

To,

**The Director,  
CCRT, 15-A, Sector-7  
Dwarka, New Delhi – 110 075**

Sub. : Submission of 2 years' complete project document.

Ref. : **File No. – CCRT/SF-3/122/2015.**

Sir,

I with due honour submit here with 2 years' complete project document on the topic titled **“Flow of Odia Folklore in 21<sup>st</sup> Century”: Tension between Tradition and Modernity”** in the field of Folk / Traditional and Indigenous Arts (Others).

Kindly accept and obliged.

Yours faithfully,

(Dr. Sudhansu Sekhar Patnaik)

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**FLOW OF ODIA FOLKLORE IN 21<sup>ST</sup> CENTURY :  
TENSION BETWEEN TRADITION AND MODERNITY**

**Field : FOLK / TRADITIONAL AND INDIGENOUS ARTS (OTHERS)**

**2 Years' Complete Project Document**

**Awardee : Dr. Sudhansu Sekhar Patnaik**

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**File No. : CCRT / SF-3 / 122 / 2015**

**Senior Fellowship**  
**PROGRESS REPORT**

**Field : Folk/Traditional and Indigenous Arts ( Others)**

**2 Years' Complete Project Document**

**Title : FLOW OF ODIA FOLKLORE IN 21<sup>ST</sup> CENTURY :  
TENSION BETWEEN TRADITION AND MODERNITY**

**Name and Address of  
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**File No. : CCRT/SF-3/122/2015**

**Submitted to :  
Director, Centre for Cultural Resources and Training  
15-A, Sector-7, Dwarka, New Delhi – 110 075**

**Enclosures :**

- 1. Forwarding Letter**
- 2. Schedule for submission of Fellowship Progress Report**
- 3. Copy of Bank Authorization Letter**
- 4. One bound copy of 2 years' Complete Project Document**

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# CHAPTER - I

## Introduction:

India is a colourful country of many cultures. Each part of our country has a folklore tradition of its own which is unique. The folklore of India compasses the folklore of the nation and the Indian subcontinent. Indian subcontinent contains a wide diversity of ethnic, linguistic and religious groups. Following to the Indian independence Jawaharlal Nehru convoked and uttered the colourful phrase Indian Nation has 'unity in diversity', but it is difficult to generalise widely about the folklore of India as a unit.

Indian society is not monolithic; it is a commonwealth of linguistic, religious, cultural, traditional groups interwoven like a mosaic. Indian society is a mosaic representing the plurality of characters. The diversities of Indian complex societies are conspicuously apparent from time to time in the shape of ethnic differences in the course of history. While discussing flow of folklore in 21<sup>st</sup> century in Odian context it is pertinent to clarify 'ethnicity' or meaning of ethnocentrism since Indian subcontinent is having multiple ethnicities and cultural differences.

Ethnology according to Encyclopedia Britannica is a term applied by European zoologists to that aspect of the study of animal behaviour concerned with as complete a description as possible of the objective behavior of an organization in its natural environments.

Ethnology is a branch of science of anthropology (the study of man) which deals with living and recent culture; it refers to 'the study of races'. It focuses on human culture, rather than a race or any other aspects of man.

The purpose of ethnology is to isolate the factors involved in cultural growth and function, to determine whether there are definite laws comparable to physical laws or only vague trends towards regularity.

Ethnography originally means science concerned with the history and distribution of human races. In modern usage Ethnography is generally restricted to the study of culture. It refers to the descriptive studies of the custom of particular tribe or people of particular region, where ethnology has a more theoretical orientation.

Ethnic communities are groups bound together by common ties of race, rationality or culture, living together in an alien civilization but remaining culturally distinct. They may occupy a position of self sufficient isolation and may have separate identity with the surrounding population. By focusing attention on cultural differences, ethnocentrism strengthens and intensifies the folk ways of a people; Ethnocentrism receives a strong support in the marked tendency of people to think in term of groups rather than of individuals.

Hinduism, the religion of the majority of the citizens of India, is a heterogeneous faith whose local manifestations are diverse. Folk religious practice in Hinduism may explain the rationale behind local religious practices and contain local myths that explain the existence of local religious customs. These sorts of local variation are higher in Hinduism than comparable customs would have in religions such as Islam or Christianity. However, folklore as currently understood goes beyond religious or supernatural beliefs and practices and compasses the entire body of social tradition whose source of transmission is oral example or outside institutional channels.

The academic study of folklore is most often known as folkloristic, folklore studies and 'folk life research'. As an academic discipline folklore shares methods and sights with tradition, literature, anthropology, art, music, history, linguistics, philosophy and mythology.

India is a multilingual state where in 23 numbers of languages has been approved by the constitution and people round the territory have 1652 mother tongues. Folk literature is the primary organ of folklore. The thought of the people when expressed orally is known as folk literature. In ancient time it passes from generation to generation by face. The exponent of folk literature is man as a social animal and his creation comes out from the tradition, custom, practice and the way of life. Sometime it is expressed by the way of folksong, folktales, folk plays, popular sayings and so on. Narrating the relationship between folklore and folk literature Dr. Krushnadev Upadhyaya opined 'Folk literature is essential part of folklore'. If folklore is taken as a Banyan tree, folk literature is a branch of it. The sphere of folklore is vast where as there is limitation of folk literature. Folklore is tagged with the very life of human beings but folk literature is limited to songs, sayings, ballad, tales, rhymes, couplets. On the whole it can be said that folk literature is directly related to the folklore. Ralph Bogos admit, the elements of oral tradition are present in oral literature.

The study of folklore is vast. Its social values gradually expanding due to its dissection and analysis in scientific way. It gains its popularity because of discussion at Global level, with special emphasis. Not only the man of literature but the psychologist, anthropologist, social scientists, are working with kin interest by conducting empirical study considering to other fields of study in society. Now it has taken the status of a social science.

In modern age we usually take Europe at the first place in conducting theoretical study as any of the subjects. On this very concept of study when we recollect the names of some distinct thinkers who have contribution in the field, John Obne's work "Remains of Gentlism and Judaism" published in the year 1761 AD may be mentioned. J. Brandab's "Observation of popular Antiquities" (1870) has placed much importance in discussing this valuable part of human being.

This influence of the study with human life was known as popular antiquity and popular literature. William John Thoms (1803-1885), English Scholar and antiquary coined (Folk + lore) Folklore in 1846 with the concept of unsubstantial beliefs or lacking in matter which has been accepted by most of the scholars thereafter. It gains its popularity and acceptance with the establishment of Folklore Society in London in the year 1877.

### **Theoretical aspects of folklore:**

Folk refers to the traditional belief, legends, customs etc. of a people. Anthropologists say "Folk, a group of associated people, a primitive kind of post-tribal social organization; the lower classes or common people of an area. Encyclopedia of Anthropology states: A less ethnocentric and broader definition of folk would be any groups of people who share at least are common factor (for example common occupation, religion or ethnicity). Folk is normally used for community of ordinary people.

The dictionary meaning of folk is very wide. The mass of people are included herein. The psychological spirit or innate emotion of a community in the flow of tradition is reflected in it. The use of the term folk, in the Indian version "Loka" has been used in Vedic age. In "Rig Veda" – the place and world have been narrated in

the word “Loka”, also in “Bhagbat Geeta”, “Agni Purana”, “Astadhyayee of Panini”. The use of “Loka” is also seen in the spreading over of Buddhism and also it should be of special mention that this word has been used in the rock-inscription of Ashoka for the subjects of his empire.

“Kartabya Bhallehi me sarbaloka hitam

(Ashok Dharmalipi pradhan Abhilekh-1<sup>st</sup> part-62)

“କର୍ତ୍ତବ୍ୟ ଭଲେହିଁ ମୋ ସର୍ବଲୋକ ହିତଂ”

(ଅଶୋକ ଧର୍ମଲିପି ପ୍ରଧାନ ଅଭିଲେଖ – ୧ମଖଣ୍ଡ – ୬୨)

Bharatmuni in his Natyashastra use “Loka” for the whole of the people.

“Dharma Jashasya mayushyam hitam buddhirbibardhanam

Lokapadesha janabah natyametad bhabishyati”

-Bharatmuni-

“ଧର୍ମ ଯଶସ୍ୟ ମାୟୁଷ୍ୟଂ ହିତଂ ବୁଦ୍ଧିର୍ବିବର୍ଦ୍ଧନମ୍

ଲୋକପଦେଶ ଜନବଃ ନାଟ୍ୟମେତଦ୍ ଭବିଷ୍ୟତି”

-ଭରତମୁନି-

So, in this context, in Indian society the meaning of folk is wider like that of west. An eminent researcher of folk literature Dr. Kunja Bhari Das opined, the word ‘folk’ is very popular which means people in general inclusive of Gond, Kandh, Santal, Bhuyana etc. from the illiterate, just literate people of remote village to the city.

Folk can be used to describe something that relates to the beliefs and opinions of ordinary people. Where there is a discussion on folk, one can refer to people as folk or folks. Folk Art and customs are traditional or typical of a particular community or nation. The plurality sense of folk refers to the close family, especially mother, father as folks informally. So folk refers to the people ordinarily and to the traditional belief, legends, customs etc. It is continuous comes out of heart and there is spontaneous reaction. In folk performances one can observe less emphasis on rules and regulations what is strict in classical art. Classical art is a product of folk art.

Lore means learning or knowledge. Also refers to doctrine, wisdom, a talk basing on a fact or tale. Lore also considered as special knowledge of a community. The lore of a particular country or culture is its traditional stories and history. The local culture i.e. folklore tradition of different communities has certain common features. Folk refers to the traditional beliefs, legends, customs etc. of a people and lore mean knowledge, erudition. Folklore is a channel through which the soul of a people expresses itself colourfully. It is traditional stories, customs and habits of a particular community or nation. Folklore binds people of every walks of life indiscrimination of caste, colour, religion, sex etc. William John Thoms after coining the term Folk-lore described it a "Good Saxon Compound" to delineate that which was then widely known as "popular antiquities, or popular literature".

Ever since then, there have been debates as to the meaning of the term among folklorists, with no wide spread agreement. Regina F. Bendix and Galit Hasan Roken stated that "there is not one unambiguous way of defining what folklore is and what its study comprises'.

M.K. Gandhi admits Folklore is the literature of the people, but it belongs to an order of things that is passing away, if it has not already done so. Lenin believes Folklore is material about the hopes and yearning of the people. Some features of folklore come out automatically with the analysis of definitions given by the experts in the field of folklore.

Alexander Krappe in 1930, by way of discussion on the aims of folklore says: it is a rebuilt of spiritual history of human. He opined folklore as a historical science. It is history because it takes care to enlighten past life of human society. It is science because it is not dependent to the apprehension or prefixed decisions. Inductive method is applied here which is the base of scientific investigation.

Encyclopedia of Social Science – 1968 includes folk art, folk profession, folk utensils, folk costumes, folk medicine, folk treatment, folk belief, folk song, folk dance, folk games, folk initiation and folk expression in the study of folklore. The activities of the common people are reflected in it. The decision, ideology, belief, faith, psychology, tradition, anger, politics, institutions, rituals comes under the study. Among the thinkers on folklore most of them are in favour of including the cultural elements of both tribal and non-tribal, under developed and developing class people. It is seen that the study of folklore was conducted earlier emphasizing its root sources, and challenges where as importance is now given to a contemporary way of thinking and to a Materialistic and procedural structure. In this juncture, one is not safe to define folklore expecting free from ambiguities. Rigorous studies have been conducted by the scholars vividly to learn and earn more of its value.

Ralph Steel Boggs says: fundamentally to the folklore, their currency must be or have been in the memory of man bequeathed from generation to generation by word of mouth and imitative action rather than by printed page.

Archer Taylor – in 1948 opined “folklore” is the material that is handed by tradition either by word of mouth or by custom and practice. It may be folk songs, folk tales, riddles, proverbs or other materials preserved in words. It may be traditional tools and physical objects. It may be traditional procedures, may be traditional belief.

Sopphia Burne viewed “Folklore, in fact is the expression of the psychology of early man whether in the field of philosophy, religion, science and medicine, in social organization and ceremonial or in the more strictly intellectual religious of history, poetry and other literature.



Jonas Balys opined folklore as a combination of traditional practices of primitive and civilized human society. Folk belief, customs, folk dance, and folk drama are embodied with sounds and words, in prosaic and poetic connotation.

William Bascom made in logical angle says religious narration, folk tales, legends, riddles, poetry and others having art form comes under folklore, the medium of expression of which is oral tradition. So also folklore is otherwise known as oral art tradition. The way of expression may differ in this art form but it is closely tagged with music, dance and painting.

Smith Thomson write 'the basic characteristics of folklore is presence of tradition in it', which transfers from person to person and saved with the practice not in written form.

B A Batkin says "it approaches the love of the illiterate and sub-literacy". Folklore contributes a part of our oral culture in the proverbial folk-say and accumulated mother wit of generations that bind man to man and people to people with traditional phrases. Folklore derives its integrity and service value from a direct response and participation in group experience and the passion of the individual and the common sense.

Since new facts are coming out in frequent intervals now a day, it is not a fearless context to note a universal definition of Folklore. Accordingly B.R. Marett in his book "psychology and Folklore" says "Folklore may say to include all the Culture of the people which have not been worked in to the official religion and history, but which is and has always been of self growth. Folklore is not limited in a territorial boundary.

Scholars of different disciplines conceived folklore in various aspects. Anthropologists viewed folklore as a part of culture but not the whole of culture. It includes myths, legends, tales, proverbs, riddles, and the text of ballads, other songs, and other form of dance, folk music, folk custom, folk costumes and folk belief. All of these are worthy of study whether in literate or non-literate societies. All folklore is orally transmitted but not all that orally transmitted is folklore.

A common definition comes out that folklore represents oral tradition or tradition that has been transmitted in an oral manner. Among the issues in analyzing this definition one example can be cited, that all culture is orally transmitted in non-literate societies. When one observe the activities in literate society such as brushing one's teeth or driving a vehicle which are orally transmitted and yet not usually thought of as folklore. Accordingly, oral transmission alone is not seen as something that is enough to make things folkloric. Also, problematizing the link between folklore and oral tradition is the fact that some practices widely deemed folkloric such as epitaphs involve transmission through text. Similarly some other folkloric practices, such as traditional dances, games, gestures and symbols are often transmitted visually rather than orally.

An alternative approach to defining folklore reflects on the element of the "folk" specifically, it describes folklore as those beliefs and practices which are held by "any group of people whatsoever who share at least one common factor", whether they are family unit, a professional or an ethnic, national or religious community.

In 1995, the folklorists Robert A George and Michael Owen Jones defined folklore as a term denoting "expressive forms, processes and behaviours".

i) That we customarily learn, teach and utilize or display during face to face Interactions and

li) That we judge to be traditional:

- a) because they are based on known precedents or models, and
- b) Because they serve as evidence of continuities and consistencies through time and space in human knowledge, thought, belief and feeling.

Another approach seeks not to define folklore but to explain it using an itemised list of those elements of culture usually considered to be folkloric. Folklorists Regina F. Bandix and Galit Hasan – Rokem says:

“What do people in general think of when they hear the word folklore: the stories, festivals, open air museums, holiday greetings and party games; the Masks, riddles, lullabies, and fortune cookies; the Crafts and knowledge of healing plants?

All of these and much more is comprised in the term folklore and the field of folklore research unfolds as a multifaceted array of learning, best understood when many views, perspectives, and experiences are combined.

A number of new facts and data are coming after careful study on different aspects of folklore. Therefore it is a stupendous task to draw a popular and clear acceptable definition of folklore. R.R. Marett in his book “Psychology and folklore” says “folklore may be said to include all the culture of the people which has not been worked into the official religion and history but which is and has always been of self growth”. Taking stock of this it may be stated that Folklore is a flow in its own way, which meets changes, reformation and edition in course of time. Folklore is not limited to a particular boundary due to the above reason; it has wider scope of study.

## SCOPE AND CLASSIFICATION OF FOLKLORE:

The researchers, differs each other in connection with the scope, subject matter and classification of folklore. George Gome, the founder secretary of folklore Council of England, in the Annual Report of 1879 suggested for inclusion of life style of forestry inhabitants in folklore study. He opined the cultural elements of primitive man gradually entered and establishes its importance in the developed literate society which is reflected in the history of civilized society so he addresses the members to expand the study on folklore accordingly. In the year 1914 Sofia Borne tried to classify folklore. Since the area of folklore is vast. It is very difficult to ascertain its field proper and subject matter, hence, Sophia Borne said it has established itself as the generic term under which the traditional beliefs, customs, stories, songs and sayings current among backward people and retained by the uncultured classes of more advanced people are comprehended and included.

Following the classification made by Sophia Borne Dr. Satyendra in his “Brajaloka Sahitya ka Adhyayan” denote as under:

### 1. ***Belief and behavior /usage :***

Relation with the habits

World and the sky

The Green World

Animal kingdom

Human World

Materials produced by men

Soul and other life

Prediction, Revelation

Omen

Magic and Miracles / uncommon events

Disease

## **2. Custom :**

Social and political institution, Rights in personal life, Time and dates for business, Profession, Thread ceremony, festivals.

## **3. Tales, Song and Sayings :**

Tale –a) Basing on truth

b) Meant for entertainment

Song – Puzzles and Riddles

Proverbs and Popular sense

Most of the scholars do not agree with the classification of Sophia Borne, Smith Thompson scientifically classifies Folklore and first make two broad divisions.

### **1. Folklore of spoken word :**

Spoken – Tales, Songs, Riddles, Popular Sayings, Puzzles, Mystic text/syllable (mantra)

Song – Narrative, Ballad, Songs of cultivation, Juvenile Songs/Song of games, Children song.

### **2. Folklore of practice :**

Practice – Seasonal, Relating to agriculture, blind belief

William R. Bascom on the scope of Folklore says “Folklore includes folk art, folk crafts, folk tools, folk costumes, folk belief, folk medicine, folk recipes, folk music, folk games, folk gestures and folk speech as well as those verbal forms of expressions which have been called folk literature. But which are better described as verbal art. Verbal art which includes such forms of folk tales, legends, myth, proverbs, riddles and poem have been the primary concern of folklorist from both

the humanities and the social sciences since the beginning of folklore as a field of study.

## **FOLKLORE STUDIES IN ODISHA:**

The flow of folklore flourished since the dawn of civilization. It waited centuries together till appearance of the folklorists to get treatment as a special branch of learning. Folklore has a rich heritage in India and was used in practical life and also in sophisticated works of art and treatises. With the incoming of English and their influence in the collection of folklore materials, the native scholars received inspirations and laid foundation of empirical study. With introduction of modern equipments and methodologies, general awareness, importance of the items and support from the government the research activities on folklore have been intensified. This phenomenon is common to all regions of India but the achievements vary in degree.

Odisha, a colourful region famous for its fine art, folk painting on walls, Patta Chitra, (painting on cloth), Koshli folk music and dance, pancha badya (ganda baja), Odishi music and dance, architecture, sculpture, Bandha kala (weaving design on cloth in west odisha) has justly been called Odisha the land of exquisite arts.

## **PRE INDEPENDENCE PERIOD:**

Odisha is rich in folklore. When we think about academic perspective of Odia folklore, it is true that none had headache about collection of study materials of this great treasure to explore before the English scholar like John Beams who was an administrator took first interest in the field. He was attracted with the charms and

superstitions among the people. His article on 'Folklore of Orissa' appeared in Indian Antiquary in the year 1872. He attributed the reasons of isolation of the land from outside world for a long period. The belief in witchcraft, utterance of 'mantra', coming across an empty vessel at the starting point of journey, touch of a broom stick and so on was recorded by him. He felt necessity of folk materials for his administration. He inspired the native scholars to work on the subject. Fakir Mohan Senapati, the pioneer odia novelist was his companion drew inspiration and made free use of folk materials, especially in proverbs in his works. The name of T.E. Ravenshaw cannot be ignored in the field under whose patronage Pt. Kapileswar Bidya Bhusan Nanda Sharma worked on the 'Popular sayings of Odia people' which was published in 1876.

In early part of 20<sup>th</sup> century local scholars were engaged in the work, which will be highlighted in the present work after a satisfactory collection of materials to this effect. However the names of Nilamani Bidya Ratna, Chandra Sekhar Bahinipati, Raghabananda Nayak's collection related to agriculture have right place in folklore study. Gopal Chandra Praharaj, the compiler of (Odia Bhasa Kosha) Odia encyclopedic dictionary worked hard and collected Odia folklore materials and placed in his work. He used field study methods and opened the eyes of Odian scholars to the vast store of their folklore.

Devendra Satyarthi, an eminent Indian folklorist in 1931 made an extensive study on folklore. Chakradhar Mahapatra collected folk songs from the princely states of Odisha and published "Gauli Geeta Chumbak" (1939) with hindi transcription and English translation. Laxmi Narayan Sahu a member of Bharat Sevak Samaj paid attention to tribal folklore, collected songs from tribal ethnic communities and published in 1937 titled 'Gandharbi ka Satadalas'. He also worked on 'Danda Nata' a dance drama of Odisha (1947).

An eye view on the pre-Independence period should not be limited to the incoming of allied people to the soil. When we open the pages of history we can see stress of folklore in ancient Odia literature in the form of epics and kabyas. The great epic Mahabharat of Sarala Das in odia (15<sup>th</sup> century) embodies folklore and the use is so frequent that it would not be wrong if one termed it as folk-epic. Some of the medieval kabyas contains folk elements are prominent for themes drawn from the folk world. The best examples can be cited here by mentioning two enchanted kabyas “Shasisena” and “Kanchi Kaveri” (18<sup>th</sup> century) blended with folk tales and ballads prevailing then. Depiction of rural life with use of folk elements is worth mentioning in the works of Radhanath Ray, Gangadhar Meher and Nanda Kishor Bala.

### **POST INDEPENDENT PERIOD:**

The major work of Verrier Elwin, Chakradhar Mahapatra and Kunja Bihari Das appeared in the fifties. Dr. Natabar Samantray's 'Odia Palli Sahitya' (1970), Dr. K. C. Behera's Mogal Tamasa (1946), Dr. C. N. Das's 'Janasruti', 'Kanchi Kaveri' (1979) are commendable works which try to give historical interpretation to myths woven around the temple of Lord Jagannath. At present there is a growing interest in the study of folklore in the state. Folklore finds the place as a special paper in M.A. Odia Curriculum. This has also been introduced in Under Graduate level. Scholars are working for Ph.D. Degree on the subject. Dr. S. S. Mohapatra and Dr. M. K. Sahu edited and published a book captioned 'Loka Sahitya Gabeshana' covering summary of 23 theses.

A number of organizations gradually coming forward to work on folklore, they are holding seminars, symposia and publications. Cultural councils of different zones



of India and state level establishments are facilitating the researchers to come to the field of folklore, details of which have been discussed and the factors of tensions between tradition and modernity are traced out in due course of study. Tradition and modernity are social constructs that elude water tight definitions by virtue of their temporal connotations. Subsequently there are contrasting views as to whether modernity and tradition should be conceived as dichotomies or rather as two sides of the same coin in the light of dynamic society.

Since the field of folklore is vast a deductive approach of study has been undertaken. The study is particularized to western Odisha at the back drop of odisha in general behind Indian scenario. During pilot survey different pockets were identified to conduct field work. Both common and un-common items are traced out to have in depth study and are mentioned in due course.

### **THE UNIVERSE OF STUDY:**

Geographically the scope of study covers the area of the state of Odisha, Odisha as a province in British India has its origin dates back to 1<sup>st</sup> April 1936. The British Government for the first time carved out the province on linguistic basis. The present size of the state is shaped with the emergence of twenty four princely states after independence. The state of Odisha, a constituent unit of Indian Union stands comprised of thirty districts at present. It extends from 17<sup>0</sup>-50' and 22<sup>0</sup>-34' longitude and from 81<sup>0</sup>-20' and 87<sup>0</sup>-37' east of Green witch (eastern coast of India). It is surrounded by Midnapur district of West Bengal to the North-East. Ranchi and Singhbhum districts of Bihar to the North, Raigarh, Raipur and Bastar districts of Chhatisgarh to the west and sikakulam, Visakhapattanam and East Godavari of Andhra Pradesh to the south, with the Bay of Bengal providing a huge coast line in the east. The area of the state is 155.707 Sq.kms. with the total

population of 4, 19, 74,000 out of which 2, 12, 12,000 male and 2, 07, 62, 000 female. The density of population per Sq.km is 270. The state is divided into four natural regions viz:

- a) The hilly area of North and North-West.
- b) The Eastern Ghats
- c) The Central and Western plateau and
- d) The coastal plains

The North and North-west and the central and western plateau are the hilly region constituting the mineral belt of the state. They may be regarded as part of the Vindhya ranges of Gondwana variety. The Eastern Ghats pass through the coastal districts and both the mountain region cover about three fourths of Odisha, which form a part of Indian-Peninsula.

Odisha is still a museum of races and languages. The early people of India are living in the jungles and hills of interior Odisha, who are known as 'Adivasi', the "Bhumiputra" or "the son of the soil".

Since the field of folklore is vast, it would be convenient to adopt deductive approach for an in depth study. The study will be from General to particular. The scholar has adopted this method to focus Indian scenario on the topic in the back drop and discuss Odisan context and concentrate to the folklore of west Odisha in particular. The demography indicates that western Odisha has thick tribal population and most of the area have rural orientation. The early settlers of Western Odisha dates back to the ancient period. The major rivers of Odisha flows crossing this belt downing to the Odisan coast, the bay of Bengal by giving birth to civilizations in the river valley is as old as to the settlement of people in the coastal plain. The rivers as life line attracted people maintained nomadic life to lead a settled life on the lap.

There is no carved out area called Western Odisha having autonomy in the field of administration, but the separatist tendencies with unamalgamated nature and regional feelings have been marked out. Keeping in view the imperatives of economic growth of this under developed region of the state, the Government have constituted the Western Odisha Development Council vide notification No. 8702/02/ dt. 02/07/1999.

There are ten constituent districts of Western Odisha at present having 47,913 Sq.kms in area for 10294000 populations. The rural population is about five times of the urban population scattered 1872000 in urban area to that of 8522000 in rural area. The density of population per Sq.km is 201.8. The other details will be focused in tabular form following analysis.

Though Odisha is an Odia speaking state, most of the people of the high land region speak their own dialect, a variant of Odia language. However they use Odia in reading and writing. Now a day's books have been published in this dialect. Koshali songs, music, stage play, folktales, and folk art have earned international fame. The folk music of this part of Odisha has contributed a lot to the Indian folklore. Therefore the study of this region is taken as a true representative study.

By conducting a pilot survey different pockets and location was identified for field work. A tentative list of the respondents was drawn for collecting views and other information relevant to solve the hypotheses formulated. Taking to the suitability participation observation method was adopted besides other methods for this piece of work. Basing on the situation, communication and other problems in the field an interview schedule was structured carefully.

The researcher visited libraries of nearby institutions and find no sufficiency, though it is a tendency of every investigator to collect and extract more and more information. However, the scholar could manage to proceed and took help of libraries outside the state. During the phases of work the scholar attended a number of festivals, jatra, seminars and meetings and interacts with people solely dependent on cottage industries (producing folk items) for their livelihood. Attempts have also been made to meet persons whose forefathers practiced folk art tradition for bread and butter which are at the dying stage. Their response contributed as assets for this paper. Opportunities also availed to contact with people of different segments living in isolation and even century old persons for interview.

### **Demographic context of Odisha and Western Odisha:**

Odisha is one of the Indian states located in the eastern coast surrounded by the states of West Bengal to the North East, Jharkhand to the North, Chhatisgarh to the West and North-west, Andhra Pradesh and Telengana to the South and South West. Odisha has 485 kms Coast line along the Bay of Bangal in east. It is the ninth largest state of Indian union in area and the 11<sup>th</sup> largest by population. The spoken language is Odia and the people of Western Odisha speak 'Kosli' and Sambalpuri . Population of Odisha in 2017 is 45,596, 577 (4.55 crores) and sex ratio is 978 females per 1000 males. Officially the literacy rate is 73% but this percentage in actual field is still to rethink. The density of population is 269 per sq. Km. which is below the National Average of 236 per Sq. Km.

Since this piece of research is confined to an in depth study of indigenous art and culture, the universe is taken to Odisha in general at the back drop of India and Western Odisha in particular. The cultural perspectives, settings, population and

socio economic behavior of the people would be a true representative study both in Indian as well as Odishan context. The socio cultural variables and course with definite directions were convincingly marked during pilot survey apprehending truthful responses for the study and therefore it would be pertinent to focus demography of Western Odisha especially to that of Odisha.

This region has a great mythological as well as historical fame of South Koshal headed by Kusha, the eldest son of Lord Rama as the King. Some argue this place as the birth places of Maharani Kausalya, first queen (Pata Rani) of Raja Dasharatha, mother of Lord Rama and as such the maternal uncle's home of King Ramachandra. It is obvious to say, where there is source of water and peaceful environment, a settled life starts and a civilization grow. Accordingly, early river valley civilizations are traced in the high lands of Odisha, the cultural flow of which descended to the plain as main rivers of Odisha flows mostly from the West and some from the South, and North to the East Odisha(the Bay of Bengal). On the peaceful living, its recognition is mentioned in the Ashokan administration addressing the simple Adivasis as Atabika and instructed his trained army not to disturb their natural living during his invasion to Kalinga in 261 B.C.

### **Population:**

The populations of Western Odisha as per 2011 census constitute 10394000 out of which 8522000 rural and 1872000 urban. The percentage of population to that of the state are 24.76. The density of population is 201.8 per Sq.km. and the literacy rate is 70.28%. All the 10 constituent districts of Western Odisha have tribal concentrations. The percentage of Schedule caste population is 22.11% as

against the state percentage of 16.20. The percentage of Scheduled Tribe population is 23.50% against 22.21 in Odisha.

### **Education:**

There are 9266 primary schools to that of 36550, 5800 upper primary schools to that of 22497 and 2330 to that of 9491 secondary schools of Odisha. The number of general Govt. Junior College in Western Odisha is 17 and Govt. Degree College is 15 to that of 51 and 45 respectively in the whole of Odisha. There are 10 constituent districts jointly score less than 25% share to the total of 30 districts of Odisha in every respects. The districts of Western Odisha cover 51011 Sq. km. geographical area out of 155707 Sq. km. of Odisha.

### **Rainfall:**

The average rainfall of Western Odisha is 1499 mm. About 90% rainfall is received in the monsoon session.

### **Hidden Treasure:**

A large variety of ores are found in this region of the state. These include Bauxite, Beryl, clay, coal, dolomite, graphite, limonite, iron ore, lime stone, mica, quartz, marbles, lead, zinc, manganese ore, talc, and soap stone. It has a table land, a mass of great rigidity, which is intact and not affected by inner movements of the earth.

**Forest:**

The forests of Western Odisha cover an area of 17915.21 Sq. km. The forest is a natural property of the people where both tribal and non-tribal dependent for livelihood. They considered forest as their rice bowl.

**Rivers:**

The principal river, the life line is the Mahanadi flows through Western Odisha. The other rivers flowing in this region are The Tel, The Suktel, the Ong, The Songarh, The Jira, The Tikra, The Ib, The Indrabati, The Jonk, The Utei, The Lanth, The Hati, The Sagada, The Ret, The Udanti, The Rahul, The Khadang, The Sankha and The South Koel joined and flow in the name of The Brahmani etc. The main rivers receive the minor and flow towards sea coast. The Budhabalanga and The Baitarani from the northern Odisha and The Rushikulya and The Kolab from south contribute a lot.

**Economic features:**

Western Odisha is primarily an agricultural belt, where the greater part of population depends on agriculture for their livelihood. Out of 47,913 Sq. km. of net area 1860000 hectares is used for cultivation and 154000 hectares calculated as cultivable waste. A great part of the population of Western Odisha constitutes the working class, out of which 36.15% are cultivators and 25.33% are agricultural labourers. Out of 1860000 hectares of cultivable land irrigation potentialities have been created to an area of 14.89% only for Kharif and 6.61% i.e. 123000 hectares for Rabi crops.

Western Odisha has no good level of industrialization. It has 507 factories providing employment to 73000 persons including Hindusthan Steel Limited; Ordnance Factory like firms recruits a number of employees from other states. The forest area covers 17915.21 Sq. Km. constituting 38% of the total geographical area of Western Odisha. Kendu leaves; timber, fire wood and bamboo are major forest products. The working force population comprises 42.57% of its total population.

### **Administrative Setting:**

For Administrative convenience the 10 constituent districts of Western Odisha are sub divided into 19 sub divisions. The number of tribal blocks is 33 out of total 84 in Western Odisha constitute 39.28%. There are 37 assembly constituencies out of which 14 seats are reserved for scheduled caste and scheduled tribe which constitute 38.88%. There are 88 Tehsils, 14 Municipalities, 17 NACs, 1603 Gram Panchayats and 12363 villages in Western Odisha.

The demography indicates that this part of Odisha has ancient origin. There is tribal concentration and the percentage is higher to that of Odisha and India as a whole. The Mahanadi, the Brahmani like rivers flows downing to the coastal plain. The mountains, forests and clans of early autochthones indicate the nature and natural flow of life. The traces of primitive culture, the flora and fauna, practices of ancient rituals establish the realm and natural essence of folklore in the area of study. Therefore a field study by identifying pockets has been taken to test hypotheses drawn for this paper. One interview schedule was designed and possible efforts have been taken to reach to the respondents. Utmost care was taken to know socio-economic standard of the respondents.



Religion and Magic have great influence over the people and no one is out of this belief. But goddesses, spirits, rituals, omens, auspicious movements, belief in witches, sorcerers, offering of sacrifices for fulfillment of certain desires are commonly shared by the tribal. The local priests and Gods are equally sacred. The first fruit of the crops, animals reared are usually offered to the local Goddesses. Application of spells or charm practicing of religious austerities, eulogy, possession of evil spirit, throbbing eyes and arms, seeing particular birds and beasts while starting on a journey, blind belief, folk tales and the place of motif in it, fables, fairy tales, myths, legends, sayings and child lore like folklore items are on the focus of study.

### **An over view of Literature:**

An overview of literature would clearly indicate that investigative works on the flow of Odia Folklore: tension between Tradition and Modernity focusing attention on love of folklore, attraction of folk culture, emotion and inclination to aesthetic beauty are lacking. The performers of folk art and tradition are considered to be rural oriented, identifies as primary groups blended with traditional values. There have been studies on this good part of Indian culture, as well as Odian in many aspects. A serious empirical study and publication on conflict, relation, continuity and changes of folklore giving stress on Tradition and Modernity are still to be undertaken.

The present study owes a good deal to the work of G.S. Ghurye one of the pioneers of sociology in India. Ghurye says "the princely rulers were highly antagonistic to modernity. Continuity and strengthening of tradition was a cause of their survivals and therefore he discussed modernity in terms of Indian tradition. He did not enter in to any controversy. As an orientalist he stressed the importance

of Indian traditions, especially the Hindu ethnography. His wider Hindu society consists of tribals and other non-Hindu groups.

D.P. Mukharjee, preferred to call himself a Marxiologist analysed Indian society from the Marxian perspective of dialectical materialism. His concept of liberal humanism takes this into a distinct way. He also describes on the encounter between tradition and modernity in two consequences; (i) conflict and (ii) synthesis. D.P. Mukherjee envisages on Indian society is the result of the interaction between tradition and modernity. He considered these as historical processes. To him, these traditions belong to several ideologies such as Buddhism, Islam, Christianity, Tribal and Western modernity that constructed traditions.

Mr. Hamid Raja in his work on the Cultural Role of India deals with different aspects of Indian culture, literacy, artistic, philosophical and religious and point out how India denotes a complex culture and not a race and religion who made India their home has contributed to this cultural synthesis.

Dr. S. Radhakrishnan in 'foreword' of this book of Hamid Raja writes – The Indian Muslim has made effective contributions to the culture of India and Hamid Raja in his book points how it is the sacred mission of India to reconcile racial, communal and spiritual oppositions.

Puja Mandal in article 'Difference between Traditional and Modern Society draws a clear-cut classification of Tradition and Modernity. Stuart Hall added by citing distinctive characteristics of modern society which distinguish it from traditional society. He mentions decline of religion and rise of secularism, replacement of feudal economy and ownership of private property, marginalization of religious

influence from state matters, decline of social order with the development of new division of labour based on specialisation and changing nature of social characteristics.

Dhirendranath Majumdar, an eminent anthropologist interested in the field of ethnographic tradition and culture has drawn relationship between tradition and culture on the followings:

‘The past must be understood, in the context of the present, and the present will stabilise the future if it can find its fulfillment in the moorings of the past. There was no golden age; there can be none in the future. Life is simply a process of adjustment’.

Majumdar being a functionalist also agree to a synthesis of tradition and modernity.

M.N. Srinivas, an eminent first generation sociologist of India considers village as the microcosm of Indian society and civilization. He has marked the traditional components of India’s tradition are retained in the village and as such M. K. Gandhi’s conception appears in the scene that we can understand India when we test the pulse of a village.

Vikash Mehra, in his article ‘Tradition and Modernity in India’ writes Tradition and Modernity both prevail side by side in India. Indian culture is a blend of tradition values and the modern spirit. On tradition, he refers to the customs, beliefs and cultural practices that are passed down from generation to generation having origin from the past. Modernity, to him refers to the contemporary behavior or the way of doing things. It is new, fresh and modern. He has described, the old age traditions

are still exist in India, though some of the harmful traditions are no longer prominent today (but mark its existence sometime somewhere in long intervals) like satidaha is prohibited, widows are remarrying, caste system is gradually secularized, dowry system is declining even the tribal bride price system, women are not within the four walls etc. but some Indian traditions having supreme value of life are still relevant in modern Indian society, such as simplicity, respect to the authority.

Suravi S. in article contributed by him "Indian culture versus Western culture" draw a comparison chart and spot out key differences between Indian culture and Western culture. Surabhi pointed out Indian cultural heritage is rich with the combination of customs, traditions, life style, religion, rituals etc. and stated capitalism, Individualism, rights, ethical values etc. as the main pillars of the Western culture.

Partha Chatterjee in his contributory chapter 'Tradition and Modernity explain these two terms do not in themselves exist. They do function dialogically. They work in relation with each other. His connotation is that, Modernity is an economic force and tradition is a cultural force. He deals with reality of the village, joint family, caste are institutions of tradition.

Joseph R. Gusfield draw an abstract and cited 'Tradition' and 'Modernity' are widely used as polar opposites in a linear theory of social change. He has examined this theory in the light of Indian and other materials on development and stated, 'it is incorrect to view traditional societies as static, normatively consist, or structurally homogeneous. The relations between the traditional and the modernity do not necessarily involve in displacement, conflict or exclusiveness. Modernity does not necessarily weaken tradition.

Tradition as stated in Oxford dictionary a long established custom or belief that has been passed on from one generation to another.

In singular it is artistic or literary method or style established by an artist, writer or movement and subsequently followed by others.

On Theology, It is a doctrine believed to have divine authority though not in the scriptures.

- i) In Christianity, doctrine not explicit in the Bible but held to derive from the oral teaching of Christ and the Apostles.
- ii) In Judaism an ordinance of the oral law not in the Torah but held to have been given by God to Moses.
- iii) In Islam, a saying or act ascribed to the prophet but not recorded in the Quran.

Locating the past in the present focusing tradition in 21<sup>st</sup> Century has been experimentally dealt in the book ed. by Trevor J. Blank and Robert Glenn Howard.

The present topic has been designed to undertake an empirical study and accordingly besides library method; qualitative methods have been adopted. The guidance of IGNOU study materials titled "Research Methodologies and Methods contribute points to be handled carefully in field research. The book deals with the sub themes of research methods and techniques, data analysis and presentation of Research findings. Prof. V. K. Srivastava, Dr. Sobhita Jain Edited, and coordinated the pieces of study on Research Methodology. Dr. Nilika, centre for the study of Social Systems, JNU, New Delhi, Dr. G. S. Naidu, Planning Division, IGNOU, Mr. Manish Subhrawal, Research, Monitoring and Evaluation Officer, New

Delhi have contributed for preparing the same study material which comes to the immense use.

Pauline V. Young, in his book, 'Scientific Social survey and Research' deals with scope, principles and techniques of social studies. His outstanding contributions by giving suggestive outlines for study of cultural group of social institution of urban and rural communities come to the immense help. Calvin F. Schmid, Ph. D., University of Washington aided chapters on statistics, scaling techniques, human ecology to this work of P.V. Young is a contributory work that help preparing this paper.

A. K. Dash, in his article "A note on integrated and joint research of ethnographic studies" has tried to interpret and describe the systematic and contextual meaning of the every day practices in their natural settings. He assumes that cultures are the whole units and they can be comprehended as such. 'Interview is fundamentally a process of social interaction. Alertness to what he is bringing to the interview situation, his control over the situation, how to carry the interview forward have been clearly focused in the book 'Methods in Social Research' by William J. Goode and Paul K. Hatt who have written out of their teaching experience in Princeton University, Wayne University, Ohio State University and some of the problems they faced during this experience

### **Methodology:**

The scientific value of a fact depends in its connection with other facts and in this context, the most common place facts are often precisely the most valuable ones, while a fact that strives the imagination or stirs the moral feelings may be either isolated or exceptional, or so simple as to involve hardly any problem.

This project of investigation includes behaviour patterns of the people in different bases of the complex societies. Due care has been taken to present folk, ethno cultural, customary and traditional materials dealing with varied elements like economic, social, emotion, aesthetic sense and general way of life in order to learn their influences of human personality in social organizations. Also careful attempt has been taken for dissection to what extent modernity influence over tradition, their conflict and relationship at the present stage and how the people face the changes. A deep study on behavioral changes with the passage of time, the degree of fascination and inclination has not been over looked. An empirical method of study has been undertaken in order to determine the relation between socio-economic and cultural phenomenon in groups.

A research design is a logical and systematic effort at directing a piece of research to arrive at scientific conclusions a proper design has a series of guide posts to show right direction. This piece of study is based on theoretical aspects, which have been carried out with applied research, personal contact with interview, observation and discussion with the respondents involved in the study of Odishan folklore. Due precaution has been taken not to affect social status of any individual or group that might result from the findings or the way they are represented. Anonymity has been given to the respondents in the survey samples. The findings are represented categorically, which can reflect a panoramic view of the cultural consciousness which came to the use for the explanation of Tradition – Modernity dictum.

## **Interview:**

Although there exist differences between the method of questionnaire and interview, both of them heavily rely upon the validity of verbal reports. A questionnaire obtains information, which is limited to the written responses of the subjects according to the prepared questions. In an interview, since the interviewer and the interviewee are both present, there is an opportunity for greater flexibility in drawing out information on relevant questions. A pre arranged questionnaire alone may not obtain the real insight into the problem, so interview was preferred to that of questionnaire. For this an interview schedule was prepared to elicit the relevant information to make an in-depth study.

So far types of interview schedule is concerned,

- (i) Observation schedule is having question which guide an observer systematically.
- (ii) Rating schedule carry questions help to guide a psychologist or sociologist to measure the attitude and behaviour of an individual.
- (iii) Survey schedule is formulated for a surveyor to guide him for his information collection.
- (iv) Interview schedule is a set of questions with structured answers to guide an interviewer.

The interview schedule is advantageous because it leads to more responses, accurate information can be collected, free from biasness and close and personal contact with the respondents, real and most difficult situation can be studied and is suitable for educated as well as uneducated respondents.



Though this technique of collecting data is amicable it is not free from hurdles. It is more expensive and costly, time consuming, skill and experience is required to move to the field, wide range coverage is a stupendous task.

The topic under study is based on folklore akin to Odishan culture in Indian context at the backdrop. It deals with living and recent culture and enhanced to the tradition, custom, belief, and faith inherited with the people to a high degree to this day of 21<sup>st</sup> century and as such, question from the corner of ethnographic method is also amalgamated. The traditional ethnographic approach assumes that cultures are whole units and can be comprehended. It tries to interpret and describe the symbolic and contextual meanings of the everyday practice in their natural setting. Today, the ethnographic field work could be even a virtual site, where people interact with each other. The different form of such social networking sites include face books, twitter, Whats App etc.

The topic requires an in depth study and the respondents have been chosen from different walks of life. They have been distributed in different pockets and are of different age groups out of which a good number of interviewees belong to remote rural areas having peculiar habits, customs and traditions. Traces on exclusive folk art have been found out from different castes and communities which are at the dying stage. Taking stock of the varieties and responses, proper care has been taken to prepare field notes on the same day of observation. Recorded interviews were listened on the same day and transcribed as far as possible. Small notes and running commentaries have also been written on the spot. A separate diary was maintained on the field experience. Field notes are prepared very clearly for analysis. Since the scope of the study is vast a referential case study method has been adopted to use this aid of research in studying behaviour in specific.

The interview schedule has been formulated after retesting by means of pilot survey. Both open and close ended questions are framed. The close-ended questions get 'yes' or 'no' or one or two words responses which help for basic information. The open ended question are arranged in right place which help the narrator and give a chance to talk at length on a topic though time taking. Since good question is the key success of an interview, they have been structured very carefully. Narrator's responses have been listened very minutely and follow-up questions on the spot are clarified in order to get deep, specific and detailed information. Situations have been created enabling the respondent to answer comfortably; there was no rush to the next question when there is a silence. Narrator was given time to pause, think and reflect. As a good listener, the scholar managed to sit with proper etiquette.

The interview schedule used in the study has been logically arranged to extract true and nearest information, as to the hypotheses formulated. The questions are clear and in spoken English rather than in more formal version that sounds stilted when it is read. To make the respondent involved closely non-controversial questions are arranged in the beginning and to make the situation easy and friendly discussion starts from the present and then passing on to the past.

The data collected from the sources of field work were supplemented by other sources.

### **Participant Observation:**

The topic under study is based primarily on folklore. The samples of respondents have been taken from different groups and categories. In some cases, respondents from remote under developed country side were found to be more

conscious during interview. So in view of difficulties to use modern techniques or recording a structured schedule right before the respondents, the participant observation method as a specialized field approach was undertaken. As participant observation is a deliberate study through the eye, it was used as a method for scrutinizing collective behaviour and separate units comprising of the totality.

Taking all short comings and limitation into consideration, the researcher had taken utmost care during observations. Being resident of Western Odisha, an integral part of Odisha, acquainted with the localities and well versed in the language and local dialects and posture of different communities, the scholar had the advantage to get involved easily. The responses were drawn by taking share in the household discussions like an integral member of the family. Self identity of the investigator was withheld to enrich them into homely atmosphere.

During the course of study the investigator had to avail chances to view activities of the people in folk performances like folk plays, dances, music, and also artful activities in the maintenance of household, festivals, customary practices like animal sacrifice, marriage rituals, posthumous rites, street performances and many more. Information has been collected from close corners since the scholar himself is an artist earned familiarity in Western Odisha. Chances have also been availed to observe life leading of the people, their weakness in ancestral profession its continuity and changes. The fellow could manage to avail opportunity to stay with the tribal people living in hilly tracts completely isolated from mainstream and study their customary behaviour and love for traditions. Their inclination to words nature nativity and interest in the field of education and situation they are facing is no doubt worthy findings in research point of view, On the other hand realising the reality in their way of life turns the viewer's eyes tearful out of emotion if taken deeply on humanitarian ground.

**Informal discussion:**

Information was also collected by way of informal discussion with the people of different lifestyles in order to present the course of events and participation of people in cultural process. The scholar has availed opportunity to have free and fair discussion with the people of different walks of life belonging to remote rural belts by camping there. Friendly atmosphere and homely discussion was very helpful to understand the interest of the people in the field of folklore.

**Other sources of information:**

The scholar being a native of the area under study could manage to contact close friends, students, relatives, institutions, musicians, ancestral professionals, artists and folk performers of different locations and record traditional forms, way of practice, degree of enthusiasm on continuity and related problems. Opportunities were also availed to visit the houses of folk practitioners, tribal groups and non-tribal localities. Adoption of library method is obvious. Articles, seminar papers, govt. publications have been reviewed. Information was also collected from different offices and libraries, Census survey of India, Dist. Rural Development Agency, State Archives, Tribal Research Institute, Central library, Sambalpur University, Library of Rajendra (Auto) College, Balangir, Odisha, Library, CCRT, New Delhi etc. Ample time was consumed in the libraries to draw relevant information. Use of Net services was not ignored.

All the information collected were thoroughly checked, cross checked and posted properly. Incorrect and doubtful information was eliminated. The odds against conducting such a study on the part of a single individual are quite formidable.

However, the present study is conducted as an attempt to adopt analytical, descriptive formalism.

It is obvious that processing and analysis of data involves a number of closely related operations with a view to drawing answers in the light of hypotheses. In order to avoid unexpected problems and complications, well designed plan for data processing is carefully prepared. In this project, attempts have been made to collect data by means of field survey through interview with the help of structured interview schedule tagged.

In processing the collected data the answers have been derived after passing the stages of editing, coding, tabulation.

### **Editing:**

Editing the completed schedules has been taken as the first step in data processing for accuracy to avoid possible errors. A number of respondents of various categories have been taken during the field work whose responses needed utmost care at the time of recording. However, editing of the schedule had to be done in the field itself after they are administered. In rare case re-interviewing was required where responses could not be recorded for doubt of the respondents. Utmost care was taken in order to going back the field since it is expensive and time consuming. Illiterate respondents were carefully handled to avoid inconsistent answers. Factual questions were cunningly handled taking to possible situations marked during pilot survey. At the point of seeking answers on socio-economic variables the illiterate respondents of rural area were handled in a curve way. It was observed that they could not express their annual income and they gave information in terms of the quantity of crop they got or wages in kind for a day,

month or year. Accordingly, questions were set to get exact answer and a job of mathematical calculation undertaken leisurely at the headquarters.

Tables were designed to convert the data to numerical form, which help elicit a picture of the magnitude of cultural consciousness, fascination to folklore and their expression of great sensibility.

### **Tabulation:**

The editing ensures the information on the individual schedule is accurate and categorized in suitable form. The process of tabulation has been done manually. Hand tabulation is done here directly to bring the peculiarities of individual cases.

### **Hypothesis:**

Hypothesis is a proposition which can be put to a test to determine its validity. It leads to an empirical test and looks forward. It is obvious that the usefulness of a hypothesis depends on the researcher's kin observations, disciplined imagination and creative thinking and some formulated theoretical frame work. The hypothesis guide a researcher in the selection of pertinent facts needed to explain the problem at hand. It saves from becoming lost of irrelevancies. The hypotheses in this project of research have been formulated as a testable statement of a potential relationship of variables. Proper attention has also been given to the facts and related problems, personal experience, reasoning, insight and logical derivation. The hypotheses tends to test under the study are adequate to the problems that demand an answer.

The present study intends to test the following hypotheses:-

1. Spontaneity and powerful feelings with innate emotion of folk tradition is one of the causes of survival.
2. The sensory root of folk culture of raw form with aesthetic experience is a determinant attracts modernization.

### **THE UTILITY OF THE STUDY:**

In the world of dynamism, changes have been marked in every twinkle of eyes. Every one, every group and communities has folklore. Tradition shadows the effort to define folklore and is the creation of the future out of the past. Taking to this concept in to account an analytical study on folklore is a requirement. It would help for socio-ethical speculations of what the society ought to be.

Folklore of Odisha has a greater contribution to the national culture. Preservation of culture and to value the same is a subject of realisation. Modernity is obvious. Adjustment to the time and situation is very must. Tradition and modernity appears as two forces in opposite poles. Tension has no precise definition and is only used for understanding. Both tradition and modernity springs here from the same point. If we place tradition and give strain on, it gets tension. This study has been conducted on the flow of folklore in present century. A study on reservation of folklore genres in human psychology have been focused which make people understood to value and preserve folklore as part of very life and property of both individual and the nation. This work may throw light to value and initiate for Preservation and renovation of dying folk art and tradition. Also it would try to impress that tradition in other way is survived on emotion. The study is divided in to five chapters as follows:

# **CHAPTERISATION:**

## **Chapter – I**

This chapter contains theoretical aspects of folklore, scope and classification, folklore studies in Odisha in pre and post independent period, the universe of study, demographic context of Odisha and Western Odisha, an over view of literature, hypotheses, methodology and the utility of study.

## **Chapter-II**

The concept of folklore, anonymity, characteristic features, difference between classical and folk form, folk literature, folk song, folk plays, folk dance, folk costumes and usages, folk music, folk games, Odishi cuisine have been discussed.

## **Chapter-III**

This chapter is devoted to discuss Tradition and Modernity, Indigenous Traditional Knowledge,

## **CHAPTER IV**

Socio-economic back ground of the people and perspectives of folk art tradition have been mentioned in this chapter.



## **Chapter-V**

In this chapter there is mention of social change; analytical analysis of data collected from the field in a coherent manner so as to facilitate their interpretations and models of loss in Odishan folklore.

## **Chapter-VI**

Attempt has been made in this chapter to draw conclusions relating to the nature and magnitude of people facing social change and tension between tradition and modernity.

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## **CHAPTER II**

Taking to the plurality of characters and diversities of Indian complex societies apparent from time to time in the shape of ethnic differences in the course of history, the meaning of ethnocentrism and how it intensify the folkway of people have been discussed. Valuable views, opinions, inclusion, expression and placement of folklore have also been derived and analysed in nutshell. The scope, importance of Odia folklore study, conducted in pre and post independence period have been touched. The universe of study with its type of approach has also been hinted.

Before passing to an analytical analysis the fellow investigator feel importance to focus the concept of folk and its characteristic features. Differences between classical and the folk forms have been drawn. The types of folk art tradition are identified and attempt has been made to mention their mode of practices. Attention is given to highlight profile of some

### **Concept of folklore:**

The conceptual classification of folklore is not an easy task since it has been taken by different thinkers in different stages. Folklore now considered as a separate subject of study claiming with its components bearing social variables and hence, comes out as a social science. There is no single universally adopted definition of folklore to convince rather disagreement have been marked. However, an abstract idea or notion corresponding to the entities bearing characteristic features of folklore may be mentioned here.

The concept of folklore emerged in Europe in mid nineteenth century. The original connotation of folklore was ancient custom, tradition, festivals, old deities and dateless ballads, myth, legends, timeless tales and proverbs. Folklore also implied irrationality: beliefs in ghosts and demon, fairies and goblins, sprites and spirits. It refers to the belief in omens, amulets and talismans. From the perspective of dwelling; the urban conceived the idea of folklore with two attributes which pertained only to peasant and primitive societies who are traditionalistic and irrational and they attributed the third quality- rurality. Man's close contact with nature in villages and hunting bands was considered the ultimate source of his myth, music and poetry. The countryside was proper breeding ground of folklore. It is an outgrowth of the human experience with nature. Folklore itself is a natural expression of man before civilization and city life.

Traditional, irrational and rural are three attributes dominate the folklore for many years to come which provided standards for inclusion and exclusion of stories, folksongs, riddles and folk-sayings. Later on the meaning generated additional attributes comprised the sense of the concept of folklore in common use. The cloak of tradition concealed the identity of those who authored folk tales, ballads and proverbs and transmission from generation to generation darkened their origins became an earmark of folklore.

### **Anonymity:**

Indigenous prose or poetry became part of folklore. Anonymity sanctioned tradition as genuine. It legitimised songs and tales as part of the cultural heritage of society. In the absence of any individual willingly claim paternity of myths and legends tends to justify the collective tradition of the community.

Communality has become a central attribute in the formulation of the concept of folklore. Private poem and tales have no place in folklore. It is also viewed that the attribute of community implies communal creation, re-creation or expression. The themes and form of folklore appear to be universal. Universality and communality are not contradictory. Universal are the relations that govern folklore. It refers to the culture and history. It is based on distinctiveness in form and in theme. Communal are the languages, the social and historical experiences, the religious systems and the moral values. These two attributes can be historically related, one preceding the other.

If folklore were originally communal, then its properties would have achieved universality by historical processes such as through population contacts in migration, trade or warfare.

If folklore were first universal, then its basic form and themes should have been formulated prior to any historical and evolutionary developments – embodied with the original homogeneity of the culture of man and also possesses the attribute of 'primaries' that makes the impact of folklore on modern thought .

The mythology of all nations not only tells about but is the dawn of humanity. Fundamentally folklore emerged before human diversities developed and thus embodies the forms of verbal and visual symbols. The 'primaries' of folklore has historical and evolutionary aspects.

Historically, folklore dates back to time immemorial. During the early period of hunting and food gathering or even when he began to farm the land and herd his cattle, he already narrated songs, tales and use gesture and posture. With this it is assumed that, folklore is abounds with symbols, themes and metaphors that

pertain to the beginning of human civilization. Thus, it is regarded that, the forms of folklore inherits at the hearts of artistic forms. From these primitive and crude expressions the literacy, visual and musical, cultural heritage of the people has emerged.

### **Characteristics:**

Folklore is the epics of folk life, a testament for leading life style. The sculpture of folk society is reflected here. There is no importance of theory or ornamentation. Simplicity finds a key position. It is established on the ground of reality and out of naturalisation. The expression springs from clear heart. Echo of freedom is audible. It maintains an account of tears and joy, bright and clear. Mouth and ears are its verbal expression. Since it is a property of heart, its heartfelt elements in positive sense touches everybody. There is no rule or jurisdiction to restrict. No discrimination of caste, haves and have-nots finds place here, rather the life line of countryside is reflected. It is not recorded document; hence, its changing features are marked in different places. The sweet music, common life style, absence of artificiality and ex-territorial expansion are its characteristic features. Natural and aesthetic property of the nature is its attraction having intrinsic value.

1. Folklore texts are designed by people to achieve a particular end, probably in an unusual and less-than-straight forward manner;  
That, encourage the participants the proper process of maturation and to be productive;  
That reinforces its ideals of social inclusion to the maturing witnesses;  
That encourages values such as reciprocity and stimulates mental activity;  
That, lyric and songs allow for men and women to interact on an emotionally intimate level;

That, the legends and ballads provide a warning to the young about the dangers they will face as they age and preparing them for the future;

2. Folklore represents its images in stereotype.
3. Folklore is a product of a social act the moral of which are saved for the right social occasion.
4. The messages, comes out from the intimate practice of folklore intended to give the participants information necessary to lead social life.
5. Folklore is contextualised in that which applies to the surrounding world.
6. Folklore is stimulated by moments of strong conjunction or strong disjunction in society. The feelings of conjunction or disjunction encourage the development and spread of folklore in a recurring and reinforcing manner over time.

The above characteristics enabled to understand and analyse how folklore has evolved over time and how it affects human society.

In Indian context when we take attempt to identify the characteristics of folklore the followings may be drawn:

Much of Indian folklore has a religious character. The majority of the citizen of India is Hindu. They have heterogeneous faith with diverse local manifestations. There is rationale behind local religious practices and contain local myths that explain local religious customs. The importance of this local variation has greater importance in Hinduism than comparable customs in other religions like Christianity or Islam.

The Hindu caste system and social stratification also influence the character of Indian folklore. Members of lower castes and poor sections living in remote area



are traditionalist. They have no access to the formalized literature of the Brahmins. These people have their own oral tradition which sometime comes as a parody or mimic to that literature. The great epics – Ramayana, Bhagavad-Gita and Mahabharata were oral traditions long before they were written down in Sanskrit and drew from local myths and legends. They have become standardized over the centuries that promote a strong sense of national identity. These indigenous local epics embody local legends, occupations, art of cookery traditions and customs of specific castes and sub-castes.

Preservation of history of important places and important people in a community and legitimacy of local rituals and practices are strengthening by oral folk epics. These folk epics are typically performed as offerings to local deities. The performers are often from lower castes.

### **Difference between Folk and Classical art tradition:**

In course of discussion on flow of folklore, it would be appropriate to draw differences between Folk and Classical. Classic, Classical, Classicism, we mean a traditional style of art, literature, music, architecture etc. that is usually graceful and simple with parts that we organized in a pleasing way. Classicists believed that nature could be rationalized and therefore, completely understood. They held up the importance of adhering to what has already been said and done and mastering only those ideals.

Many art historians and critics view the production of art as cyclical with the classical phase as the pinnacle of achievement during each cycle. The word classic implies perfection, or as close to perfection as possible because the original classical period of art is so highly regarded. The revival of the classical art

form share many general qualities and as such each neo-classical period reinterprets classical characteristics to harmonies with its particular era.

Though classicism is strongly associated with the artistic ideals of the Roman and Greek culture there have been classical revival in the various arts since antiquity. The later revivals are often believed neo-classicism though the characteristics of those periods are often identical or very similar to that of the original classical ideals.

Classicism is also a reaction to a less formal style during prior artistic period i.e. primitive to revivalism. Classical art is more rigid than many other types of art.

Classical or Shastriya meant those art forms which more or less follow the canons laid down in some ancient or modern sutras. They thus have a long and ancient tradition and are in keeping with strict rules and dictate regarding the various aspects of performance. It follows the theories as Bharat Muni's sutras for dramas.

Classical styles have certain characteristics. In spite of varying nature from genre to genre, classical art is renowned for its harmony, balance and sense of proportion. It is idealistic and maintains emotional neutrality. It needs to achieve a harmonies and contemplative effect. Classical art is keenly regulated by mathematical proportions. This form of art is associated with antiquity and it includes such characteristics as symmetry, decorum, placidity, harmony and dualism. Classicism arises out of a more primitive art form and gives rise to a complex style.

Folk art forms are those which are not so much in keeping with the "Sastras" and are more of an evolved art form. They are mostly the performing arts such as

dance, music and theatrical which deal with the day to day life and concern of the rural people. They express the agrarian life style of the common people, their celebrations, troubles, festivities and religious inclinations.

Folk art is generally understood into two categories high art and other art. High art is made by professionals and other art is not. Most often other art referred to as folk art. Folk art is produced by artists who did not receive a formal artistic education. It is native to an indigenous culture does not employ rules or technologies of high art e.g. Mask making in Odisha. This art required lots of artistic skill to create. It is not made by an artist having formal education, no training have been imparted in the tradition of their culture. It is native to an indigenous culture. This mask is used in folk plays like Ramleela, Ghodanacha etc.

Folk art is not so simple. Is that less valuable than a formal artistic education if a folk artist is trained by their own workshop?

If art has purpose, does that mean it is not high art?

For example, some Odishan pottery and terracotta art has become so popular that local artists will receive an immense amount of training and sell their products in high price. Is it still folk art? We treat classical art as high art, but really it fits more characteristics of folk art.

Folk arts are numerous in numbers and style and vary according to the local tradition of the respective ethnic or geographic regions. Contemporary style of art, craft, music and dances include refined and experimental fusions of classical, folk and western forms. Folk art encompasses art produced from indigenous culture or by peasant or other labouring trade's people. It is utilitarian and decorative rather

than purely aesthetic. The nature of folk art is specific to its particular culture. Folk art as a whole is difficult to describe for its varied geographical and temporal prevalence. Some terms that overlap with folk art is tribal art, primitive art and so on. These are not controversial connotations and often used interchangeably with the term folk art. Folk artists also traditionally learn skills and techniques through apprenticeships in informal community settings, though they may also be formally educated. Folk art is very simple. It is a creation out of mind. The creation does not face dependency. Materials easily available in the locality are used. The Aesthetic sense and proper utility are only property that attracts viewers of ages.

Commonly we believe folklore to be the oral literature handed down to us from generation to generation through oral tradition. Folklorists incorporate folk songs, folk dances, folk tales, superstitions, myth etc. to the domain of folklore but the scope of folklore is much wider. It includes verbal and non-verbal, material and non-material cultures. In order to have an in depth study the term 'primitive lore' was often used by the scholars to define the total culture. Folklorists now include the arts and crafts, beliefs and customs considering folklore is not merely a literature transmitted orally.

Sometimes it is discussed that there is a tension between folklore and other aspects of folk culture in the modern civilization of 21<sup>st</sup> century because of the mass produced mechanized popular culture as opposed to the folk practices.

On empirical findings it is clearly marked that the same person is the bearer of both folk as well as elite culture. Folk elements are used in the elite culture in the name of fashion and fad, what Bascom call it as fake lore. Now it is there in family, where some persons are active bearer of elite culture and some uphold folk elements. Many individuals must have been carriers of the traditions partially.

There is no friction or any pressure of domination of one over the other. Both folk and elite culture flow side by side what Singh and Dev, 1995 said: “Both of them shared a common world view – Both were based on the same fundamental values. The folk and the elite subscribed to common metaphysical justification of the existing social order. The difference of folk and elite culture is therefore not of fundamental content but of the degree of sophistication, systematization and specialization. Dundes, Islam like investigators differs and say this statement of differences reflects earliest bias. Culture cannot be divided and especially folk culture cannot be treated as unpolished and unsophisticated

### **Folk art tradition:**

The scope of folklore is vast. The investigators are collecting materials from the grass root and busy in an in depth study. As stated earlier on classification of folklore, the scholar do not feel it as a complete one. However, profile of some folk items categorically mentioned here have been taken to move to the field seeking responses to test the hypotheses.

Classification stated by Sofia Borne and expressed by Dr. Satyendra in his Brajalika Sahityaka Adhyayana, scientific classification drawn by Stith Thompson, indication given by Folklore council of England, Samuel P. Bayard's notion to classify folklore basing on the articles and objects and its relation with human being, Bascom's view on verbal and non-verbal form and many more views of the thinkers and researchers instigate to draw a possibly accepted classification of Odia folklore though the scholar do not claim it as final since folklore now appears as a separate social science remain under rigorous study.

As stated earlier 'Folk' refers to the tradition, belief, legends customs etc. of people and 'Lore' means learning or knowledge. Folklore is considered as a channel through which the soul of a people expresses itself colourfully, which carries an artistic fulfillment and entertainment.

Folk tradition bears innate emotion, aesthetic sense which makes people closer to it breaking the trend of modernity. Folklore comes under the domain of folk culture. Culture is the way of life. Therefore folk life, folklore and folk culture enshrined in a bigger wheel where folk life remains as a wheel within the wheels.

Odishan folklore with special reference to Western Odisha would be a true representative study of Indian folklore and therefore, it would be pertinent to highlight the profile of folklore items of Odisha, categorically followings the classification presented below.

Considering upon the vast scope of folklore, immeasurable area of study and inner sense of the subject matter it is a stupendous task to draw a clear cut and presentable typology of folklore. However, the following categories have been drawn for immense help on the topic.

### **Folk Literature**

As we know 'Folk' has wide range of understanding – ranging from natural to 'native' to 'tradition' to 'rural' and 'from the heart' later takes the form of 'folklore'. Literature in written form help in preserving oral traditions, but it is found that recordings of folklore help in passing on the lofty thoughts and changes in oral tradition where they often get lost in transition. Also it is seen that literature only highlight the relevance of the stories of the past flows to the present generation

what the oral tradition cannot do strongly. Folk literature holds out a strong and loud message for the nook and corner of the world. Now this form of art is disappearing with the rapid growth of industrialization and globalization. A deep insight and strong self-reflections are expressed through folk literature. India under modern democratic structure is caring to pursue folk literature both in academic and outside it. The fellow investigator has taken attempt to highlight folk song, couplet or quartet, legendary song, religious verse, folk usage, popular legend and folk play under the heading of folk literature with reference to Odishan context.

### **Folk Song:**

A folk song is an oral composition; a spontaneous creation of very few talented persons may not have education or literary training worth the name. Folk song is preserved by folk singers through love of literature. In the process of transmission from person to person and from generation to generation it changes its taste. The original form of composition vanishes by the rolling of time. Folk songs and composition are products of environment. The significance and natural beauty of folk songs become fade after collection, edition and publication. A composer of folk song does not bother for his name, fame and recognition. There is a vibration in feelings and emotion of one individual. It becomes a symbol of the masses. The poets are from cart men, cultivators, day labourers, grass cutters, herds' men, water drawers and also women who compose when they feed their children. The busy villagers do not compose it in leisure time. They sing when they plough fields, drive carts. They sing in religious festivals and ceremonial occasions. These singings break the monotony of hard work.

The other form that is recited is prosaic in composition. Proverbs, riddles constitute this class. Folk song may be oral or written. Oral songs are songs of cultivation,

songs of tears, play songs, swing songs and lullabies. The deep poetic emotion and its naturality are charming. Some village poets compose folk songs and published in booklets and sold in fairs and festivals.

The oral songs may be subdivided in to four categories,

Those, Sung by men exclusively: songs of cultivation, herds man, snake charmer's song, boatmen.

Sung by women exclusively: swing songs, ballads, weeping, lorry

Sung by men and women (jointly): Prayer, Humo, Rasarkeli, Dalkhai .

### **Songs of cultivation:**

The song of a plough man is part of his life of hard work. Work and song move hand in hand. He has no time to mark the lines of rhyme, properly. Normally it is a three lined verse, the last line is the longest and can be extended to the length of a full breath. The bullocks with him are members of his family. A palm leaf matted umbrella on his head could bear the burning sun rays and heavy rainfall in the month of Ashadha.

### **Snake charmer's song:**

The snake charmer of Odisha moves from village to village with loaded closed baskets. His appearance is self explanatory, when he produced tune of 'padmatola' with the musical instrument 'Nageswara'. He keeps long hair, puts on silver bangles and ear rings. He saturated his body with antidote 'Gada' to defend the accidental bites. He sings 'Padmatola' by chanting Lord Krishnan's sacred name, where the cobra comes out from hole and dances with the tune, the snake charmer captures it with the help of a stick.



**Herdsman:**

Keeping the cows and buffaloes nearest to him the herd man sit on the back of a buffalo and sing pleurably memorizing his dream beloved. He feels moving faster than a vehicle though the buffalo walks very slowly where he sits. There he avails complete freedom and drowned in a deep memory on the beauty of his mate. He plays music by beating his chest in one hand and on the black skin of buffalo with other hand.

**Bangri:**

A typical folk song sung by two groups of girl stands opposite to one another. The songs are traditional and have spontaneity. One group asks questions to another seeking reply. The theme of the song is based on household activities negotiations, dowry, behavioral activities of bride and bride grooms and family. Experience of the people at nearby town and incidences in royal palaces finds place in the lyrics. No musical assistance is required. Bright moon light and liberty in singing by the participants are only assets.

**Couplet or Quartet:**

Couplet is a pair of successive line of verse, especially a pair that rhymes and is of the same length. A couplet may be formal (closed or run-on (Open). In a formal couplet each of the two lines is end-stopped, implying that there is a grammatical pause at the end of a line or verse. In a run-on couplet, the meaning of the first line continues to the second. Couplets being a part of Folk literature are popular device that stamps the organ which leaves a lasting impression with the reading. The use of rhyme and rhythm in the couplets effect mind thought provoking. Frequent use

or over use of couplets loses its effect. Use of couplets in Odia folk literature effect general people and it passes generation to generation even from father to son.

Legendary songs suggest the elaboration of invented details and description of historical facts produce by popular tradition. Odia folklore has a good stock of legendary songs, express myth and history of Odisha as well as the nation.

Religious verse contributes a good part of Odia folk literature. Particular portion of a poem or short part of a chapter of religious epics in Odia, worded in a rhythmic pattern are sung even by non-literate people who have grasped it. Listening to the religious verse at the time of leisure on the specious verandah or at the road side is a regular practice especially in rural areas.

### **Folk Usage:**

Usage usually refers to habitual or customary practices or procedures. It is something established by custom and purifies brain. In Odisha cow dung is considered as a material useful in customary practices. Women needs cow dung early in the morning to spray with water to purify the passages and gate way to the home before sunrise. It is a bare need during puja, mela and jagnya. The cakes of cow dung are used in the auspicious celebration. Offering a bowl of water to the guests coming to home is common. Use of banana leaf in obsequies ritual and leaves of Kurei in Nuakhai by the other backward castes is very must. "MODO-DAHALLI", worship of 'Tree God' is popular in Western Odisha. The branches of Sal (Rengal) and Mahua (Mahul) trees are brought together by in-laws relation following a specific ritual process and placed on the marriage 'mandap'. They are taken as couple and get marry first prior to the wedding in both the (bride and bride-groom's) families separately.

## **Folk plays:**

Any living tradition has a natural flow. Traditional art form reflects the ideals of society, its ethos, emotions, fellow feelings and determinations to survive. Presentation of a fact is drama. Drama itself is a complete form of art. It includes acting, poetry, and music in its framework. There is a kind of synthesis take place on various levels such as written, verbal, contemporary, local, regional and national when the classical world was declined and intermingled with the local theatre forms. Folk plays tradition comes after the primitive style of presentation. It gathers something reformed with the social attitude and perception.

Folk plays are generally verse sketches performed in countryside, private house or the open air at set times of the year such as the winter or summer solstices. Many have long traditions, although they are frequently updated to retain their relevance for modern audiences.

In folk literature, Folk Drama belongs only to oral literature. Dances, many of them are elaborated with masks portraying animal or human characters, and sometimes containing speeches or songs were found in many parts of the preliterate world.

Folk drama is basically non commercial, generally rural theatre and pageantry based on folk traditions and local history. It appears a worldwide phenomenon, characterized by seasonable performance in rural communities by amateur actors.

Indian folk plays have grown over the centuries and are a part of the life and culture of the rural people. Folk plays in the form of songs, dances and dramas have nourished a rich tradition. Though many of these have now become extinct and some are languishing. The rural folk have preserved and fostered quite a few

folk plays such as Ramleela, Rasleela, Prahallad Nataka, Dandanata, Pala, Daskathia, Mughal Tamasa, Puppet play etc.

### **Ramleela:**

It is a religious folk play in India. The word 'lila' literary means sport and therefore 'Ramleela' portrays the support of Rama, the king, Ramlila performance starts from 'Rama Navami day' and usually deal with the various incidents from the story of Ramayana which continues for several nights. This revolves around the heroic deeds of Lord Rama. The important characters of the play are Goddess Sita, Lord Rama, brother Lakshman, Lord Hanuman and Rabana.

Actors playing the role of demons, use masks. Action in the play adheres to dance, music and dialogues. The band of chorus singers with orchestral music repeats the refrain.

Ramleela is very popular in Odisha. Some organizations in villages are performing it over a period of century. Its folk appeal attracts audiences and listeners from far and wide. The manuscript of palm leaves is worshiped and the Leela is taken as 'brata'. The performance is now in an improvised form but the traditional rhythms and tunes are intact. Use of electricity has replaced the candle light of wood and petromax. Male are act in the role of female. Using of mask, acting in the role of animals, male in female roles are still in existence. The 'Swara' of traditional tune is also used which has been passing from generation to generation. The love for the tune and lyrics of early time is inherited in the heart of the people as a result of which an age old Ramleela Institution of West Odisha namely Ramleela Natya Sangha, Tusra has recorded the total tune and music in AIR having archival value

which may come to the immense use of the researchers particularly in drawing out differences between Lila and Natak.

### **Rasleela:**

Several Vaishnav poets have written innumerable songs of devotion pertaining to Radha and Krishna. Rasleela centers on the immortal love story of Lord Krishna with Radha and the Gopis. Now a day's dialogues have been added. The chorus singers always sing the refrains. The inclination, weakness to this art form and its changing pattern is also a topic of minute study.

### **Bharat Lila:**

This folk item is also known as 'Dwari Lila' (Dwari = Sentry) or Subhadra harana. Folk plays in India draw their plots from mythologies, epic tales, ballads or romantic legends. Bharat Lila draws its plot from the epic tales of Mahabharata. In this play four essential characters namely Arjun, Subhadra, Satyabhama and Dwari participate. The core of the Lila relates to love and subsequent marriage of Arjuna with Subhadra. Dwari plays a very major role. Orchestral music adds grandeur to the play. It has a specific influence on the people. Southern Odisha claims its origin and continuity is also witnessed.

### **Prahallad Nataka:**

A popular play performed in Ganjam district of Odisha. It is a play about Prahallad – a devotee boy. This unique play embodies many of the rich folk and tribal tradition of Odisha.

The subject matter is the appearance of Lord Nrusingha, the suppression of pride of demon Hiranyakashipu and yearnings of devotee boy Prahallad. Now it has been kept preserved with improvisation where folk elements, faces a little loss.

### **Suanga:**

In rural odisha people understand suanga means joking. It is a folk performing art and its tradition is old in India. It mostly concerned itself with stories from legends, folktales and episodes from mythologies and often from history. In suanga, all the characters sing, dance and act. Suanga has slowly died out with the popularity of jatra. Once it was taken as a psychic medicine on the part of Royal families when they were in gloomy minds under pressure and wanted entertainment, the teams were summoned to the Royal palaces for presentation.

### **Folk dance:**

Folk dance is a simple dance form of group performance. Classical dance forms are based on the Natya Shastra, characterized by grace, elaborate formal gestures, steps and poses.

Folk dances are common people's dance where as classical dance is developed in high society circles.

Folk dances are all about energy, enthusiasm and power but classical dances are more about is funny and free and story lined. Classical dance is usually strict with technical aspects.

Numerous folk dances are there in Odisha. These were the ancient sources of popular entertainment in the rural Odisha. They are closely associated with fair, festivals and religious ceremonies.

### **Danda Nata:**

Danda Nata is the most ancient of all folk plays of Odisha. It is a part of the mass culture of Odisha where Lord Shiva and his consort Gouri are propitiated. It is also known as 'Jhamu'. Danda means a 'pole' and 'nata' a dance. This fair is celebrated through dance, song and physical feats and the pole represents Lord Shiva. The devotees are thirteen in numbers.

It is performed as the folk beliefs in Odisha. Parbha represent 'Rudrakali' Gouri. The main musical instrument 'Dhol' an incarnation of Goddess Kalika, the surrounding is worshiped in the name of 'Khetrapal' (khetra means area), the bell represents mother Goddess 'Ghantasuni', 'Chhatra'- the holy umbrella bearing ten sticks represents 'Dasadigapala', 'Adishakti' – the mother of universe stay in the 'Flag' and Lord Hanuman, the bearer of the flag moves by leading the team. Along with them 64 yoginis, nine crores of enchanting deties joins the party headed by the leader 'Pata Bhokta'. The team of 'Danda nata' or 'Jatra' starts journey after seventeen days of 'Meena' and before thirteen days of 'Mesha' by leaving all bad habits and having a casteless attitude. The traditional essence of untouchability has no place here. Spiritual significance is found in the 'Danda Jatra'.

This is a kind of moving theatre which plays the role of communicator in early time. Sixteen numbers of 'Suanga' are performed. The presentation of 'procedure of agricultural farming' stands as a key episode in afternoon session named 'Pani danda'. All sixteen suangas are having good moral and messages that contribute

to the society. The then King, Jamindar, Umrah, Gountia and other capable persons arranged this item for show. This performing art is religious in embodiment and people have inclination with this as vow.

With the spread of Buddhism, the people of Odisha in hues number were inclined to take 'Sanyas' which became headache of the then 'Somabansi' ruler of Western Odisha. Subsequently with their interference, episode on 'Radha-Krishna Lila' was added to this performing art with a view to refrain the general people to go for 'Sanyas' and to adhere 'Gruhastha Dharma'. The austerities and physical suffering include walking on fire, piercing the back with sharp nails etc. are observed apart from fasting. These are aimed at controlling their senses and taking upon themselves the sufferings of the people in general in order to please and secure boons from Lord Shiva.

### **Pala:**

Pala being a popular performing art occupies notable position for the popularization of ancient Odia literature. Religious song composed in fourteen letters dealing with mythological lore especially for Lord Satya Narayana corresponding old mystery plays of Europe. Pala has come to our native from Bengali culture. It owes its origin to attempt at Hindu-Muslim unity. Satyanarayan the Hindu God narrated in Skandha Purana and Muslim saint Pira jointly worshiped as Satyapira. The principal deity is placed at the centre surrounded by Lord Ganesh, Lord Shiva, Sun and Durga are worshipped. Where 'Sirinibhoga'(a mixture of fried floor of wheat,banana, milk,sugar etc.) is offered with the chants as per Hindu practices.



Reciting the story in sitting position is 'Pothi Pala' and when accompanied by music and dance is known as 'Thia Pala'. It consists of five or six persons. A drummer plays on the mrudanga others play on the cymbals. They dance and help the chief singer 'Gayaka' in singing and explain theme to the audience. Sometimes 'Bada Pala' or pala competitions are arranged, where depth of knowledge, sharpness, intelligence, oratory and keen memory power are put to a severe test when two well matched groups challenge each other. A humorous story, connotations of stanzas from epics and skillful fingers on the mrudanga pleases the audience. The jugglery of words in the song and long speeches when become monotonous the dialogue between the singers with jokes breaks monotony. Among the artists one immediately act in the role of female if and when desired. The people of Odisha take it as religious to vow to have the performance of pala on the event of a person's wished for object being attained.

### **Sanchar:**

Sanchar is also known as 'Bahak' or 'Bahak - Gahak'. It is a popular dance form of western Odisha and eastern part of Chhatisgarh. It is the blending of both classical and folk dance form. The bahak who holds the mrudanga sings, dances and explains the theme. He himself and his palia (addressed as 'Bayamana') with 'Tala' assists him on the 'mandali' (stage). It is 'Treemukhi' form of art. The tune is dynamic and expanding. There are four stages in the 'Alap'. The first one is 'Alap', second is 'Antara', third is 'Sanchari' and fourth is 'Abhoga'. The artists of sanchar claim this art as semi-classical. 'Satria Gana Nrutya' of Assam is of the same pattern which has been considered as a classical art form. Most popular classical dance Odissi is considered to be a product from Goti pua and Mahari dances and accordingly the people of Odisha are expecting approval of Sanchar as a classical form in future.

### **Daskathia:**

In the light of development of Odia drama, Daskathia is one of the existing trends of folk drama. The subject of Daskathia is generally collected from the myth throwing lights upon the classical essence of it. This popular art of Odisha has taken birth in Ganjam district of South Odisha. The period of Daskathia may be dates back to first part of seventeenth century.

Daskathia is performing usually by two persons, the singer (Gayaka) and an assistant (Palia). The singer gives an exposition of a narrative poem of mythological intent. Dasa means 'Devotee', katha two wooden pieces, a unique and indigenous musical instrument played in tune with the prayer of the devotee. The singers hold these instruments in their left hand with the index finger in-between the pieces of wood. The kind of music produced here is traditional in nature. The style of vocal recital is based on some patterns of tunes that are inherent from Southern rural areas. The language, typical pronunciations, pauses in sentences and other factors are self explanatory. The two persons stage a whole drama, act all the parts, and change their tone frequently as desired. Humorous stories are narrated to break the monotony.

### **Mughal Tamasa:**

Mughal Tamasa is a symbol of mughal culture which is prevalent in Odisha. The dialogue is amusing. The songs are composed in both Persian and Odia. It is now in extinct stage.

## **Ghumura Dance:**

Ghumura dance is classified as folk dance of Western Odisha. It is a leading dance form having resemblance with tribal dances. The origin of Ghumura dates back to Ramayana as narrated by the descendents of this performing art. They are of the opinion that this dance form was used by 'Ravana'. There is also mention of Ghumura in the Madhya parva of Sarala Mahabharata. Medieval period claims on the existence of this form as depicted in the sun temple of Konark. The constituent district Kalahandi an indivisible part of Western Odisha gets pleasure to convoke 'Kalahandi as the land of Ghumura'.

This dance was used as durbar dance, war dance and at the time of mass hunting during princely administration. The instruments used are Ghumura, Nishan, Dhol, Tal, Mandal that produced a typical mixed sound. The vibrant musical rhythm accelerated the artists to be spirited. The expressions and movements appear heroic. When the paar come to end, the singer tells few rhythmic lines in local dialects of entertaining touch (even salty), listening to which the artists amused and become re-spirited. The version of the singer recreates energy in the artist. Aiming to the viewer's monotony, one among the artists holds 'Ganja' (Cock: a domestic Fowl) and dances. His role is typical one. The 'Ganja' is made of wood and a floppy of two wooden pieces tied with rope which he operates for a typical matching sound. Sometimes he sings and plays comedy.

Making of main instrument Ghumura is very difficult now. The skin required for the instrument is not available widely. Instruments like drums are now made of synthetic materials. The artists also take the item to their secondary interest.

Ghumura is associated with the celebration like 'Nuakhai' and 'Dussehera'. It is also considered as 'Beera Badya'. The vibrant music is also used by the tribal while in mass hunting which has similarities with that of 'Siddhi-Dhamal' dance, a cultural item of Tribal living in Gujrat who claims their decadency from South Africa. It has earned its name and fames both at national and international level. The existence of this form is actively there in Kalahandi, Phulbani, Balangir and also it has popularity in Southern and Western Odisha, neighbouring parts of Andhra Pradesh and Chhatishgarh.

### **Chhau Dance:**

Chhau Dance is originated and performed in the Mayurbhanj district and Nilagiri of Balasore district of Odisha. Sadheikala-Kharsua belt of un-divided Odisha also take this dance form as a part of their local culture. The dance is based on martial art tradition. The accompanied music has complexities in rhythm. The instruments used are Mahuri-double reeded, Dhola, Dhumsa and Chadchadi.

### **Dalkhai:**

Western Odisha has a precious contribution to the Odishan folklore for 'Dalkhai' – a popular folk dance. Its performance is very common in the festival of 'Bhai Juintia' in the month of Dusserah. This is mostly danced by young women of Binjhal, Kuda, Mirdha and some other tribes of the districts of Western Odisha. During these dance men joins them as drummers and music players. The dance is accompanied by a reach orchestra of folk music played by Dhol, Nisan, Tamki, Tasa and Muhuri. The Dhol player controls the beats.

Dalkhai is a ritualistic folk dance also rendered as a folk song. On the day of Mahastami in the month of Aswina Western Odisha celebrate 'Dalkhai Osha' or 'Bhai juntia'. A total fasting is observed by young girls and women of both tribal and non-tribal for the entire day and night to seek the blessings of Goddess 'Durga' for every good and long life of their brothers. The young girls usually dance in groups during the celebrations. Dalkhai is a folk divinity. The dwelling of Devi Dalkhai is in 'Sulha Kuthi', on the wall of the village head man Dalkhai kuthi is being drawn by the artist of the village which is naturally of raw form. Durga is the premier deity and Ganesh, Parvati, Kartika, Brahma, Lakshmi, Ishwar, Tortoise, Ravana, Hanuman, Fish, Kuber, Barun, Saraswati, Aela, and Raela are placed in sixteen kuthis. Aela and Raela two sisters were the first to perform Dalkhai Sacrament.

Dance and song are principal interest of Dalkhai. The dancers make a semi circular formation, they sing a couplet, they dance by bending at the waist level and move their feet rhythmically accompanied by music. The singers starts the song uttering 'Dalkhai-re, Dalkhai-re and finished the lines again with Dalkhai-re' in another pronouncement. The songs bear description of nature, truth, seasons, God and Goddess, satire, and also teasing as well. The singers depend on their memory and when finding shortage they apply their presence of mind while depicting the songs. There are no written scripts of the songs, spontaneity is maintained wonderfully. Rasarkeli, Mailajada, Jaiphula can be grouped under Dalkhai ignoring minor changes.

'Paar' of Dalkhai is considered as rhythm. Some notations have been drawn categorized as 'Uthen-Chaddhen', 'Theka', 'Chali', and 'Chhidden'. The costumes are very simple, natural and subject to local availability. 'Duimuhi' (Anchal from both sides known as 'KAPTA') Sambalpuri Saree to wear up to calf, an Anchhi

(Towel) to use for the sake up comfort ability since there was no use of blouse by girls nor was widely available. 'Painree' for feets, Katria and Bandaria (in the hands), Kakra and feathers on the Dhaliakhusa (Hair nut), Panla mali (for neck), Gunchi on the waist are the costumes subject to easy availability, absence of any of the above does not matter to the dancers. Now Dalkhai has moved to the urban centres and losses its originality in the name of improvisation. However, this vibrating folk item of Western Odisha finds its place in the National Day celebration in New Delhi.

## **Custom and Usage:**

### **Festivals:**

There is a proverb in Odia that there are thirteen festivals in twelve months in Odisha. When we considered fairs, festivals and fasts together the number will be much more. Observation of these differs from region to region, caste to caste, clan to clan and in different tribal communities. Festivals are celebrated either in each household or in the village as a whole. In some cases inter village festivals are observed following the tradition where participation, duties and charges are fixed from early time. The lunar calendar determines dates for festivals and rituals in Odisha.

### **Pana Sankranti:**

Pana Sankranti of Odisha is known as Maha Bishuba Sankranti in the whole of India. This sankranti marked the commencement of the rainy season and of the cultivation cycle. The forecaster (Panjikaar) on the verendah of village temple calculates and forecast the possible income and expenditure of the farmers for the

ensuing cultivation year. Usually one male member of each family is chosen to start cultivation in his own hand on the eve of Akshaya Tritiya. It is also believed that the world will get cold gradually from this day from the summer hit. 'Pana' or sweet drink is offered to the Goddess 'Tulsi' (basil plant) by a small pot with a hole at the bottom hung on the plant. The drops of Pana falling over the tree symbolize falling of rain. Odia calendar year starts from this day. This day is also celebrated as Lord Hanuman Jayanti.

### **Akshaya Tritiya:**

Akshaya Tritiya is the most auspicious day for Odia to start a work. It falls on the third day of the bright fortnight of the Lunar month of 'Baisakha'. Every farmer's family/household starts ceremonial sowing of paddy in the field. The construction of the chariots for the Ratha Jatra of Lord Jagannath starts from this day. People do not feel consultation of anybody to start house building, digging of well on this day.

### **Rajaparba:**

Raja is a popular festival of Odisha though it is not widely taken in Western Odisha. The festival continues for three days. It is believed the earth Goddess has started to menstruate on the first day of the Raja and after the third day she is to take a ritual bath and returned to normalcy. During the period men and women avoid touching the earth. They refrain from walking barefoot, digging and to plough. There is complete stoppage of work of the farmers for three days. Boys and girls take to the swing and sing the Raja Songs. Merry-making, feasting, playing become most important. In the fourth day, it is believed that the earth is ritually clean and is ready for fertilization; the farmers with plough go to the field..

**Chitau Amabasya:**

Chitau means a special type of rice cake offered to Lord Jagannath. Cakes offered to Gendeisuni the Goddess of Snails requesting not to bruise the feet of the farmers when they go to remove weeds from the field.

**Gamha Purnima:**

The full moon day of the lunar month of Shrabana auspicious to agriculturists, plough cattle are decorated and given special offering. That is the day of rest for the cattle. The birth day of Lord Balabhadra, elder brother of Lord Jagannath, Jhulan Purnima of Lord Krishna is celebrated. Rakhya bandhan is also celebrated on this day round the territory of India.

**Janmastami:**

Janmastami is celebrated on the eighth day of dark fortnight of the month of Bhadrava. The auspicious birth of Lord Krishna is observed. Dance drama on Krishna Janma is staged from remote villages to the metropolis.

**Ganesh Chaturthi:**

Ganesh Chaturthi, a festival on the fourth day of the bright fortnight of the lunar month of Bhadrava is celebrated in public as well as in the academic institutions. Lord Ganesh is worshipped as a God of knowledge and remover of all obstacles. People of Gudia caste of Odisha observes this day particularly as their domestic function and prepares dishes of sweets and many more for holy offerings. Tradition



says people of this caste have a special privilege of sanctity who can prepare dishes for God in their own hands even without taking bath.

### **Nuakhai:**

The word 'Nua' means new and 'Khai' means eat. Nuakhai has an ancient origin traced back to Vedic time when the sages talked of Panchajagyna, the five important activities in the annual calendar of an agrarian society. The five activities as specified are:

*Sita Jagyna:* the tilling of the land;

*Prabhapana jagyna:* the sowing of seeds;

*Pralambana Jagyna:* the initial cutting of crops;

*Khala Jagyna:* the harvesting of grain; and

*Prayagyna Jagyna:* the preservation of the produce. In view of this, Nuakhai may be seen as having evolved out of the Pralambana Jagyna which involves cutting the first crop and reverently offering it to the mother goddess. The festival is seen as a new ray of hope, held in Panchami of bright fortnight of Bhadraba. It deviates in some places because people of some locality fix up a date for this celebration in the name of their local deity.

Nuakhai is the agricultural festival of people of Western Odisha. It is the time when the newly grown Kharif crop of rice started ripening. At this point of time the new grain is presented to the presiding deity before picking it by bird or animal.

Nuakhai is understood to have nine colours as a consequence nine sets of rituals are follows as a prelude to the actual day of celebration. These nine colours include:

Beheren	: announcement of a meeting to set the date
Lagan dekha	: setting the exact date for pertaining of new rice
Daka haka	: invitation
Ghinabika	: Purchasing
Nua dhan Khuja	: looking for the new crop
Balipaka	: taking the offerings to the deity
Nuakhai	: eating the new crop, as Prasad after offering it to the Deity
Juhar bhet	: respect to elders

It is a tradition that after offering the 'nua' to the presiding deity, the eldest member of the family distributes it to other members. After taking the 'nua', the junior offer their regards to their elders. This is nuakhai juhar – a right occasion for people to lay their difference to rest and start relationship afresh. Even the partitioned brothers celebrate the festival under one roof. In the evening folk songs and dances are organized called nuakhai bhetghat a gala get together.

A number of rituals are associated with this function which varies from caste to caste and in regions. However, the cultivators worship their corn fields by offering raw milk, rice from raw paddy, flowers and streambed water to earth Goddess and solicit blessings.

### **Karma:**

The Karma is a famous autumn festival which starts from the eleventh day of the bright fortnight of the month of 'Bhadra'. The festival is celebrated in the villages of Western Odisha and mostly by the tribal. Karamsani is the principal deity. 'Mandal' is the main instrument used for dancing. 'Halan' tree is being worshiped

by the jhankar or priest first and seven rounds white threads tied in the stem and cut the same at one stroke, then they take it by a procession to the place decorated for celebration. Wine is offered to Karamsani. The devotees' dances before enchanting 'tala' of 'mandal' by making a half circle. Both male and female participate in the dance. Echoes of this pleasing tune is spreaded over and welcome Aswin festival "Dussehara".

### **Garvana Sankranti:**

On the first day of the solar month of Kartika, the paddy plants are, so to speak, pregnant which represents 'Lakhmi', the goddess of wealth and fertility and are worshipped in the paddy field.

### **Kumar Purnima:**

The full moon day of Lunar month of Aswina, the Moon God is worshiped for the well being of unmarried boys and girls at home;

### **Deepabali:**

This is an all India festival, the festival of lights falls on the darkest night of the lunar month of Kartika. Odishan people celebrate this festival of lights as the day of 'Shraddha' oblations to the ancestral spirits of the family. The houses are decorated with light and people play with the crackers. Distribution of sweets as Prasad of Goddess Mahalakhmi and Mahakali is also a practice. This day is also memorized the event that Lord Ramachandra returned to Ajodhya after fourteen years from jungle.

**Kartika Purnima:**

The lunar month of Kartika is sacred to the Hindu. They celebrate the last five days, 'Panchaka' ending on the day of 'Purnima'. 'Boita-Bandana' – some miniature boats made in banana stem with lamp presents of betel leaves and nuts are set a sail on the river or in the tanks by children and adults early in the morning. This is in memory of the historic yearly departure of trading expeditions on boats to far-off Southeast Asian mainland and islands from the shores of ancient Odisha, when the maritime trade was one of the best.

**Chhadkhai:**

Many people forego their favourite non-vegetarian dishes in the sacred month of Kartika as a part of ritual. The people are released from the religious taboo and indulge in non-vegetarian dishes and as such Chhad means forgo and khai mean eat that indicate to take those foods which they didn't take.

**Prathamastami:**

The celebration falls on the eighth day of dark fortnight of the lunar month of 'Margasira'. This is observed for the well being of the first son or daughter of the family. Oblations are offered to God Ganesh to protect the child against all hurdles in life. The child is given new dress and blessed by the parents. Cow dung, marigold flower, radish, leaf of brinjal, phaseolus mung (Biri), turmeric leaf etc. are used in puja.

**Pushpuni:**

The tribal of Odisha and the cultivators celebrates this festival with a great joy on the day closest to the full moon day of the month. The villager joins in the celebrations of feasting, drinking and dancing. In Western Odisha, this day is a determination day of the bonded labourer either to continue in the existing place or to leave and join under another. Their annual payment calculation starts from this day. Boys in groups in the morning moves to each household for chher-chhera by calling to old woman of the family with fun and collect food grains and cakes prepared for the occasion. Songs, feast and marry making of the joyful groups indicate their love of culture. Now a day, it turns to a different mode due to improvement in economic standard but observation of this tradition is not fading out.

**Makara Sankranti:**

The first day of Magha is especially sacred to Lord Shiba. The rice dried in the sun rays is offered to Lord Shiba and is used as a sacred cementing bond for establishing ritual friendships. This festival is also observed by the tribal all over Odisha. Winter starts its return journey from this day.

**Basanta Panchami:**

Basanta Panchami is celebrated in the lunar month of Magha on the fifth day of bright fortnight. The Goddess of learning, with the 'Beena' in hand, is sacred to students, artists and literatures are worship in educational, cultural institutions and also at home. The incoming of spring is felt from this time with the touch of pleasant air blow.

## **Holi and Hori:**

This festival is observed round the territory of India on the full moon day of Phalguna. The previous evening is observed as the festival of fire. It is believed that the village lying in the direction in which the bonfire leans will be blessed with bumper crops next season. Offerings are thrown into the fire known as 'Agira' which burn the demoness 'Holika' to ashes. This celebration prevents measles and small pox. The day following Holi, Hori or Ranga Hori is observed. A procession of Hari and Hara (Lord Vishnu and Lord Shiva) is arranged with sankirtan round the village and 'Ranga-abira' is played among the people which focus a sense of fraternity. There is an admixture of mythology, tradition, belief, faith, worship, unity and integrity interwoven in this festival. Tradition is not far away from modernity in urban dwellings as to its observation is concerned. Friendly greetings and jointly observation with colour some time wipe away the feelings in religions.

## **Fasts:**

There are many days in a month on which a Hindu has to undertake a fast. In some cases he or she requires to eat only after sun-down, to go without food, normal rice or not to drink even water. The fasting is not only to go without food but is accompanied with abstinence from non-vegetarian dishes, sex and other normal pleasurable activities. This religious merit aims for securing release from the cycle of rebirth. The categories of fasts include performance of 'Ekadashi'. Panchaka and so on, are termed as 'Osha' and 'Brata' observed by women, whether married or unmarried or widow.

**Sabitri Brata:**

Sabitribrata falls on the new moon day of the lunar month of Jaistha. The married women seek savitri's grace for making her husband live long, thus proving her to be virtuous and devoted. On this occasion seasonal fruits available are offered to the Lord. This practice of using local and timely available materials and its use symbolize perseverance of folklore tradition. The tender and sweet kernel of young palm fruits, Piyala, Kendu (*Diospyrus Embreyopteris*) Kusum (a kind of wild fruit, *Schleicheria Trijuga*), water melon, mango, Jamu, dates like twenty one varieties of forestry products are arranged for offerings. The above mentioned fruits are healthy in view of the summer.

**Khudurukuni Osha:**

In the month of Bhadraba young girls worship Mangala as Taapoi who did to be escaped from tyranny of the brother's wife.

**Budhei Osha:**

Budhi–Bamana is worshiped every Wednesday in the month of Bhadraba. In the form of the curry-stone adorned with vermillion, colygium and flowers. There is a belief that, this local God capable of granting eyes to the blind, children to the childless and curing virulent diseases if are promises and worship Him without fail.

**Janhi Osha:**

This is performed seeking grace of the Goddess Brundabati (Tulsi) the basil plant. The Goddess is credited with the power of curing – unmarried girls of leprosy.

**Bali Trutiya:**

Bali Trutiya is a fast observed by married women for worshipping – Uma-Maheswara made of sand, on the third day of the bright fortnight of Bhadraba. In a myth of Padma Purana it is stated that, Parbati had observed this fast and was married to Shiba as a result.

Dutibahana Osha: This is also known as Puo Juntia observed on the eighth day of dark fortnight of the lunar month of Aswina. The married women perform extreme austerities by abstaining even from water. Women who are barren or still born or whose children have died worship Dutibahana, born of a Brahmin widow and the sun God.

Rai-Damodara Brata: Popularly known as Panchaka brata is worship of Lakhmi-Narayana and Brundabati during the month of Kartika by the women having only one meal of sun-dried rice called 'habisa'. Non vegetarian foods are strictly forbidden in Hindu custom during Panchaka, the last five days of this lunar month.

**Sudasha Brata:**

Sudasha Brata is an observation by women on the tenth day in bright fortnight when it falls a Thursday. Lakshmi, the Goddess of wealth is worshiped. A sacred thread of yellow colour with thirteen nuts called "Batia" (tarni) is offered to the Goddess and as a token of concentration and family pride the married women tie the same in the right arm.



The tribal who are Hinduised observe certain common important festivals and fasts with the main stream of society, yet they also perform many other rituals and observe some festivals of their tribal past. Kunda Deo jatra of the Gond community, Dangar (mountain) jatra, Kandul jatra and many more are performed with pump and show.

Bali (animal sacrifice) jatra is needed to be mentioned here comes from tribal practice. Long ago the tribal chieftain had to offer his first daughter to the Goddess which came down to black cow, next to buffalo, ship, goat, cock, goose, pigeon and even to egg now a day. The Adibasi claims that animal sacrifice is not so barbaric than the human sacrifice and they simply claims against administrative interference to this rite. They are of the opinion that the tribals are very fond of non vegetarian food, consumption of vegetables or any such items will never give satisfaction to them nor easy to arrange at a large scale for the mass assemblage annually or in occasions. They are very much inclined to the earth God, the Tree, the Mountain and hence they offer the blood of the animal to the God first and the remains they consume in a gala feast what has been considered as a barbaric one. However, this custom is degrading now when we observe that the same is coming down from human to animal and even to egg. This folk practice is taken to a great debate now.

The collective festivities foster a sense of solidarity of the village and fortify confidence in the people in undertaking major activities in economic and social life.

Innumerable fasts and festivals, rites and sacrifices are still practicing in the remote area. The scholar has taken possible steps and reached many a place for observation, interaction, interviews with the respondents and collected data in response to prove the formulated hypotheses.

## **FOLK MUSIC:**

The rich tradition of folk music is alive in both rural and urban India. Every region in India has its own form of folk music. Odishan music is a part of the rich culture of Odisha. This two thousand and five hundred years old odishan music comprises a number of categories, of these, Tribal and folk music claims its earliest existence. Folk music is both vocal and instrumental. Game songs, swing songs, teasing songs, songs of fasts and festivals, work songs are vocal. A beggar may play on a lyre or 'ektara' the snake charmers play on 'Nageswara', the cow herd sings song accompanied by 'dhudki'. Now the city musical instruments like the Harmonium, the guitar, the mandolin are used to raise polyphonic effects to accompany folk songs in professional performances. In Dalkhai, Humo, Rasarkeli, Mailajada, Jamudali folk dances of Western Odisha, songs usually accompany dances. There is coordination between the rhythms, song and dance. On folk music Philip Berry worded, "There is no hard and fast line drawn between song music and dance music.

Folk music is not always standardized and may vary in scale and tonality from region to region. The rhythms come almost naturally to the people and have no sophistication.

From historical perspective, traditional folk music had the following characteristics; it was transmitted through an oral tradition. They commemorate personal events giving emotional bonding that is unrelated to the aesthetic qualities of the music.

They have been performed, by custom over a long period of time i.e. several generations. There is no copyright on the songs. Folk music is not taught.

Folk music is played by ordinary people who are handed down from generation to generation.

Folk song is a part of folk music. Folk music has an influence on classical music.

Odisha is culturally rich and its western part known as Koshalanchal is influenced by different cults. Folk music performed in temples of Goddess during festivals has some speciality. 'Sulha Bharni' or 'Sulha Khadi' means sixteen 'paars' played for invocation to the Goddess. This music invite the deity comes over the head of a man who dances accordingly. Instances are there, that the Dhulia (leading music player with Dhol) some time instructed by the deity herself if goes out of the musical track. Separate rhythms are there distinctly marked for invocation of the Goddess in different names. Folk music and dances go together. The children's verses are known as Chhilolai, Humobauli and Duligit, Adolescent's poems are Sajani, Chhata, Daika, Bakhani. The eternal youth composes Rasarkeli, Jaiphula, Mailajada, Gunjikuta, and Dalkhai. The working man's poetry includes karma and Jhumer pertaining to Biswakarma and Karamsani goddess. Professional entertainers perform Danda, Dangchadha, mudtupa, Ghumura, Nachania - Bajnia, Samparda and Sanchar.

The musical instruments used for folk music are Dhol, Mandal, Dhulak, Pakhauj, Dubi-Tabla, Mrudanga, mardal, Naal, Timkidi, Nagara, Khanjini, Dhap, Muhuri, Banshi, Singhbaja, Birkahali, Ghulghula, Ghungura, Kendra, Bina, Khadkhadi, Ektara, Ghumura, Gini, Kathi, Jhanj, Nishan, Tasa, Ghudka and Dhunkel, of these Dhol is the oldest one. The craftsmanship of making these instruments appears to be easy but hard to do. Materials used are available but requires performance of rituals for its collection in some cases, for example Ghubukudu. Ghubukudu, a

cylindrical shape, one side is covered with skin. There is a string fixed at the centre of the covered part. The string is operated by nails of fingers or by help of a strong nut shell. The skin is collected after death of an old monkey for which he has to perform first ritual by being shaven head. The string is to be made by collecting nerve of a cow and this so happens again with shaven head because of the belief that Monkey is considered as prior shape of human and Cow, the motherly respectable animal attached with human society and custom . The making of 'Dhap' though bears no ritual, the knowledge of collecting required wood and gum and technique to make round shape by putting under soil for a long time and covering with processed goat skin etc. are not attracting the present generation. The existing number of such instruments in families faces count down. Youth of this generation have interest but feel it's less importance since artificiality replace the folk techniques due to advent of modernity. However, folklore at the base revolves its lovers.

### **Folk games:**

The outdoor games are Gudu: Bahu Gudu & Dharani Gudu (Kabadi), Chhur: Danda Chhur and Chakhni Chhur, Keli badi, Luk-lukani, Kharsi badi, suil, Bati, etc. Most of the indoor games are now on the way of extinction. They are Chhaka, very popular among women of Western Odisha. It is played with six pieces of large sized shell (Kaudi) and sixteen pieces of wooden dots or seeds of Tamarind (Tamarind's Indica). This set of Kaudi, dots and 'Kashadi Pata' (Wooden board) is given to the new bride to take to husband's house. Gnajappa is also an indoor game is extinct by leaving its famous tradition.

## Traditional Costumes:

The women wearing ornaments prior to the independence: have given up using many of them. The descriptions of costumes are as follows;

Neck	Necklace	Khagla, gutimali, Patrimali, Baulmali
Ear	Upper part	Jhalka, Bentla
	Earlobe	Karnaful-Sikla, Ganthia
Nose		Jharaguna, Phooli, Nakputki, Dandi
Hair		Panapatri, Kakra, Khirpini, Belkhadi
Hands		Katria, Bandria
Arm		Taad, Bahasuta
Waist		Gunchi
Leg		Painree
Ankle		Panjali

Besides the above a number of other ornaments are their rarely seen. The women used a sphere or oval shaped silver box known as 'Karat' contains coin work as a purse, which also help to put a strong nut of saree they wear.

There were two groups of designer, professional to the hair style and Tattoo. They were 'Benia' and 'Gudnia'. The Gudnia were called to get permanent tattoo on the body of the woman. Own name or the name of God is tattooed on the forearm, designs of tattoo on the back of the palm. The tribal women of Kandha community of Kalahandi and Kandhamal tattoo their face on the fore-head, cheeks and chin. There is a reason behind this tattooing – that to disfigure the face so that the women will not appear attractive before the king, prince, royal personnel and later on the Britishers. This is simply to escape them from the lofty eyes and arms of

dominating class. The other reason may be acupuncture but it is yet to be examined. Recently the Kandhas of Phulbani in a large get together decided to forbid this practice since no such fearing is there. With the advent of communication and access to education these tribal girls are feeling shameful to this practice in order to coup up with their counterparts. Now this work is shifted to film industries and to the city life demonstrating as modern element. The Benia was professional hair dresser now extinct in remote rural belt and the same profession find place under the banner of beauty parlour in urban areas.

### **Folk Medicine:**

Folk medicine is originated from man's reactions to natural events. Traditional medical practices are non professional and by the people isolated from main stream and widely ordained medical services. This medicine involved herbal and other remedies based on traditional beliefs. Use of plants, root, stem leaf, flower, and fish, flash derived on an empirical basis. Garlic, turmeric, honey, have been used in folk medicine for thousands of years. Magic and witchcraft played an important role here.

Folk medicine is also health practices arising from superstition, cultural traditions or empirical use of native remedies, especially food substances. Traditional medicine lives among the people as a part of their culture. Any information about a disease is shared by others and passed from generation to generations.

The World Health Organisation defines traditional medicine as "the sum total of the knowledge, skills, and practices based on the theories, beliefs and experiences indigenous to different cultures, whether explicable or not, used in the

maintenance of health as well as in the prevention, diagnosis, improvement or treatment of physical and mental illness.

In Odisha, a good percentage of population relies on traditional medicine for primary health care needs. Use of allopathic drugs by the tribals and other inhabiting in remote part of Odisha is unknown. The traditional healer (medicine man) give medicines with strong spiritual belief and magical aspect of this practice cannot be ignored.

The practices of folk medicine in the epic Ramayana (some narrated as Ayurvedic) is well known to everyone brought by Lord Hanuman from Gandhamardan hill (Bisalyakarani) for ailing Lakhamana, which is still used by people in the wound. Aristotle said even music can soothes the wound. A lover of fluit while listening to the tune can forget pain and get pleasure. Use of folk medicine in Odisha is not extinct.

### **Odisi Cuisine:**

Odisi food has an integral role in the cultural identity. The temple food at Puri is held to be supreme importance. The steam – cooked food is offered to Lord Jagannath first and then to Goddess Bimala after which it becomes ‘Mahaprasad’, contains fifty six items. Mahaprasad is of two types;

- Sankhudi - includes items like rice, dal, mahura, curries etc. and
- Sukhila - consists of dry sweets.

Besides the above two ‘Nirmalya’ is another type. Nirmalya ties nuts between friends followed by observation of rituals like kin’s man though belonging to other

castes. They addressed each other as 'Mahaprasad' or 'Sahi'. Nirmalya is being stored in families which come to the immense use of people to feed the aged at the dying bed expecting 'Nirvana' or Mokshya. This great attachment with God through offered dried rice (Nirmalya) is enrooted in tradition and belief.

The state of Odisha is so diverse and vibrant that each of its district exhibits a unique tradition and distinctive food speciality. 'Pakhala' is a rice dish made by adding water to cooked rice, most needy for Odia families. 'Mandia', a grain having medicinal value is widely used in hilly tracts and Odishan highland.

*Country cakes:* locally known as Pitha manda are prepared in festive occasions. It is a sweet dish the variants of which are Suanlipitha, 'Anduripitha', 'Chitaupitha', Arisha pitha. These items are made of rice, black gram, dal, coconut, molasses etc. Koshli cuisine or West Odishan food is integral to the local culture which is different even to the other parts of Odisha.

Some of the important Koshli foods are Kardi, (bamboo shoot), hendua (fine dry bamboo shoot), lethia, ambil, bhuja, chaulbara, basi-pakhal (fragmented rice), badi – patal ghanta-chutchuta, sukha Jhuri (Sun dried fish), santla, chitka, patar puda purga. Special food during festivals are mugsijha (Sweetened boiled green gram), tikhri of Mung or palua or madia, paga lia.

Presently it is seen that the star hotels, road side 'dhaba' hotels are preparing meat following the traditional preparation named 'Baushapoda' or 'Patrapoda' (Non vegetarian items pushed into a hollow bamboo, tightened with a cape and burnt). These procedures were used by the people wandered in the forest searching for forestry products for daily and occasional needs. The traditional foods prepared



with no or less use of oil and spices. These are hygienic and help people recollecting the traditional method of preparation.

### **Folk tale:**

A folk tale travels with great ease from one story teller to another. Since a particular story is characterized by its basic pattern and by narrative motifs rather than by its verbal form, it passes language boundaries without difficulty. The spread of folktale is determined rather by large culture areas. With recent increasing human mobility many tales have disregarded culture boundaries and have gone with new settlers to other areas, may it be other continent.

The Odia people in general are emotional by nature and have spirit in creativity. It is remarked that, "in Odisha the trees and creepers sing". A large number of songs, epic poetry, ballads are preserved in Indian vernacular languages so also in Odia. The Chakulia Panda is the example. Also we can cite the 'Yogi' group who recites 'Tika Govinda Chandra' fills tears of the listener's eyes and rolls on the chocks. The tellers of the tales must be credited for their effort, delivering tales, the picturesque of which becomes 'life' in the listeners thought. A folk tale is a story or legend forming part of an oral tradition which possesses some characteristics. Folk tales are generally part of the oral tradition, these are passed down from generation to generation and frequently told than read; Folk tales bear timeless themes and may contain supernatural elements. The tales try to validate some aspects of culture;

The characters are flat, straight forward and usually stereotyped e.g. – Faithful friends, weak-willed father, stepmother. Most of the folktale settings remove the tale from the real world. It takes the listeners to a time or place where animals talk;

Witches and wizards roam and spell of chants application etc. Sometimes, the descriptions referred to in vague terms e.g. Once upon a time in a dark forest, Long long ago In an Island, the hair of the witch in a case covered with seven layers..., Magical object, super natural forces, complete isolation without any human friends are arranged in folk tale.

The plot of the folk tale is generally shorter and simple than other genres of literature. Events in the tale occur in sets of three, seven like that eg. Seven sons and daughter in law and one daughter, three sisters, three wishes. Endings are almost always happy. The themes are quite simple as marked in folktales but powerful. It is also found that humility over the vices of selfishness, pride, greedy nature find its place that contribute the listeners to maintain humanity. The teller's talent, excellence and style are typical who tries for conventional opening and closing. Dialogue is frequently used and the essence differs as characters appear.

Motifs are a tiny element of tale which is static. It exists even in the worst situation leading with the story. It is a recurring thematic element quite prevalent in the order of magical cures or spells, enchanted transformations and so on.

Another interesting part of folktale is that the participation of the listeners by responding 'yes' or 'hnu' at the end of each sentence. This oral literature is ever green and preserved folklore in memory and its passing of to others heart.

**Street plays:**

Street plays in Odisha are a performing art exists from time immemorial. It was considered as an agent of communication. Contributory thoughts were passes to the people through this item. Life performances attract the audience and imprint messages. Pani Danda, Ram- Parshuram bhet, Sarmangala, Mudtupa, Nachnia etc. comes under this category. This oldest form of art has such relevancy that the present Government of 21<sup>st</sup> century still continuing this as an advertising media which is in no way less important than the modern devices.

The investigators of folklore, say the researcher of Indian folklore have divided the folklorists in to three phases. In the first phase they placed the British administrators collected the local knowledge to understand the subjects comes to their use in administration. In the second phase the missionaries to acquire the language of the people to recreate their religious literature for evangelical purpose and in the third phase, the post independent period where universities, individual and institutions started studying the folklore with a noble purpose to search the national identity through legends, myths and epics etc.

Now, the emerging trend of new folklorists tends to commit and understand folklore from Indian point of view than to see in western model. It is no more confined to the four walls of academic domain rather found its space among the folk to extract the true sense.

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## **Chapter-III**

### **Tradition and Modernity:**

There is scholarly mention of Folklore, its scope and classification, folklore studies in Odisha, ethnocentrism, concept of folklore, characteristics, and difference between folk and classical art tradition and other relevant concepts in previous chapter under study. This study has a special concentration with the tradition bound groups and therefore it would also be relevant to discuss in concise on folk culture before passing to the discussion on Tradition and Modernity.

As stated earlier, folk refers to the traditional belief, legends, customs etc. of a people and culture is the way of life. Folk culture refers to the unifying expressive components of everyday life as enacted by localized groups having traditional bondage. In the early days of research there was a concept that folk culture focus primarily on traditions practiced by small units, homogenous rural groups living in relative isolation from other groups. Now a day, however, folk culture is recognized as a dynamic representation of both modern and rural constituents. It is handed down through oral tradition and now increasingly computer mediated communication. It has a good deal of relations with the community and group identity. Folk culture is normally imbued with a sense of place. If elements of a folk culture are copied by or moved either bi-lingual or in any form to a foreign locale, they will still carry strong connotations of their original place of creation. A folk culture may have entry to the main stream in varying degrees but none have been deformed from originality. There would be no loss of specific cultural sense.

Folk culture has always informed pop-culture and even high culture. Odishan folk culture has unique quality which is particular of its kind. The costumes, ornaments, tattoo and body language have been portrayed for new taste and comic value in Odia films and reality shows. It has the emphasis on looking inward without reference to the outside that separates folk culture from pop-culture.

Moving from tradition to the modernity, the name of Archie Green appears in the scene of folklore study that has been credited as the founder of a new branch 'Public folklore'. However, this term was first used by American Folklore Society in the early 1970s which have been influenced by the work as 'applied folklore' a related but distinct paradigm. Public Folklore is a term for the work done by folklorists in public settings in the United States and Canada outside of universities and colleges such as museums, folk-festivals, radio stations etc.

In his contributory article titled "Philosophical folklore and the Reification Fallacy", Brandon Watson states, 'among the many things worth studying are of the most interesting – is what I call 'Philosophical folklore'. Folklore of course consists of micro-tradition passed down within communities as part of the ordinary ways of life of the people in those communities. We usually think of these micro-tradition as artistic, but much folklore is philosophical in character, studying this kind of folklore, often fascinating in its own right, can be quite illuminating. Of all subjects in philosophy, I think informal logic tends to provide the richest views of Philosophical folklore'.

Reasoning and evaluating reasoning are things everyone has to do.

Formal logic tends to get too technical to be widespread. Informal logic on the other hand, is almost purely folkloric in nature. Unsystematic and messy, it

consists chiefly of rules of thumb, folk classifications, proverbs, slogans and the like. Watson considers reification as an abstract thing as if it was concrete, or of an inanimate object as if it were living and fallacy is deceptive or false appearance which misleads the eye or the mind.

A tradition is a belief or behaviour passed down within a group or society with symbolic meaning or special significance with origins in the past. The word 'tradition' itself derives from the Latin 'tradere' literally meaning to transmit, to hand over, and to give for safe keeping. It is assumed that traditions have ancient history and have been invented on purpose. The word is used in a variety of ways by various academic disciplines. The information followed is known only by oral tradition but not supported by physical documentation or other quality evidence. The facts may not be documented does not decrease their value as cultural history and literature. The concept of tradition includes a number of interrelated ideas, the unifying one is that tradition refers to beliefs, objects or customs performed or believed in the past, originating in it transmitted through time by being taught by one generation to the next and are performed or believed in the present.

Simon J. Bronner notes, the philosophy of folklore study and its relation to public ideas of culture reside in the key word of 'traditions'. Scholars considering the history and meanings of 'traditions' have documented how the term came from the Latin word 'traditum' meaning "something handed over". Some of the earliest English usages of the word carry not the force of the everyday but the force of law. This is envisaged in its earliest definition as "an ordinance of or institution orally delivered."

Tradition refers to the customs, beliefs and cultural practices that are passed down from one generation to the next generation. Members of different castes have by



tradition been associated with specific associations. On theology, it is a doctrine believed to have divine authority though not in the scriptures in particular. Tradition handed down especially by word of mouth or by practice that has existed for a long time.

Modernity refers to the contemporary behaviour or way of doing things. It is fresh and new. The term 'modernity' is coined by Charles Pierre Baudelaire, a French poet, who also produced notable work as an art critic. In his writing on an essay titled "The Painter of modern life." 1864 he refers to a particular relationship to time, openness to the novelty of the future and a heightened sensitivity to what is unique about the present. As an analytical concept modernity is closely linked to the modern art and establishment of social science. It also encompasses the social relations associated with the rise of capitalism and shifts in attitudes associated with secularization and post industrial life.

Modernity has a wider connotation, a certain type of culture, the quality of which is determined by rationality, liberal spirit and plurality of opinion, secular ethics and respect for the privacy of individual. In social science the defining aspects of modernity include bureaucracy, rationalization, secularization, alienation, commodification, decontextualization, (the removal of social practices, beliefs and cultural objects from local culture of origin) individualism, nationalism (rise of modern nation-states as rational governments, that even cross local, ethnic groupings, urbanization, objectivism (the belief that truth-claims), universalism (regardless of local distinctions, industrial society, homogenization (uniformity of cultural ideas), democratization.

Tradition and Modernity both prevail side by side in India. Both traditional values and modern spirit are blended in Indian culture. Some of the oldest traditions are still dominating Hindu Society. The rituals, customs, beliefs are not far from the family, clan and tribes. The cycle of birth, attaining to 'Moksha' (release from the bonds), dowry, spirit etc. are inherent with the people. The modern Indian society cannot keep away itself from the old tradition. It is observed most of the nation states in the world refrains them from the clutches of old practices. The family members of a doctor, scientist, also perform puja, promise with certain offerings, consult the talisman and holy man when they fall ill. No doubt they call for a senior medical practitioner but do not hesitate or think these as blind beliefs.

Supriya Guru in her article Modernity Essay: A useful Essay on Modernity in India cited Anthony Giddens' observation that modernity is multi-dimensional. It is neither monolith, liberal, nor it is democratic only. It has several dimensions. There are several ethnicities in India and therefore modernity in this country has to be assessed and defined in terms of the social, historical and cultural bases of different social segments and regions of the nation.

In Europe, the advent of industrial era, gradual evaporation of feudalism, series of revolutions and also the renaissance movement changed social conditions and gave rise to modernity. Capitalism, democracy and industrialism were the products of modernity.

The conditions of India and Odisha as well were different and had a serious challenge. There was feudalism, colonialism and princely states. The first priority of Indians was to get freedom and to build India into a nation. Yogendra Singh in his book Indian Sociology [20] writes the pioneer Indian Sociologists G.S. Ghurye, M. N. Srinivas, D. P. Mukharjee, B. K. Sarkar, Radhakamal Mukherjee, B. N. Dutt

were less concerned with the professionalization of sociology as a discipline, in respect of theories, concepts, methodology of social observation or with establishing sociology as a branch of science. They were deeply concerned with the issue of social relevance. They considered industrialization in British-India was simply a beginning of modernity and their concern was fixed for the study of family, kin, caste and village. The social background of the then sociologists was that, they were educated in Europe; particularly British Universities belonged to urban life and middle class. They had inherited their consciousness to a package of Western philosophy of liberalism and humanism. They had deep concern for issues of national identity and establishment of a culturally, politically and economically independent Indian Society. Apart from this little attention, modernity as a distinct form came in to prominence during the seventies with investigative study.

Since the study is based on folk and indigenous art it would be pertinent to mention on ITK (Indigenous Traditional Knowledge)

Indigenous Traditional Knowledge,(1980) defined as sum total knowledge and practices which are based on people's accumulative experiences in dealing with situations and problems in various aspects of life and such practices are special to a particular culture. According to Farrington and Martin (1991), Indigenous Traditional Knowledge can be defined as basis for knowledge, beliefs and customs which are internally consistent and logical to those holding them. The International Development Research Centre, in its report, 1993 states, it refers to the integrated expression of collective values and customs that guide interaction among people and between people and nature. Throughout the centuries, societies evolved by learning from experience and transmitting knowledge to younger generations.

Indigenous Traditional Knowledge is a community based functional knowledge system, developed, preserved and refined by generations through continuous interaction, observation and experimentation with their surrounding environment. It is a dynamic system, ever changing adopting and adjusting to the local situations and has close links with the culture, civilization and religious practices of the communities.

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## **CHAPTER-IV**

### **Socio-Economic Profile:**

“It would be nice if the poor were to get even half of the money that is spent in studying them.” – Bill Vanghan (American columnist and author)

Odisha lives in villages. As per 2011 census 83.31 percent of the total population of the state lives in rural areas.

### **Natural Resources of Odisha:**

The name of the state of Odisha is enlisted to be one of the most backward states in India though this most mineralized state share a greater part in area of the country. The state occupied 4.74 percent of India's land mass. 41,974,218 people as per 2011 census, accounts for 3.4 percent of the population of the country. The quality of soil in general, is rather low, except in the coastal districts which contain highly fertile alluvial soil and the soils of the river valleys. Agriculture is the mainstay. It contributes 30 percent of the net domestic product of the state.

As per socio-economic status, the state can be divided into two broad regions, i.e. the coastal region and high land. The land of coastal plain is fertile having high yielding capacity of agriculture comprising high proportion upper caste population. The highland districts are hilly and barren land with forest coverage, comprising Scheduled Tribe and Scheduled Caste population with primitive stage of economy. From the poverty survey of the rural households conducted by the Panchayat Raj Department, Government of Odisha, it is revealed that the incidence of rural



poverty in the Western Odisha is found to be more acute and Odisha in this regard is found to be higher in India.

The poverty is multi dimensional and extends beyond money income to education, skills development, health and political participation at all levels from the grass root. Access to natural resources, clean water, air and advancement of one's own culture and social organization are also determinant factor of poverty in Odisha. With the advent of developmental programme, the progress of poverty level is checked due to unequal distribution of land, assets and productivity but also vulnerable to repeated natural calamities like droughts, floods and cyclones, the recurrent visitation of which weaken the small and marginal farmers and landless labourers. The large population of S.T. and S.C. live precariously with very low economic base.

In the hilly terrains of Western Odisha and adjacent high land a large number of rural communities excluded for want to connectivity and other infrastructural support like market, urbanization and road connectivity as a result the poor are the worst sufferer lacking access to growth centers and service centre like school, hospital, training camps. Use of improved inputs, purchasing capacity of farmers, employment opportunities, and managerial skill keeps agriculture under developed.

It is observed as per the estimation made by planning commission that the percentage of population in Odisha below the poverty line in 2004-05 stood at 39.9 percent and the figure of rural Odisha is lower than the urban Odisha. The credit opportunities to the poor by the rural banking schemes are found to be not eye catching and continue to prevail with the depressed sections of people.

The measurement of social status is of basic importance since one's position in the social hierarchy is co-related with economic, political and other attitudes, school achievements and many other phenomena. These facts emphasize the relationship among social status, socio-economic and cultural conditions. A numerical description on the study of living conditions from the source of Directorate of Economics and Statistics, Odisha, Bhubaneswar indicates as per 2011 census 51313 census villages in Odisha out of which Western Odisha possesses 12363. The numbers of inhabited villages of Odisha is 47677 and uninhabited villages are 3636. The number of households in Odisha is 9661085 out of which its number in urban area is 1517073 and 8144012 in rural area. As per census-2011, 9 percent of the rural and 5 percent of the urban area houses are in dilapidated conditions.

As regards housing, the dwelling units of the respondents are considered under different groups. The responses in respect of living conditions indicate, there are few houses made of brick wall with semi permanent roof possessed by the respondents of rural area. The percentage of living in thatched hut of the scheduled Tribe is more than the Scheduled Caste and in case of the general category it is less than the above two categories.

As regards ventilation and light for healthy living the rural people are far behind the urban area. In remote hilly and tribal pockets of the area under study around 15 percent families share living room with animals. Electricity is still a dream for the villagers staying in hilly region. Using of latrine is rare, the schemes of the government for 'Swatchha Bharat' for them is an acceptable not practicable on their part of daily habits.

### **Social Variables:**

There has been a difference found in the rate of literacy among the families depending on their background. The responses from samples indicate that the rate of literacy has a good percentage in urban area. Traditionalism among the people still persists. Women are more conservative and their rate of literacy is lower than the men. Out of the total population of Odisha 16.69 percent people live in urban area. The total figure of people living in urban area is 7,003,656 of which 3,625,933 are males and 3,377,723 are females. The urban population has increased by 16.69 percent in last ten years. Sex ratio in urban Odisha was 932 females per 1000 males. Average literacy rate in Odisha for urban areas was 85.75 percent in which males were 90.72 percent literate while female literacy stood at 74.31 percent. The literate in urban Odisha were 5,364,680.

While taking the condition of rural areas in Odisha it is revealed that the population of rural odisha is 83.31 percent out of which 17,586,203 are male and 17,384,359 females. The sex ratio was 989 per 1000 males. Average literacy in rural odisha was 70.22 percent where male constitute 79.65 percent and female 59.95 percent.

Literacy and level of education are basic indicators of the level of development achieved by a society. Spread of literacy is generally associated with important traits of modern civilization such as modernization, urbanization, industrialization, communication and commerce. Literacy forms an important input in overall development of individuals enabling them to comprehend their cultural environment better and respond to it appropriately. Higher levels of education and literacy lead to a greater awareness and also contribute in the improvement of economic and social conditions.

**Table No. 1**

**Growth of literacy in Odisha (1951-2010) in percentage**

Year	Male	Female	All	Decadal increase in %
1	2	3	4	5
1951	27.32	4.52	15.80	-
1961	34.68	8.65	21.66	5.86
1971	38.29	13.92	26.18	4.52
1981	46.39	20.60	33.62	7.44
1991	63.09	34.68	49.09	15.47
2001	75.35	50.51	63.08	13.99
2011	81.59	64.01	72.87	9.79

Source: Office of the Registrar General, India, Ministry of Home Affairs.

The growth of literacy in Odisha from 1951-2011 shows nearly five times higher in percentage where in the growth of male literacy is three times to that of female is fifteen times in six decades.

Education is taken as a main determinant in Indian psephology. In the existing system of general education in Odisha, it is seen that the number of dropouts is excess to excessively high. The following table shows the position, establishment and enrolment of students in different stages of education.

**Table No. 2**

**Table showing position, establishment and enrolment of students in different stages in Odisha (2014-15)**

	No. of Schools	Enrolment
Primary	36550	4223628
Upper Primary	22497	2162855
Secondary	9491	1225559

Source: OPEPA, DEE and DHE, Odisha 2014-15

So far present scenario of Higher Education in Odisha is concerned at present there are 12 state universities, one Central University. 03 Institutes of National importance (IIT, NIT, NISER), 02 private deemed universities, 43 government colleges, 262 aided non-government colleges, 308 unaided colleges, 142 professional colleges, 164 Sanskrit colleges and 31 law colleges (DHE, Odisha-2009). In addition to these, state has AICTE approved 68 Engineering Technology, 29 MBA, 37 MCA and 10 Agriculture and 15 Pharmacy and 15 PGDM Colleges. The enrolment scenario in Odisha stands at 2, 81,686 at junior level, 196287 at degree level, 3496 at Post Graduate level and 3347 in Professional Colleges.

In general the enrolment of girls is less than the boys. It is remarkably low in comparison to the sex-ratio. The dropout rate of students in rural area is conspicuous. Fiscal crisis and balance of payment crisis affecting the tribal economy have become the centres of attention and discussion in both academic and policy circles.

## **ECONOMIC VARIABLES:**

In highlighting economic condition of the people of Odisha, statistics shows that the workforce participation rate is higher for rural inhabitants. The percentage of main workers in rural Odisha is higher where the tribal have higher level of participation in economic activities but they have much fewer opportunities for rural non-agricultural employment. Due to lack of employment potentiality through incentives, subsidies, training and skill formation they are in the dark to utilize their hard working force.

By discussing with the respondents in the field of research it is observed that the deficit economy is due to chronic indebtedness, which affects the economic, social and psychological dimensions. By living life happy-go-lucky style, they are led to bond due to debts descending from successive generations. Most of the people engaged in agriculture having emotional attachment with their lands but victimized in different reasons.

Drug addiction, health hazards, drinking habit, communication, lack of marketing facilities stand as bar against their economic development.

There is a continuous flow marked over two decades that the rural people are moving towards towns and the growth of urbanization is found to be speedy. Those who are stagnant in their locality culminate comparison with their counterparts in the urban area with a view to show their co-equality and they are managing day to day activities by arrangement of modern amenities in the village. Customary practices are affected and also neglected in some situations but extinctions are very rare.

## **PERSPECTIVES OF FOLK ART TRADITION:**

After careful study on the Socio-economic condition of the people as a main determinant factor, the responses on folklore need to be dissected and therefore tabular form is adopted.

The process of placing classified data into tabular form is tabulation. A table is a symmetric arrangement of statistical data in rows and columns. It may be simple, double or complex depending upon the type of classification. Here in a tabular form, an analytical dissection is made on the data collected from primary source. Taking to the characteristics, the above three types of table have been used. The data is totally based on respondent's perception and placed during the course of study.

**Table No. 3**

**Respondent's perception showing involvement in folk tradition.**

Respondent's age group	No.	Liking the existing art and culture		Attraction of the folk practices		Self satisfaction obtained	
		No.	%	No.	%	No.	%
18-24	24	11	45.33	9	37.49	4	16.66
25-45	46	18	39.13	17	36.95	11	23.91
46-65	32	8	25.00	6	18.75	18	56.25
65 above	18	2	11.11	3	16.66	13	72.22

Table-3 shows, respondents of different age groups indicate reasons of their involvement in folklore traditions. Respondents of 18-24 age group constitute 45.33 percent are involved because of their likeness and 37.49 percent involved themselves for its attraction. This younger generation has naturally a short experience and the cause of their involvement out of satisfaction comes to 16.66 percent. The respondents from the age group 46-65 and above claims their involvement in folk practices is out of their mental satisfaction and the percentage constitute 56.25 and 72.22 respectively. The responses from this table indicate interception of three things for one's involvement in folklore traditions. The likeness in folklore comes out automatically since it is witnessed from childhood. The repetition of folk observations attracts naturally and promotes the sense of ethnicity which gives mental satisfaction. Refraining from this may cause mental agitation. So involvement in folklore tradition is ipso facto.

As we know culture is the way of life, and is dynamic. The perception of the respondents on the degree of changes needs to be mentioned. Table - 4 shows age group of 18-24 constituting 54.16 percent are of the view that the degree of changes is slow and rare. The middle age group of 26-45 ranges to the medium and 46-65 and above, of 77.77 percent ranges to rapid changes. The younger generation feels slow while the middle aged put it to medium followed by the senior witnessing rapid changes. They are of the opinion that rapidity comes due to the advent of modernity. However, there is no response recorded stating folklore as static.



**Table No. 4**

**Responses showing the degree of change in folklore**

Respondent's age group	No.	Slow and rare		Medium		Rapid	
		No.	%	No.	%	No.	%
18-24	24	13	54.16	8	33.33	3	12.49
25-45	46	5	10.86	22	47.82	19	41.30
46-65	32	3	9.37	7	21.87	22	68.75
65 above	18	1	5.55	3	16.66	14	77.77

**Table No. 5**

**Respondent's purview on the reason for survival of folklore.**

Respondents	No.	As people are performing		On the influence of the community head		With the force of other members		Spontaneity and one's free-will	
		No	%	No	%	No	%	No	%
Rural	90	5	5.55	3	3.33	4	4.44	78	86.66
Urban	30	4	13.33	Nil	Nil	Nil	Nil	26	86.66

Table – 5 reflects respondent purview on the ground for which folklore is survived. Following one's step, influence of any stalwart or headman of the community, command or order of any kind is not a considerable fact stands as reason for its survival. The respondents openly and with heartfelt feelings opined that

spontaneity, observation with free will and emotional bondage with folklore are the reasons of survival.

**Table No. 6**

**Table showing reasons of sensibility in folklore tradition.**

Respondent	No.	With the discussion of people		Influence of the others		Mental excitement and emotion		For passing time		Mental agitation while passing over the items	
		No.	%	No.	%	No.	%	No.	%	No.	%
Illiterate	26	2	7.69	3	11.53	18	69.23	-	-	3	11.53
Literate	80	3	3.75	2	2.5	70	87.5	01	1.25	4	5.0
Educated	14	2	14.28	-	-	09	64.28	-	-	3	21.42

Table No. 6 focus the reason of sensibility about folkloristic. While editing the samples the above three categories of respondents were drawn in order to measure their beats of sensation and emotion to words folklore. 69.23 percent of illiterate, 87.5 percent literate and 64.28 percent educated expressed their emotional attachment and mental excitement as reasons inclined towards folklore.

The educated people of different walks of life constituting 21.42 percent of the respondents express their weakness on folklore practices when they become aware of the facts during their busy-schedule.

**Table No.7**

**Respondents view on the reasons of their closeness to folklore genre.**

Respondent	No.	Implanted by nature	Nobody refuses	It is heart touching	Innate impression
18-25	24	17	02	06	14
26-45	46	29	-	20	41
46-64	32	29	-	12	30
65 above	18	16	-	12	16

Table – 7 reflects reason that make closure to the folklore genre. Respondents of all age groups favour to be closed with folklore genre since it is implanted by nature and also heart touching.

Most of the respondents gladly expressed innate impression as important reason for which they are closed to folklore from adolescent. Involvement with folk practice, to them is not an acquired experience.

Dynamism in social structure is an untold truth. Changes come in every fraction of time. What appears new over the existing one is taken as modern. This modernity is also not static. Modernization is obvious. The respondent's perception on modernity is very clear. Influence of modernity on tradition is admitted and its extent is partial at present. On a sensible question, can modernity fully envelop

folklore? None of the respondents admit to this point. Very enthusiastically the respondents viewed without tradition one may not think of modernity rather the so called improviser or modernist are being attracted to the raw form and aesthetic sense of folk form. The following table focuses reasons for love to folk art and tradition.

**Table No. 8**

**Table showing reasons for love to folk art and tradition.**

Respondent	No.	Deep Sensation and fascination		Appreciating its beauties		Lovable experience	
		No.	%	No.	%	No.	%
Rural	90	80	88.88	80	88.88	65	72.77
Urban	30	27	90.00	28	93.33	26	86.66

Table – 8 shows both rural and urban responses reflect their inclination and love for folklore in equal footing. Deep sensation and fascination towards folklore ranges to 90 percent in the urban to that of 88.88 in rural. So far appreciation to the beauties and lovable experience of folklore as reasons to this effect are concerned, untold positive view comes with equal percentage from rural and urban samples. The urban shelters as well as the rural are very fond of raw form of folk items by recollecting their aesthetic experiences. They consider the development programmers stands to provide a minimum standard of living which do not stand to vanguard the purity of folklore. Folklore rather stands to attract modern man with its aesthetic beauty which is joy forever.

On the influence of modernity over tradition it is assessed that some expected causes are there which may fade out folk art tradition. Some responses were taken categorically from performers and general people.

**Table No. 9**

**Respondent's view on withering away of folklore.**

Respondent	No.	Gradual evaporation of folk practice		No adequate steps for renovation of dying folk art		Non availability of folk practitioner		Shameful attitude of younger generation	
Performers	55	46	83.63	40	72.72	37	67.27	20	36.36
General	40	34	85	36	90	32	80	17	42.5

The information contained in this table has been collected from the selective respondents. They are performers and general people. The causes for fade out of folk art tradition points to gradual evaporation of folk practice which come to 83-63 percent in respect of the views of performers. It ranges to 85 percent what the spectator (of general category) realizes. Renovation of dying folk art is very must. It is realized by everybody since it is a flow passed from generation to generation. Adequate steps required for its very life and growth. It is also assessed that with the touches of modernization, changes marked. New comers become reluctant to follow their father and forefather. Shameful attitude of young generation do not take kin interest to enjoy aesthetic beauty. This so happens in urban areas for their association with urban counterparts.

In the past every ethnic group had a caste from which there came preservers of the culture, professional story tellers or organizers of public merry making. Folk theatre is a composite art form with deep roots in local identity and native culture. This form of theatre reflects the socio-economic, social-political and socio-cultural realities of its time which is considered as an important indigenous tool of interpersonal communication.

Odisha has a long, rich and illustrious history of folk performance. Folk theatre and street performances by the ancestral borrowings are only communicating media of the communities. Besides, Ramleela, Rasleela, Dandanata, Pala, Sanchar etc. and street performances like 'Munda Pota Kela' who bury their heads in a hole dug in the ground and beg for alms, snake charmer, Ghnu Ghnu Nadia (Beating drums with the stepping of bull beg for alms), Baunsha Rani (women who perform athletic feats on the top of high bamboos, Debgunia or Devaguru (moving village to village with harp (bina) and the idol of Mahalaxmi (handicraft –made of paddy by singing Laxmi Purana with the tune of 'Tel-Ainla-Bina'), The Natha, play Kendra – a musical string instrument and many more performers wins heart of the people from internal core and use their artful activities for bread and butter. The scholar during field study met theatre artists, street players, artisans among the respondents and drew their responses. A sizable number of respondents are of the opinion that influence of modernity cannot be checked on the way of folk practices, and that can be ignored to a possible extent. They are also of the opinion that they feel clumsy with the modernity which some time break natural flow.

On improvisation of folk items the respondents with strong sense convoke originality will never lost by any influence. Some compromises are obvious for adjustment to the situation. The viewers before the modern colourful stage even agreed to the opinion that if there would be no raw form, what to think

improvisation. The scope and chances availed by the folk practitioner in modern theatrical stage with amenities may also inspire them to draw out raw form to place in right platform which can reach to all corners by mass-media and bi-lingual's. So, automatic incoming of modernity and expectation of extinction of folk elements are simply a topic of discussion rather not a fact of serious contradiction.

Taking to the role of the people in preservation of folklore and their duties being a citizen of modern India, the responses recorded are worthy on the point of view that renovation of folk art in any stage is a duty of citizen. The aesthetic beauty and emotional attachment of folk tradition with the people discard the expectation that modernity one day will undermine the tradition. Considering folklore as cultural heritage of the country and glory of the nation, rigorous research to pick up hidden elements is essential. Exposition of folk life of the tribals by the tourist contractors and the guides in Tribal pockets for making money, under estimating the raw and rural based performers are simply negation. The respondents view in connection with nation building moves a step ahead. They are in support of saying that folklore sprinkles essence for unity and integrity of the nation. Live-performance is most attractive than screen and photographs for inter-personal relations. The respondent's perception in the light of stress to folklore indicates maximum emphasis to folklore and its untimed exposure may lose the bondage.

However, from the responses it is revealed that interference of untoward characters into the organization of folk performers might turn to different mode. There is always fear of the negative elements of the community who are away from the art and culture. They are neither artist, accompanists nor well wisher but trying to capture the group in zero capacity to earn false fame by squeezing the norms. The pungent odour comes out from such conspiracy disorders the sentiment of the lovers which causes cultural decadence. The performers are also

member of the community. They represent the community being our representatives. So long we love them, they love us. They are the mouth piece to express with full liberty. Folklore dazzles when it comes to the memory. Sometime a particular folk item of heartfelt entertainment becomes popular and also exterritorial. It crosses the boundary and rests in the picturesque of people of different cultures. It is also witnessed that due to its enchanted vibrancy, its adaptation at somewhere something matters and pulled to the legal quarters. The recent instance in Odisha may be cited. The presentation in new version of the most popular song 'Rangabati' sung by Sona Mohapatra in a musical programme was a topic of popular discussion. In contradiction to this ideology for the same item, it is also again marked that, the authentic writer, singers and composer were honourably consulted for the performance of the same by other renowned artist of international fame Shankar Mahadevan in the inaugural session of the last Asian Athletic Meet-2017 in Bhubaneswar. Whatever is the situation and understanding, the fact is that, 'the seed is intact within the shell'. Folklore may be considered as local but bears universal character.

The data collected have been reflected in coherent manner in tabular form by analysis. Taking to the common response in the field survey in different pockets it would be pertinent to high light on 'social change' and modernity which are not less important than the organizing factors. The wide usage of these terms in contemporary sociology is general and quite inclusive. Some more preferable term like evolution, progress, differentiation and development have been included which evoke more mechanism, processes and directions of change, the scholar has dealt with tradition, custom and modernity in India as well as in Odisha in previous phases and felt worthy to mention 'social change' that would accelerate to discuss on tension between 'Tradition and 'Modernity'.



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# CHAPTER V

## **SOCIAL CHANGE:**

Change is an evident feature of social reality. Earlier or later, any scientific theory must address it. The conceptions of change appear to have focused the historical realities of different epochs. A theory of change normally contains the following elements and that stand in definite relation to one another.

1. structural determinants of social change include population change, dislocation of inhabitants caused by war and on contradictions;
2. ways or processes and mechanism of social change including urge with eagerness, social movements, political conflict, accommodation and entrepreneurial activity;
3. Directions of social change, including structural changes, effects and consequences.

The society consists of social structures performing different functions which are not static; they are dynamic and undergo change from time to time. Individual, perform different functions individually and as a member of group or association. The interactions between and among individual influence social relation and as such there is social change meant change in social relationship.

So far characteristics of social change is concerned it may be mentioned here that it is a universal phenomena and a continuous process. It refers to the change in community. The rate of social change vary from time to time, may it be fast or slow.

Social change refers to change in social structure which can be discussed under two aspects; they are factual aspect and normative aspect. Changes in social structure under factual aspect deals with belief, determine law, family system, class relations, relationship between human beings and positioning.

The normative aspect deals with position of sovereign state, statuses, role or upbringing, relation with father-son, husband-wife, student-teacher, and officer-clerk.

Citation may be given here on social change and other changes. Population changes (may be increasing or decreasing). Feudal system, slavery, caste, class, asset system comes under changes in social structure. Tool making i.e. simple to advance technology, rise and fall in per capita income, measure of welfare are not social change but structural change is change in social structure which actually determine all changes and modernization.

On the changes in value and practices we can mark here that people simply follow others without understanding things and this so happens because other people do. Bikram Sarabhai wrote: Pt. Nehru spoke people of Odisha in a gala meeting in English. The rural folk assembled were clapping to his speech without understanding. People had only option to follow leaders by clapping in the gathering. There is no society today runs without social change.

Change means differentiation in anything observation over sometime. If we feel that there has come alteration we call it changes. If such changes come under social context, we say it social change.

Change means variations from previous state or mode of existence. It is universal or it is an essential law. Change is unpredictable so far its speed and form concerned. Social change is change in community and generally changes in following directions:

**Linear change:** Generally leads to progress fluctuating change-may be upward or downward. The demographic change is such and so also economic change.

**Cyclical Change:** what Marx says, earlier, there was no private property and we may go back to it?

On the factors of social change we can note down here;

**Biological factor:** Population plays an important role, sex-ratio, and age-group i.e. childhood, adulthood, marital status, old age.

**Natural factor:** Natural calamities, flood, epidemics etc.

**Technical factor:** Mechanization, urbanization, changed job opportunities, transport, communication etc.

**Cultural factors:** Material and non-material change where non-material change cannot cope up with material change and gives rise to cultural lag, changes in values, ideas and customs in the society. The alteration of mechanism within social structure is characterized by changes in cultural symbols, rules of behavior, sovereign organization or value systems.

**Cultural factor:**

Change in culture is a cause of social change which can be marked in a large part in society. There are constant losses and gains in cultural system. The main sources are invention, discovery and diffusion. The new use of existing knowledge or say the new combination of existing practices are caused by production of new products, ideas and social patterns. Inventions may be material and non-material when non material change cannot couple up with material change and it gives rise to cultural lag. Material inventions like telephone, aero plane, musical instruments plays with the power of electricity, synthetic fiber products to replace skins used in drums etc.

Among the social inventions are alphabet, language, government etc. Each invention is new in form and function which has long term possibilities of impact. Findings in discovery is one which has never been found before which adds something new to the culture that become a factor of social change effects the folk practices.

**Ideas and change:**

Modification of old ideas in a new context brings wide-scale changes in the society. Rationalization of religious ideas brought about phenomenal change which influences the present generation tending to be blended with modernity.

**Demographic change:**

Increase in birth and decline in death and present flow of migration of population is a cause of demographic change. This change occurs from the demographic

transition in society. In the context of Odisha it is marked that the refugees of 'Bangladesh' settled in Koraput, hilly district of southern Odisha influence a social change in the tribal belt.

### **Conflict and change:**

Tension and conflict may also be considered as a cause of social change. Cultural revitalization, deprivation, structural strain is causes of conflict. Social division like caste, colour, class, community, gender, and ethnicity has also been sources of conflict in Odishan society as well as in India.

### **Social movements and change:**

Particular community or groups of people in order to generate new identities and new perspective are organised with kin efforts to bring about deliberate change in the values, norms, cultural relationships and traditions of the society. Example may be cited here of the 'Gond community' of Odisha who organised a gala gathering of lacs of community members under one platform to test and show their unity and integrity under the banner of "Akhila Bharatiya Gondwana Gond Mahasabha" at Balangir, a constituent district of Odisha in the western part having thick tribal population. The objectives of the gathering was to make the community members alert to avail their rights and fight for more facilities since democratic government in India is established in erstwhile 'Gondwana' where the tribal claimed themselves as the early settler and son of the soil.

Changes represents a broad canvas or contour which makes an internal transition from one quality or manner to another for development, growth, transformation, modernization and so on. The perspective of social change can be examined

under evolutionary perspective and conflict perspective. In folklore activity under social science study, human societies passing through a course of natural development, from relatively simple pattern of organisation to more complex structures characterized by an increasing specialization of parts.

In conflict perspective this can be best understood in terms of tension and conflict between groups and individuals and here change is viewed as intrinsic process in society. Individual have a predisposition for love as well as hate and conflict acts as a creative force that stimulates change in society, constructive or destructive.

The structural-functional theorists viewed society consists of interrelated parts that work together for the purpose of maintaining internal balance.

The social psychological theory posits that activities of people constitute the essence of change in society.

What Max Weber says modernity was replacing traditional views with a rational way of thinking?

People and culture are inseparable in Indian Society. Since there is no denial of the fact that what makes any human society is its culture means to signify or practice or cherish. For a society to be so societal it must be cultural, therefore society and culture are intertwined. In the same vein, going by the theory of environmental determinism, the culture of any society is largely dictated by its geography. Also there is conspicuous sociological interplay among the concepts of culture, nature. The basic institutions that organise the society perform functions; these institutions are dynamic and adaptive to changes.

In a linear theory of social change, tradition and modernity are widely used as polar opposites. In the light of Odishan Context this may be examined under the following assumptions in the light of discussion by Joseph R. Gusfield who has stated, it is incorrect to view traditional societies as static, normatively consistent, or structurally homogeneous. The relation between the traditional and the modern do not necessarily involved displacement conflict or exclusiveness. Modernity does not necessarily weaken tradition. Both tradition and modernity form the bases of ideologies and movements in which the polar opposites are converted into aspirations, but traditional forms may supply support for, as well as against, change.

It might be a misleading to assume that Odishan traditional society has always existed in its present form or that the recent past represents an unchanged situation. The present Odishan society is often itself is a product of change.

The growth of social and cultural movements with conquests of foreign powers influenced the social life at family level and in belief and practice. In this context there may be mention of the decline of cottage industries in Odisha in the early part of nineteenth century, the shift of the artisans of agricultural surplus population, land tenure system, the configuring way of life from traditional feudal system to the British model in both urban and rural Odisha.

Cultural tradition of Odisha is a consistent body of norms and values. The great tradition of urban centres and the little tradition of village communities have diversities and alternatives. It provides legitimizing principles in the forms of behaviour for specific groups which carry ethical capability logically in the economic growth and change.



Mutual adoptions are a frequent phenomenon of social change. The existing folklore practice is not necessary to replace by the new but it is marked, Odishan folklore has increased the range of alternatives. The outcome of modernizing processes and traditional form is an admixture and they derive a degree of support from the other. There is no clash found rather.

In the western part of Odisha, this fallacy, 'conflict on traditional and modern forms is frequently observed. The traditional societies (both tribal and non-tribal) ignore the allied elements fused with the existing practices that influence acceptance and rejection. Animal sacrifice before the deities in particular celebration, bride-price system, observance of rituals, carrying out order of the chieftain is still continuing. They have sufficient arguments to justify their practices, for instance, the scholar during his field visit interact with some respondents belonging to remote hilly areas of tribal orientation and discussed on animal sacrifice and its justifiability. The response come in a convincing way that most of the tribals are non-vegetarian, when they are assembled in a platform under the banner of a celebration that naturally followed by a feast. Preparation of vegetable dishes and its availability is difficult for them nor they have mindset and they carry animals and offer the deity first as a token of their caretaker. They do not kill them by making a queue of the lives at the road side as butchers do. Now a day, they do not show notorious behaviour and hardly provide accommodation to the social change.

Taking to the education, job opportunities and other benefits into consideration, in Odisha it can be exemplified that tradition and modernity are mutually exclusive systems. Folk people having no educational structure in the past now utilize it to gain status and jobs. They are aware of the economic growth and taking benefit of the Public Distribution System. It also makes them politically conscious. The isolated groups now comes closure.

It is also not out of discussion that the process of modernisation weakens traditions. The new organizations and values often do, fuse the old. The advent of modernity, independence and democracy becomes harnessed to a more traditional orientation. Crossing various social levels the contribution of technologies connects Odisha. The main places are interconnected. Though unreachable, Panchayati Raj Institutions have been established and accommodating people of jungle tracts to the possible extent. Pilgrimages to distant shrines become easier. With the growth of communication community and caste groups are formed on regional and national lines. Semi urban are leading towards westernisation. The live performances which are no doubt accepted heartily than the movies get passage to wander different places with socio-religious messages.

The functions based on traditional ideology are not always in conflict. Tradition may be stretched, modified but a unified society makes great use of tradition for a base to economic development. Besides present structures, the oldest 'Bali Yatra' in coastal Odisha is the best example of tradition and trade economy.

### **The models of loss in Odishan Folklore:**

In ethnology, anthropology and folklore, tradition as a concept that meant a form of social and cultural order based on oral communication. Tradition has been a descriptive term for the culture of pre-literate societies. Knowledge, existing rules and caste/community organizational pattern are preserved in memory and communicated by word of mouth (Ben Amos: 1984). The folk researchers on 'Odia culture' as collectivists lack all aspects of internal social hierarchy. By the rolling of time the new generation though following their tradition and practices could not justify the process and reasons of such they have adopted? They are alert in

practicing tradition but due to non-availability of written documents and skilled narrator originality is lost and something new is either added or existing procedure left to some extent.

With the advent of time, in some places of pilgrimage and royal jurisdiction traditional elements are recorded and referred. "Madalapanji" of Sri Jagannath temple, Puri is the best to quote where most of the things and events have been recorded for guidance and perpetual memory. However, memories work faster than the recorded evidences. Making of the idols in 'Nabakalebara', contents of Mahaprashad event wise, costumes and use of ornaments in different occasion are still arranged by the word of mouth and no deviation have been marked. Besides the records of the great elaborative 'Madala panji', usual practices, seasonal food, fruits and other offerings have been taken as subjects by the folklorists for more research. In contrast with the tradition, modern societies are typical and characterized by being based on individualization, structural specialization, social mobilization, high level urbanization having exposure to mass media. The entire folklorist now represents the objective of study with in a general discourse of change and a narrative from tradition to modernity.

The objects of folklore study in the discourse on modernity as 'loss' is one of the main ways to discuss on tension between tradition and modernity. They are loss of tradition, loss of culture, loss of identity, loss of traditional values, loss of morality and loss of exceptionally valued folklore genres. This loss sometime becomes sensible on the part of modern people. They do not hesitate to bring the matter to public. Intolerance, emotion, value orientation and sometime false supremacy are witnessed on the loss of culture. Modern generation is not found to be deactivated in preserving folklore genres but facing difficulties to afford time and energy. However, people are particular on the folklore practices. The conflict between

Odisha and West Bengal on the issue of Odia language and Odishan cuisine is a point of discussion. The neighbour Bengali once argued Odia as a dialect, not a language. Now, on the issue of 'Rasagola, (kind of sweet made out of milk) they claim its origin in West Bengal. On the other hand, the people of Odisha with sufficient proof argue that this product is one among 56 items offered to the Lord Jagannath which is in practice from time immemorial. In this connection a broader assumption proved to be true that, love, emotion and weakness lies with the folklore genres.

The folklorist looks tradition as a landscape and takes its operation as 'eleventh hour' but not all folklore studies have been predicted with this evolutionistic approach. On evolutionary approach it is marked that motifs in Odia folktales has larger entities with the narratives, some characteristics of purity, originality, principles embodied with social norms from historical origin are available through versions. The modern discourse of folklore is based as loss and cultural impoverishment, the scholars for both 19<sup>th</sup> and 20<sup>th</sup> century says tradition a synonym of folklore is 'near— death experience' as the research object was perpetually talked about in terms of living or dying. This view of the scholars of 21<sup>st</sup> century may describe as devolutionistic premise in the theory of folklore, according to which folklore is being rundown due to the change and progress. This devolutionary process is responsible to social, economic and technological changes and is considered as a theory of modernisation. Due to the lack of traditionalism, modernity in this instance is taken as fake and artificial. The distinction of modernity and tradition authenticates tradition as cultural other.

Modernity sometime marked as an agent causing standardization in this land patch. While in the folklore of premodernity, cultural expressions were allegedly spontaneous and also transmitted spontaneously. In modern society they are

regarded as rule-governed and channeled in to the regulated activities of associations and activities groups. The same has been tested in different villages in Odisha so far folk theatre Ramlila is concerned. The present generation though takes this as a 'brata' and administered by some rituals and concentration sometime it becomes different by the influence of modernity. The artist though following the activities of their elders during performance of 'Lila', they do not hesitate simultaneously to follow the styles after watching the episodes in Television. The folk costumes, make up, light and stage craft are also changing. Folk art and craft generally created out of the available materials in nearby surrounding. Traditional skill and training to the next generation was a continued process. Mask making, natural costumes made of leaf, jute and make up materials from locally available lime, charcoal; red ochre (Geru), gum of the babul tree etc. are replaced by the materials of machinery products widely available at market. The floor of the open stage at the midst of the village do not need mud and cow dung for plaster, which take modern shape with cement work. On light system neither present day youth have time to listen nor are narrators available to present the folk techniques adopted during their fore father's days. Before using of petromax light and candle, the organizers collected selective wood to provide flame light on the stage. Wooden flame, big candle with oil, petromax of English product is then replaced by electricity. The unity, integrity and words of the elders, village headman, 'abadhana' (teacher) is no more as it was. The political persons distribute money and somehow or other control the organizations and create vote banks in each village in the name of improvement or development. Besides this popular art Ramlila, the same situation is found in all other folklore items of performing art. The performers of early days had deep concentration on the historical perspective of folklore items, its generation, use of materials, techniques of making instruments, and places of availability and many a things. They had also concentration to learn and to be trained by the elders on the subject matter of the

performing art to demonstrate the audience. At present with the influence of new innovations, things are changing by giving credit to modernity. The practitioners have also no other alternatives. This bias constructs folklore into travel account from authenticity to inauthenticity, from the discovery of its original, living and pure state to a condition marked by political. Scholarly and commercial intervention and abuse – something negative that has been termed fake lore or folklorism (Bendix: 1992). The premodernity social groupings have thus been regarded as real, genuine and authentic communities, while the modern ones are considered both artificial and superficial (Kuusi: 1971).

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Mahasabha, Sambhu Sandesh 2017

## **CHAPTER-VI**

### **CONCLUSION**

With the advent of modernization, folklore has generated its discourse as 'losses of its original elements' in addition to the social changes. Immigration, imitation and the changes in traditions due to people changing location and place of residence is one of the causes of degeneration of folklore. Closeness of the people towards folklore genre is spontaneous and due to innate impression out of emotion, its implantation by nature and heartfelt touches. They have involvement in practices from adolescence and not an acquired experience as stated in Table No. 07. Changes are witnessed in every fraction of time; people are busy in their work schedule but not free from mental excitement due to their sensibility. They feel mental agitation while passing over the events or memorize the contents of beauty and the peaceful environment. Table No. 05, 06 and 07 shows the reason of sensibility and closeness towards folk tradition to this effect proved the structured hypothesis "spontaneity and powerful feelings with innate emotion of folk tradition is one of the causes of survival.

Apart from the study of social change brought about by modernization, a recent trend on the study of immigration and the changes in tradition leads to a great extent for a study on the 'loss of traditions'. With the changing of social structure and migration of people, folk art, craft and tradition, this research focus set on what kind of folklore people had possessed earlier in its origin and what they no longer mastered in their places and so on. This kind of research on migration and reasons for change in social structure is taken as a source for creativity of traditionalism, instead of regarding it as a loss. Discourse as decadence of folklore is a set of academic fields for all born in modernity that have participated in the modern

discourse as loss of culture, describing and display of past ways of life and cultural knowledge.

Some branches of the discipline of history of Odisha are felt to be neutral to the process of modernization as a result of which the cultural interest of the past concerns, the culture of the privileged classes, political elites, artist and intelligentsia representing non-argumentative interest in history which is simple 'innocence'. Within the universe of this study it is felt that the communities outside the clutches of the western world justify their own existence and manner of representation by attaching special value to that which may be treated as marginalization and falling into oblivion because of modernization. Scholars of 19<sup>th</sup> century, as marked by Peter Burke called folklore were often conservatives. There were no in depth research and the practitioners defend traditional values against the modernization. In the later part of 20<sup>th</sup> Century, Odishan folklorist associated this discipline with the past and initiated the folk performers to search for people who are in the chain of practicing this art and craft descending from generation to generation. People, leading their life in old fashion in different belts of Odisha have no scope for interaction with each other. Any modes of communication was far away and a stupendous task. The geographical situation of Odisha having divertive climate, situations, language and practices had communication gap. Coastal and high Lander, southern and western Odishan people had hardly opportunity to be assembled under the same platform, hence, cultural integrity was not there. Communication has allegedly been unmediated and occasionally people have experience and interact directly.

During the study, it is found that folklore is centered at the household operation and in some places of friendly atmosphere. Present generation leading life with new innovations and computerized lines of operation which is too advanced but

have fear to virus and its attack. Innovation and scientific development makes life easier, still people fear. A fearful step cannot enter in to the world of folk.

An unnatural, artificial dealing, restraints of any sort has no place either to understand or to dissect the folklore.

The perception of the responses drawn during field survey indicates that the involvement of people in folk traditional practice is due to their liking, attraction and self satisfaction as stated in Table No. 03. The degree of changes in folk culture is rapid for senior citizens as indicated in table No. 04. The respondents have opined the reasons to love folk art tradition are due to one's deep satisfaction and fascination. They obtain lovable experience out of the beauties inherited in folklore. The raw form of folk art and tradition from sensory root, ipso facto, focus its beauty. That aesthetic beauty contents give joy to others. The nature of folklore genres attract the people of twenty first century who are now alert and appears to be innovative and experiencing the items with aesthetic sense. Folk practices in tribal communities of odisha, observation of folk festivals and demonstration of hidden elements before the viewers, scientific reasons behind customs and traditional practices, simplicity and nature worship, providing materials of exclusive raw form for further research, psychological imprint and inner beauty attract modernism. This natural phenomenon with social variables opens the gate way to move into an in-depth study on the reality of life. This attempt of inquiry has proved the second hypothesis. The sensory root of folk culture of raw form with aesthetic experience is a determinant attracts modernism.

Study of this great part of social science from different angles is essential for Odishan as well as scholars of far and wide. This treasure may come to the immense use of researchers. This would open the gate way to enter in to the world

of innocent. Safeguarding cultural heritage of the countries of world has been also an important task now on the part of UNESCO. Accordingly, the Govt. of India has opened a scheme for “Safe guarding the intangible cultural heritage and diverse cultural traditions of India” for survival of this form by extending and inviting support from different sides. The recognized domains are oral traditions and expressions, language, performing arts, social practices, rituals, festivals, natural practices etc. Folklorists are now taking much interest to locate the Role of the Past in the Present and working on the sources of Tradition and its conceptual boundaries. These pursuits have been complicated now due to expanded means of communication, globalised cultural and economic interdependence and so on. A thoughtful consideration of the role of the past is a requirement in shaping the present without which modern understanding of tradition would not be clear. Specific attention is essential and also important on ‘how tradition now resists or expedites dissemination and adoption by individual and communities’. Thinking on tension between tradition and modernity one question arise, ‘How tradition will fare in years to come’? Here it would be pertinent to draw the opinion of Glassie that Tradition is ‘the creation of the future out of the past’. Glassie explored tradition as a process of continuity and change and reality assured that its relationship to history marked a relationship to the “artful assemblies of materials from the past, designed for usefulness in the future.

Folklore calls for immediate documentation when conceptualized a forgotten object. Objects may be documented in ethnographic practice when folkloric communication becomes collectible. Folklore of Odisha has greater intrinsic value which certainly contributes a lot in volumes to the Indian culture with world view at the back drop that might contribute a little and help opening passage to enter into the vast field for detail study on its different aspects. “Folklore speaks – the language of nationalism”.

The constitution of India could not maintain long silence after enumeration of chapter on fundamental rights. It is common that right implies duty. Duties without right are slavery. Right without duty results anarchy.

India, being the largest democratic state in the world, for maintaining a harmony between rights and duties incorporated a new chapter (chapter IV-A) by the 42<sup>nd</sup> Constitutional Amendment Act. 1976. It contains in article 52-A dealing with fundamental duties where it is stated 'to value and preserve the rich heritage of our composite culture' and as such giving obligation to the rights granted to the people by the state, all the citizen of India must preserve and protect our glorious cultural heritage. In this context study on folklore and its preservation is a prime duty.

This work does not claim to be a comprehensive study of folklore of Odisha. However, the fellow considers himself amply rewarded if more and more research workers are attracted by this work to undertake further work on the folklore.

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## **INTERVIEW SCHEDULE**

1. Age -                      2. Sex -                      3. Mother Tongue –

4. Urban / Rural-

5. Caste / Community -                      6. Religion –

7. Occupation –

8. Educational Qualification –

Literate / Illiterate / UP / HS / +2 / Degree / PG / Tech.  
Edu/Diploma/Degree/Others

9. No. of members in the family: Total.....Male.....Female.....

10. How many members of your family are educated?

Mention their educational standard –

11. What type of house you have? -

RCC / Brick wall and Country tiles / Brick wall and sheet  
roof / Mud wall and straw roof / Thatched hut / others

12. How many rooms are there in your house? –

13. Are there bathroom and latrine in your house? – Yes / No

14. Is there electricity in your house? – Yes / No

15. What are the media, that inform you about the present situation of the country  
and locality –

Newspaper / Social activist / Friends / Members of the family /  
TV / Radio / Others

Are you employed?

If yes, in which sector – Govt. / Pvt. / Semi-Govt. / Self  
employed / Contractual / others.

Have you possessed landed property? Yes / No

If yes...Acres, Cultivable.....Barren.....

Do you have animal shed? – Yes / No, If yes, no. of animals

Cow.....Goat.....Sheep.....Pig.....Others.....

Have you owned TV ..... Electrical devices.....Furniture.....

Vehicles.....

How many members of your family are engaged? - .....

Other sources of Income.....

Total Annual Income of the family.....

16. Do you like existing art and culture? – Yes / No

17. In which capacity you are involved in the field of art and culture?

In the capacity of: Artist / Actor / Singer / Writer / Dancer / Music player /  
Costume designer / Painting / Architecture / Small scale industry / Spectator /  
others

18. Have you attraction to the folklore? Yes / No

19. Do you satisfied feel in practicing tradition in family as well as society?

Yes / No

20. Could you feel changes in way of life? Yes / No

21. Do these changes affect your sentiment in preserving the tradition?

Yes / No/ to some extent

22. What is the degree of changes of folk culture in your estimation?

i) Slow and rare

ii) Medium

iii) Rapid

23. How far do you like folklore? –

i) little

ii) Medium

iii) full

iv) Never

24. Why does folk tradition attract you? Because of:

i) People are performing    ii) with the force of other members of the society

iii) With the influence of stalwart    iv) spontaneity and one's free will.

25. How do custom and tradition touches you?

i) With the discussion of people    ii) with the influence of elders

iii) Mental excitement and emotion    iv) for passing time with others

26. Do you feel mental agitation while passing over the items of folklore – Yes / No

27. Do you feel yourself nearest to folklore genre? – Yes / No

If yes how -    i) it is quite natural

ii) nobody refuses

iii) It is heart touching

iv) inborn quality

28. Do you think modernization is obvious: Yes / No

29. Does modernization influence the tradition – Yes / No, If yes, to what extent?

A little bit / partially / fully

30. Can modernity fully envelop folklore? – Yes / No

31. Do you agree that modernity may fade out tradition? – Yes / No, If 'yes'

- a) due to gradual evaporation of folk practice
- b) Due to no adequate steps for renovation of dying folk art and tradition
- c) due to non-availability of practitioner
- d) due to shameful attitude of present young generation

If 'No', because of

- a) Deep sensation and fascination towards folklore
- b) the very presence of motif that concentrate
- c) appreciating its beauties
- d) lovable experience

32. Could you block off coming changes due to modernity: Yes / No

33. Do you feel clumsy to practice folk forms with the advent of modernity? –

Yes / Partly / No

34. How do you think on improvisation of folk item?

- a) Does improvisation losses originality? – Yes / No
- b) Does originality of folklore inspiring for timely adjustment? – Yes / No
- c) Do you feel improvisation instincts present generation to draw raw form?  
– Yes / No

d) Do you agree that the form of folklore never extinct if performed in improvised way ?

– Yes / No

e) Could you mark the essence of raw forms of folklore are losing their originality or naturality?

– Yes / No, if yes – to what extent? – Slow / medium / rapid

35. How do you say?

a) Folk traditions will be undermined by the modernity – Yes / No

b) Steps for Renovation of dying folk art is a duty of the citizen of a country – Yes / No

c) Folk art finds a key position in the cultural heritage – Yes / No

d) Modernism discard folklore taking as an ancient boon – Yes? No

e) 21<sup>st</sup> Century's practice considered folklore as a glory of nation's history – Yes / No

f) Rigorous research for picking up of hidden folk elements is a necessity – Yes / No

36. Which of the followings you prefer. ('☐ 'or 'X')

a) Renovation of dying folk art (      )

b) Adoption of changing pattern by keeping naturality. (      )

c) Simply ignore folk practices since modernity feeds everything situational (      )

d) Folk performers are lagging behind, so they should give proper scope (      )

e) Exposition of folk life before spectators to make money (      )

37. How do you feel? ('☐ 'or 'X')

a) Folklore contributes essence for nation building. (      )

b) Live performance of folklore attract better than the screen and photographs (      )

c) Much emphasis to raw form of folklore may disway to coup up with present situation (      )

d) Watching of folk performance refreshes the brain and attract to its beauty. (      )

38. Do you feel interference of dominating group of people during the course of organizing folk performances ?

If Yes, by

- a) Artist                      b) Non-Artist                      c) Village Headman
- d) Un-skilled & Uneducated                      e) Village touts

39. Have you obtained certificate of appreciation from:

- a) Cultural lovers                      b) musician
- c) influential persons                      d) General watchers

40. Do you feel suffocation while, taking a step in the development of folk art and culture? Yes / No

If Yes,

- a) By the performers                      b) By the people of negative thoughts  
in the nearby habitation
- c) By the ill-considered persons                      d) By the non artists

.....

.....

.....





*'Puja Khatli' contains script of Palm leaf, the bow and arrow and the mask of 'Hanuman' for worship during performance of 'Ramleela' before which the artist take holy oath for undisturbed flow of 'Leela' as well as 'Brata' by avoiding even non-veg food etc.*



*The Awardee in the role of 'Shiba' in Folk play "Ramleela" in a folk theatre of century old at Tusra continuing performance every year from Ram Nabami.*



*A piece of Ramleela Shiba and Bramha*



*Feathers : a property for temple and stage available in Tribal fair.*



*'Handfan' made of bamboo by 'Mahar' community of West Odisha*



*On the stage of 'Lok Utsav - 2016' (folk festival) the awardee with senior artists to felicitate folk performers.*





*Danda Jatra : worship of principal diety Lord Shiba  
Open stage on street*



*Folk dance artists of hilly, Koraput, Odisha with this  
scholar after performance in Lok Kala Utsav - 2016*



*Dance artist with improvised make-up  
and costume :love for tradition and  
influence by modernism*



*'Beerkahali' : player with the instrument,  
passes from generation to generation*



*Kinly interested and involved to  
renovate dying folk art.*



*'God' come over the head of a man: listening to problems and pour blessing for a smooth living.*



*Animals sacrifices ' -Sulia Jatra of Koshalbahi (west odisha)  
a bofallo with the drumers in ready position.*



*Addressing the Seminar come demonstration on bees of Mandal under production grant scheme.*



*The Awardee as judge in 'State Level Kusti  
(Nubad)-2016 (Folk Dance Competition)*





Chhatar : Holy Umbrella moving with the procession during Dusserah - An Applique work of Odisha



The Temple : Mother Goddess Samaleswari at Tusra. It was known as 'Kuthi', situated in a small village forest. Now Tribal domain is sanskritised. Kuthi converted to temple. Greenery converted into urban dwelling.



"Bhagabata Ghara" changed its shape to a large temple. Love for folk never changes. Saura art, theched roof style of decoration on particular events symbolise inclination to folk art.



MUHURI -  
A leading folk instrument  
of 'Gandabaja'





*Folk Painting of Family Goddess 'Mangala Kuthi' on the surface of earthen plaster. Principal deity of a clan.*



*'Dhap' : a traditional musical instrument of Kutia Kandha. Muhuri & Nishan to join with Dhap.*



*Kutia Kandh (ST) woman of Kandhamal, Odisha : a respondent before the scholar, answering pleasurely. Tattoo, a custom prevailed is now in extinct stage.*



*Bina : 'Tel Ainla Bina' a musical instrument played by Devgunia community of West Odisha. Profession from generation to generation - beg for alms. Socio economic condition is best focused with the photograph follows.*



*The scholar with the folk artists 'Sanchar' during his field work.*





*Sri Satbhaji Sahu, at the age of 102. last generation Tellor of folk tales. Amdahan, Goudgoth, Odisha.*



*Conducting field research. interaction with Sri Udaya Nath Darjee, 85 years old. An eminent and approved lyricist. Performing artist of folk theatre Ramleela in the role of Rama for a longer period.*



Folk performance on the stage of urban area.



Principal deity of the village and Her Gambhira turns in to a large temple.  
Sanskritisation ...



Fighting against machinery product with Handicrafts on the urban street.



Dhap :  
A Folk instrument.  
Its number is reducing.  
Present generation lack knowledge to make a new one.  
The original technique of making such instrument is evaporating.





Tribal women crossing hills assemble in weekly market for daily needs.  
An interaction with this Scholar.



Bull on the street  
with master  
for bread and butter.



Flag bearing symbols of different categories of  
the community people coming under the same  
umbrella. The crest signify unity and integrity.  
Akhil Bharatiya Gondwana Gond Mahasabha - 2017  
Balangir



Agriculture is the root of all cultures. Folk  
process is replaced by mechanism.  
Tradition faces modernity.



Folk dance of Western Odisha.



The Scholar among the judges for selection of anchorers in the Dist. Level Folk Festival, Balangir, Odisha. Dec. 2017.



The Scholar as Guest on the occasion and awarding Folk artists in Lok Utsav-2017, Balangir



Being a Theatre artist addressing in the World Theatre Day 27 March 2017 at Balangir.





Folk dance of Western Odisha; performance of 'Dalkhai' in improvised form.



Kutia Kandh (ST) woman of Kandhamal, Odisha : a respondent before the scholar, answering pleasantly. Tattoo, a custom prevailed is now extinct.  
No more Whites, no royal bondage and no fear, no tattoo.



*Bina : 'Tel Ainla Bina' a musical instrument played by Devgunia community of Western Odisha. Singing of Laxmi Pura and making small idols of Mahalaxmi by paddy (a super fine workmanship) becomes extinct. The young generation prefers to go as 'Dadan' labour to other states and hence, do not follow ancestral practices. Profession from generation to generation - beg for alms. Socio economic condition is best focused with the photograph follows.*







"Bhagabata Ghara" changed its shape to a large temple. Love for folk has stabled base but marked fading slowly. Saura art, theched roof style of decoration on particular events symbolise inclination to folk art.



Addressing a Seminar in Mathakhai Mahotsav on 03.01.2017  
( A multilingual National Level Drama Festival - 2017)  
Topic - "Theatre in our village"



Chhatar : Holy Umbrella moving with the procession during Dusahara - An Applique work of Odisha. Also, utmost need of Gond community for 'Kundadeo jatra'.



The Temple : Mother Goddess Samaleswri at Tusra. It was known as 'Kuthi', situated in a small village forest. Now Tribal domain is sanskritised. Kuthi converted to temple. Greenery is withering away.





*God come over the head of a man: listening to problems and pour blessings for a smooth living.*



*Animals sacrifice; Sulia Jatra of Koshalbahi (Western Odisha), a buffalo with the drummers in ready position.*



*Preparing for show in Lok Kala Utsav - 2017 Balangir, Odisha. College going students with traditional tribal get up (ornaments, costumes and tatto) kindly interested and involved for renovation of dyeing folk art. The Scholar with artists of hilly koraput district of Odisha.*



*'Puja Khatli' contains script of Palm leaf, the bow and arrow and the mask of 'Hanuman' for worship during performance of 'Ramleela' before which the artist take holy oath for undisturbed flow of 'Leela' as well as 'Brata' by avoiding even non-veg food etc.*



*'Beer kahali' : player with the instrument. Passes from generation to generation*



*'Handfan' , a folk item; made of bamboo, palm leaf and easily available colours by 'Mahar' community' of Western Odisha for bread and butter.*

