidel in the meeting, or some respected persons, or some mythological character, Gods and God-desses.

Mainly, they now worship the village deities whom they think their saviors and protectors at the time of danger, ill- fate and natural calamities. Poets have composed lyrics and songs in this regard.

- 2- **LOVE SONGS: -** Between Radha and Krushna here they sing, songs relating to the uncommon, un corporeal love affairs between lord Krishna and beloved Radha.
- 3- **COMMON LOVE SONGS: -** Love songs of the society in the day to day life.
- 4- **SOCIAL. HISTORICAL. GEOGRAPHICAL FACTS:-** Songs relating to the characters of past history in different geographical regions.

- 5- **MYTHOLOGICAL /LYRICAL:** - Songs relating to Mythological characters and persons.
- 6- **QUOTATIONAL:** - Special Quotable songs, which are worth getting by hearts.
- 7- **SATIRICAL:-** Laughter-provoking songs which are able to provoke laughter and satire.

The tals created by drumming instruments have been divided into three as follows:-

1. Chalti or Tukura tal
2. Neg tal
3. Dagar tal

- 1- **CHALTI OR TUKURA TAL:** - This tal is very little or Slender. This tal starts help the dancers moving to dance and wind.

“Khit Khedang, Khit Khendang

Ik ta Dedang, Ik ta Dedang

This little tal helps to keep co-ordination between neg and dagar tals. The madal, drummers use this to excite emotion in body and mind of the dancers towards the dance.

- 2- **NEG TAL:-** This tal is used from low to high sound and vice versa. This tal helps the dancers to show exciting and alluring dances.

Dhating dang dhating

Ting da didang ekida didang;

Khit khendang, khit khendang

Dedang tang, Dedang tang, digida didang .”

- 3- **DAGAR TAL :-** This tal starts with beginning and ends. It bears no high - low sound.

The drummers use this tal from beginning to the end - they may choose to change this tal at intervals to suit the necessity of the dance. The three tals described above are conjoined with a drum sound called ‘KANACH’, this Kanch are of two sorts;

1. Khanlia or Sliced Kanch
2. Full or total Kanch

What helps the dance towards carrying called Kat or Katan. Katan is of two sorts :-

1. Ad Katan
2. Khad katan

1- **AD KATAN:** - It is short. Its duration is also little. It comes from top to bottom and ends the dance.

For example:-

“Ta khida khedang dhi dhi,
Ta khida khedang dhi dhi .”

2- **KHAD KATAN :-** It is long, it lingers a long time. It is repeated and similar to the last part of speech.

For example :-

“Ta khida khendang,
Tidang debang ting datir
Takhida khedang tir tir
Takhida khedang tir tir
Ta khida khedang tir.”

The dances may be divided in to the following according to the kind and technique.

1. Straight linear
2. Round or circular
3. Half round or half circular
4. Parallel in two lines
5. Conical in two lines

The dancers take to dance in different position, pose and posture: -

Like hands joined together, hands held the waistband, at times separate, with-out clinging. When they move their legs, they lean half forward. And at other times when the sound of the drum demands and the tal changes, the dancers fully lean for ward or in a sitting position. At times they dance on a standing position.

The dance has been divided into three parts according to the layer (*Stara*) of the dance.

1. Beginning And Continuing Stage
2. Reverse technique or kanch layer
3. Kat or Katan Layer

In this context, one example will do the work.

KHEMTA RAGINI

“Ekta sadher champa phul
Par he chhilam kahe
Se phul sukhayan gela
Kapaleri guni
Eman habek go bali
Nain Jani mane/”

BEGINNING AND CONTINUING STAGE

1	2	3	4	5
Dhaghin	Ghin	Dhaghin	Ghin	Dhaghin
Geda	Ghin	Ghin	Geda	
Dhagin	Geda		Khitta	Khitta
Khitta	Khita	Khita	Khita	Ta

REVERSE STAGE OR KHANCH STAGE

1	2	3	4
Ting	Didang		Khititang
Didang	Didang		Khititang

KAT OR KATAN STAGE

1	2	3	4
Dhagin	Dang	Ting	Dang
Ting	Ghin	Kehta	Khitik
Ting	Digid	Dang dang	Ting
Dang	Digid		Tang

As to the motion and foot step of the dance Dr. Binapani Mohanta, renowned Jhumar dance expert says, “In Panta dance, leaning towards the front and jumping positions are seen in abundance: Varied poses are not seen as the dancers dance with the hands clinging each other. The dancers that are done in the 1st half of the night like Jhingafulia etc. consist of eight footsteps. After four foot steps, the motion of the dance moves forward at a round position in through the right direction. There after it returns back in the left direction.

In the first four steps, the heel of leg is lifted upward and with a little jump the leg moves forward towards the right. This is called Uska.

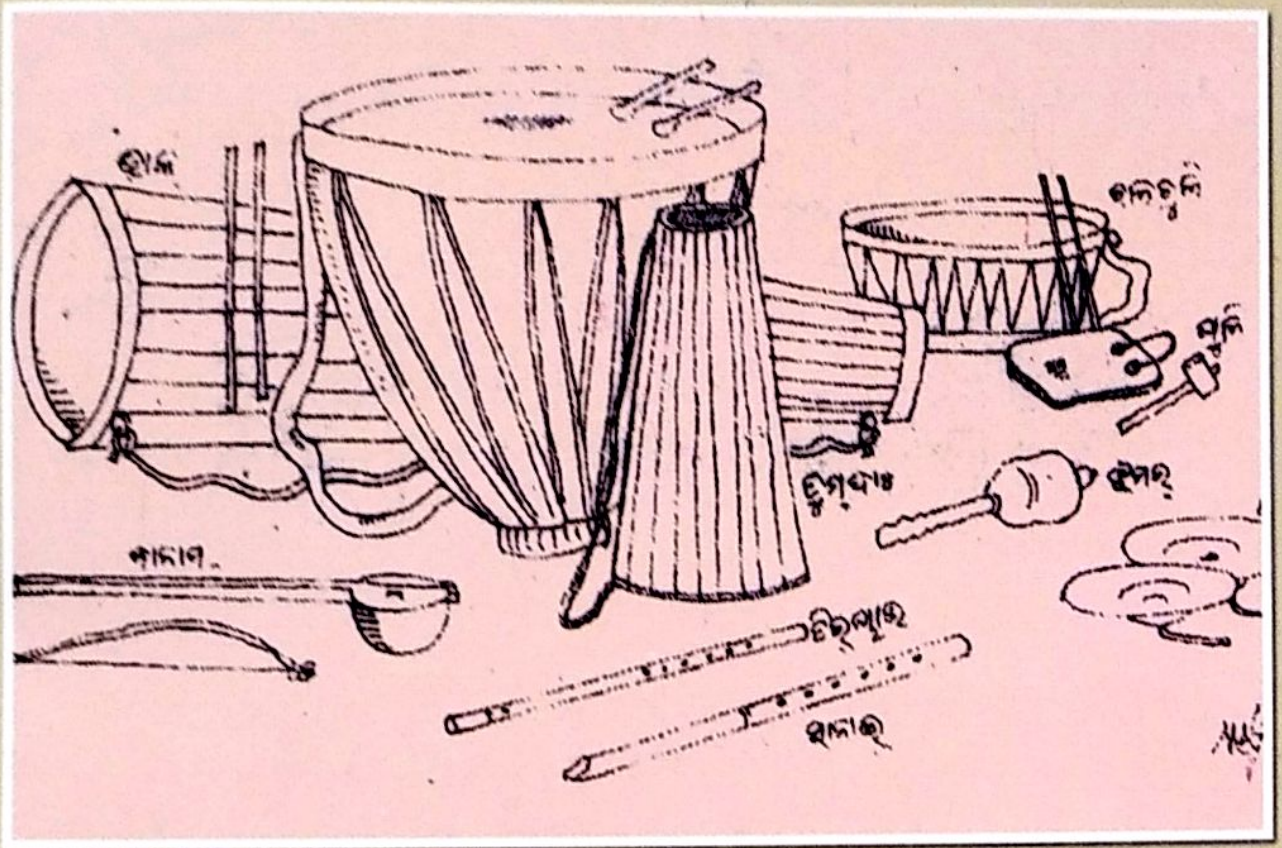


KARAM DANCE



KARAM DANCE





INSTRUMENT USED IN KARAM DANCE



KARAM DANCE OF SANTAL



In the second stage, the right leg moves up and again falls to the ground. In the third step, the left leg moves up and falls on the front side of the right leg.

In the fourth step, one footstep of the right leg moves forward in the right direction.

In the fifth step, both legs are used. The heel of the right leg moves a little in the right direction but the heel of the left leg remains stationary, though at times, the front portion moves up. In this step, the dancers lean forward a little which help to change the motion of the dance.

In the sixth step, the motion of the dance becomes reverse. The front portion of the left leg touches the ground.

In the seventh step, a light Uskani is seen. One step of the right leg moves towards the left and touches the ground. Left leg moves forwards with a small jump and the jumping leg touches the ground in the eighth step.

These eight steps are repeated time and again till the song comes to an end.

As the long footsteps are taken when the dancer moves towards the right and short foot steps are taken when the dancer moves towards the left, the total dance progresses slowly in a round size. This round sized dance ends when the third part of the kat comes. In this stage, with the chal drumming walk steps are used.

One - two- one that means right- left - right in this kind, motion of the leg moves forward according to the tune of the six matras.

U	TI	RA	DA	DANG -	-
1	2	3	4	5	6

When walking tal begins, walking foot steps are done. In the fourth part of the song, the dance reaches its climax. The dance becomes speedier - which ends after the last kat. According to the voice, sound, tune of the Jhumar song, different kats are used in

different matra . For example, a kat of thirty matras is given here for the experts to under A and well.

1	2	3	4	5	6	7	8	9	10	11	12
A	KA	TA	KA	TA	K	DHA	TI	0	DA	NDA	0
13	14	15	16	17	18	19	20	21	22	23	24
TI	N	DANG	-	TING	-	-	TA	K	DHA	TI	N
25	26	27	28	29	30						
TANG	-	-	TANG	-	-						

When varied tals and kats are used the rhythm of the dance takes recourse to change accordingly and the vice versa.

In the Jhumar dance, the song is sung in different 36 tunes. The Tal of the madal changes according to the tune and rhythm of the song, when the tal of the madal changes the mode of the dance changes. Accord-ing to the tal of the madal and tune of the song the technique and style of the dance changes and they are named as follows: -

1- PATIA MEDHA -

In this style the dancers take to the pose of rolling or winding the patia. That is, the dancers dance slowly in a compact area clinging to each other and at a time, they suddenly disperse in the dancing position.

2- KHEMTA-

In this dance, Tal of the Madal and the tune of the song work in a limited enviroment . So the dance is encircled within a fixed situation.

3- ADKHEMTA-

It shows a part of the khemta dance. So this is Adkhemta.

4- RINJHAMATHA-

Rinjha means light laughter. Matha refers to the pot maker mak-ing the raw pots to strong. So the style of making of the earthen pots on the part of the pot maker is called Rinjha matha .

5- DOMKOCH-

All praise this tune of the song. It is used in the Hindi cinema and at the time of Holi in the Northern India.

6 - UDASIA -

It is a type of dance addicted to indifference and a sense of sepa- ration.

7- RAS RASIA-

It is very amusing with the sings of love and lusture .

8- RAS PAKHIA-

It is a part of Ras Rasia.

9- JHUMKA-

In this style of dance, the dancers sound a *jham jham* sound with their mouths and legs.

10- JHUMTA-

It is a form of jhumka to show the qualitative 12 Specialty of Jhumka . The following are the dances named according to the region.

11- TAMADIA-

It is named according to the region Tamad in Bihar”.

12- NAGPURIA-

It refers to Chhotanagpur area adjacent to Bihar, Bengal and Orissa.

Some dances of day to day life.

13- PATAR TULA -

This dance shows the Patar Tula style.

14- NIKAN -

In the paddy field, different grasses etc are grown, so they are to be wiped out with a cool mind and mentality. This dance shows this style.

15- CHAL CHHATA

To separate the paddy or other insects etc. the housewife uses a light thrash of Dhenki on the rice. The style of dance reflects this technique. In ancient time, Raja/Zamidars and village Chieftan were patronizing the dance programme. Today the dance is loosing its temper for want of patrons - neither the Govt. nor the qualified rich people. We must try to restore before its extinction.

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