



IMPORTANT ELEMENTS AND PATTERNS OF TRIBAL AND FOLK DANCE OF KALAHANDI

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ABSTRACT Kalahandi district of Odisha state is famous for its traditional tribal and folk way of life. Tribal and folk dances fascinate the participant, audience and other spectators. It is the property and human resources of the Kalahandi region. Folk dance gives pleasure, happiness, encouragement, enthusiasm, joy and eagerness to the people of agrarian society. Tribal dance is not just form of entertainment, it is inextricable part of their social existence, and it is a way of asserting and establishing linkage with their ancestral heritage. Different tribal communities of Kalahandi have their own traditional tribal and folk dance; it is their own cultural practice, tradition, and life style. They enjoy their life, worship their deity of society, and keep their unity, universally through these types of dances. The focus of this research paper is on tracing the important elements and patterns of different tribal and folk dance forms of Kalahandi.

KEYWORDS : FOLK, KALAHANDI, TRIBAL, CULTURE, TRADITION

The culture of any community is closely associated and assimilated with its history since time immemorial. The folk art, the folklore, folk drama, folk dances and music are so lively and colourful that they can captivate minds of all the art-loving people of the world (Padhy and Mohapatra, 2014;37). Like many regions of the country, Odisha too has scores of differing traditions in folk and tribal dance and music. Thus the heritage of Odisha in performing arts is as rich as varied (Pani, 2007; 17). From very ancient time different tribal communities are living in the Kalahandi region with having their own culture practices, traditional lifestyle and religious aspects. There are different type of castes, sub-caste & tribal people with their cultural gift & their cultural heritage. They celebrate different festival in different times. And in these festivals they perform different folk dance in the accompaniment of different folk or traditional instruments according to their wishes & according to their culture & tradition. When we turn the pages of its glorious past, we get our self in a very subtle plane. It's culture closely intact with folk literature and folk drama (Sahoo and Maharana, 2015; 14879). Most of the tribal and folk dances are related to different traditional ceremonies. Ceremonies are inseparable part of the way of life of tribals. There are two types of ceremony so far as the observation at family level and community level is concerned. The family level ceremonies mainly include celebration of newly born babies, marriage and death. There is also provision of prayer and worship to the forefather for blessings. These ceremonies are conducted before the presence and guidance of their traditional village priests. It is not a surprise to find a plethora of folk sayings, folk evaluation, proverbs, folk songs and stories, beliefs and customs centering round, even extolling the virtues of, agricultural life and activities (Mahapatra, 2012; 30).

METHODOLOGY

This is a theoretical research paper, where mostly secondary information produced by different authors and research scholars has been used. To get vital necessary information related publications have been examined by the researcher as secondary source which has been mentioned in the reference section. A primary textual-references as well as social investigations have been made to collect informations related to Kalahandi cultural life. Apart from studying various reference books, journals, newspapers, magazines and various reports related to the topic, primary information was also gathered through the visits to the important places related to tribal and folk dances of entire Kalahandi region.

Tribal and folk dance of Kalahandi

Folk art is said to be a later development. It comes into being after a culture begins to sophisticate, taking shape in various styles and techniques. Folk art is a higher form of culture in comparison to primitive art (Das and Mahapatra, 2009; 117).

Important elements associated with tribal culture are folk and tribal oral song, folk dance, fairs and festivals which cannot be ignored or side-tracked. Although these are source of pomp and gaiety, still these are collectively reflecting the importance of culture in entire Kalahandi district of Odisha. Odisha is perhaps the only state in the country that

has successfully defended itself against cross-culture invasion. People have a very rich tradition and love to maintain it too (Mohapatra, 2008; 6). The tribes of Kalahandi prefer to perform song and dance in group rather than pairs or single. They play traditional tribal musical instruments such as drum, horn, tamak, dungdunga etc. Usually these types of song and dance are organized at the time of fair and festivals. The main festivals include Chaiti Parab, Pus Parab, Sim (bean) Parab, Aam (mango) Parab, Bhairabi Jatra and marriage ceremony. They put on their traditional dresses and ornaments well on these occasions so as to sing and dance in groups. At times it is also referred to as the music or dance of rural groups and as the music relatively uneducated and unsophisticated strata of the society (Rath and Patnaik, 2008; 212).

Ghumura

Ghumura is the most important folk dance of Kalahandi. Ghumura dance is the sweet combination of song, dance & acting among the people of locality and out of the locality also. The culture, tradition and arts of Ghumura dance are so broad from the past. The dance is mainly played by the tribal people of Kalahandi. There are different types of instruments use in Ghumura dance these are Nisan, Ghumura, Jhanj or Tal, Dholak, Kada, Bheri, Turi, and Mahuri. The costumes worn by the Ghumura artists related those of the tribal folklore; hence, despite its movements being similar to that of some of the other classical dances, it remains a folk dance itself. The artists attach Ghumura or a typical **drum to their chests** and beat it with their hands, along with dancing.

MADLI

Madli is the most important traditional dance of the Gond tribe of Western Odisha. This tribal dance is originated from the time of immemorial. Its origin is closely related with mythology. From that time the Gond tribe uses to play folk instrument Madli & use to dance with Madli songs. They named this dance as "Madli nrutya" because they play the instrument Madli in their dance forms. The following instruments are use in the Madli dance. They are such as :- Six number of Madal, Bansi, Tamaki, Thudkel, Thapa, Koda, Ghoda (made with Bamboo stick), Katua, axe (made with wood), Jhanj, Dhuti, Girna, Dander, Jal (Net), Panka, Tenko (Chameleon), Bandhuk nali etc. The Madli player wear the following costumes like; Pagdi in their heads, Dhuti, they decorate their body with different colors, bind Ghunguru with their legs, wear Kaudi in their arm, decorate their long hair with attractive style & flower, they decorate their Madals with different colourful clothes they wear Jhalka in their ears. They wear Ornaments of silver in their body.

BAJASAL

Bajasal is another most important folk dance of Kalahandi. In this folk dance, the Bajnia (Instrument Player) play the folk instruments like Dholak, Nisan, Tasha, Jhanj, Mahuri etc. at the same time the singer sing the beautiful song & the tribal youth play this dance jointly with their special facial attraction. This dance is played at the time of marriage ceremony. The Bajnias come to the Bridegroom house about 2/3 days before, and they play the music in the sacred occasions. In the past people use to bite this two hands on their chest, they use to blow the sound from their mouth. They use to bite their two hands on their

stomach & play the clap with their hand. The Bajasal player wears the dresses with traditional ornaments.

BANABADI:-

Banabadi is another most important folk dance of Kalahandi as well as western Odisha which has mainly been performed by the Gouda caste people. There are so many instruments are in the Banabadi nrutya. The role of these instruments like Dholak, Bansuri are very indispensable in the Banabadi nrutya. Dholak is the most important folk instrument of Banabadi nrutya which is played by the local folk drummer. It is made with cylindrical log and it is covered with the lather of cow it also decorates with different color clothes. Through this Banabadi they show their own culture & tradition. But the development of this dance form is not remarkable. It is so because the effect of Westernization process all over the world.

DALKHAI

Dalkhai is the dance which is occurs in the different areas of the western Odisha. Dalkhai dance is played by the young girls of this area. Before playing of this dance they worship to the Devi name:- Dalkhai. Based on the name of the Dalkhai Devi the name of this dance is the Dalkhai dance. It is played in the month of the Odia Chaitra month. The young boys play the folk instruments like the Dhol, Nisan, Tasha, Mahuri, and Jhanj etc. it is not so developed due to the effect of the western culture. So it require a lots of research work.

SINGBAJA

The mythology of the Singbaja is very interesting. It is said that from the time of immemorial the Singbaja is played by the lower caste in Kalahandi, in the sacred occasions of the other caste of the Kalahandi. The Singbaja is played by the local artists very bravely & very courageously. It is believed that without the Singh Baja the celebration of the festival start in any sacred occasion. The role of the instrument in the Singbaja is very important. There is different type of the instrument used in the Singbaja. But the most leading or the major instrument is the Singbaja itself. The other additional instruments like Dhol, Nisan, Tasha, Mahuri and Jhanj increased the beauty of the Singbaja.

DHAPDANCE

Dhap dance is originated from the time immemorial or from the time when the civilization of the Kandha tribe peoples started. Its origin is closely related with the mythology. It is believed that in the past time the Kandha people used to play this dance for their entertainment purpose, for their sexual enjoyment, for the selection of their life partner & for the protection of the national integration. This Dhap dance is mainly played by the Kandha tribe people of Kalahandi. Without the Kandha people the Dhap dance cannot be formed by other community. So, the people of Kandha tribe have been closely related with the Dhap dance.

CONCLUSION

Above are the few names of dance form of Kalahandi as well as western Odisha with their unique elements and patterns. Due to the effect of the Western culture the traditional tribal and folk dance of Kalahandi region is decreasing day to day due to the lack of the promotion and preservation. It is found that musical dance form needs deeper and quadrature study for preservation and restoration.

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