

**FINAL REPORT OF  
INTRANGIBLE CULTURAL HERITAGE OF INDIA  
RESEARCH ON TRADITIONAL AND TRIBAL FOLK DANCE  
INSTRUMENT, SONGS OF WESTERN ODISHA**

**UNDER THE SCHEME OF ICH  
RESEARCH ON TRADITIONAL FOLK DANCE OF  
WESTERN ODISHA**

**DALKHAI DANCE**

Odisha is a land of vast cultural heritage. It has an immense value. The diverted and rich heritage of Odisha is depicted and carried now by our present generation through the cultural bridge between our ancestors and present life. Odisha's cultural is very diverse, vast, and deep-rooted by nature which has been manifested in different forms. We can see it through our history. It reflects a rich and colorful beauty. Architecture, dance, visual arts forms a part of the intricate tapestry of life of Odisha. It has huge and unique contribution. The fluent flow of creation and innovative ideas of people has been contributing to the rich tradition of Odisha. This leads to strengthens the bond of unity, oneness, etc. unless one experience the great exquisite, ebullient beauty of Odisha, he cannot believe it. Really it's quite incredible: one of the exemplifications of the culture of Odisha is folk-dance.

The Western Odisha has an innumerable varieties of folk dances. The term "folk" denotes the persons, groups, community, village, who shared common cultural heritage or , songs, dance which are more traditional, natural, simple- there are many folk dances which forms an indispensable parts. One of them is Dalkhai dance. Dalkhai dance is one of popular folk-dance of Western-Odisha. There unmarried Adivasi (tribal's) girls performs. This glamour folk-dance performed during in many festive days which shows the interval soul and the cultural of our ancestors. This dance is of explosive vitality. To know the details of Dalkhai dance, it is desirable to examine the origin, types, its language, etc.

## **ORIGIN OF DALKHAI DANCE:-**

Odisha is bestowed with a huge number of folkdances, folk art, folk culture architectures', etc. every folk dance has some evidence of its origin. Likewise there is a mythological evidence of the folk dance "Dalkhai". It is heard that once there was a king named "Nalita" in "Koshala" and his wife "Nilabati" , the queen. The king had two sons "Debahari", his wife "Tulasi" and "Ramahari" his wife "Dahana". In means while "Nilabati" give birth to a daughter named "Rahela" at the age of seven she wanted to perform "Dalkhai Usha" (The Worship of "Mangala Goddess") and requested her parents but her parents refused to her to do so. Being disappointed with the words of her parents she took "Mahura" position and draw herself in the Pond. Wandering here and there in search of their daughter they found that she gave her life. People saw that "Rahela" was playing with the seven sisters (Sapta Matraka) and the seven sisters warned that unless the parents of "Rahela" performs "Dalkhai Usha" they can't get back her. Listening this they performed the "Dalkhai Usha".

Today almost all the girls of western Odisha observe "Dalkhai Usha" and perform Dalkhai dance. The eight day of Ashwina (month of October) is "Durgastami" or popularly known as " Bhai Jiuntia" where all the sisters observe fasting for good luck of their brothers.

"Dalkhai Usha" is also performed to please the goddesses "Durga" and "Gram Devaties" (Village Deity) for the peace of the village and for abundant fruits and props and good health of all. The girls dance and sing the word "Dalkhai" loosing their consciousness, shyness in the world of fantasy. It is the original culture of these festivals.

## **PLACE OF ORIGIN OF DALKHAI:-**

This enchanted and vital dance originally performed by the girls of Subarnapur district, E-state of Sonapur of Odisha. But now this

dance has gained great popularity and an immense value it is not only performed in the western part but also every part of Odisha. Especially in Bolangir, Sambalpur, Kalahandi, Bargarh, Sonapur, Nuapada etc of Western Odisha, it is seen most. Now a days this dance popular in whole state of Odisha and all over the India. This dance represents a vital part of cultural heritage of Odisha and has attracted and wooed many hearts of different places. The songs of local dialogues are song so sweaty.

### **TYPE OF DALKHAI DANCE:-**

Dalkhai is a group dance performed by young married girls of Adivasis like Binijal, Soura, Kuda, Mirdha, etc. of Western Odisha. Sometimes girls from schedules caste also taken part. There are varieties of groups Dalkhai dance performed by the girls. There are different types of poses, positions of this dance. Some of the types of Dalkhai dance are as follows:-

- 1- Dalbadha Dalkhai dance or the Group Dalkhai
- 2- Dhadi Dalkhai dance or the Row Dalkhai
- 3- Golei Dalkhai dance or the Circle Dalkhai
- 4- Judi Dalkhai dance or the Duet Dalkhai
- 5- Baithaki dalkhai dance or Dalkhai in Half Sitting Position
- 6- Professional Dalkhai dance
- 7- Badi Dalkhai Dalkhai dance competition.

### **1. DALABADHA DALKHAI OR THE GROUP DALKHAI:-**

As its name says that it is a group dance of young unmarried girls who dance by interlocking arms at waist level, moving forward and backward, swinging the legs forward, sometimes bending and clapping their hands and forming greeles. The dancers put their arms around the neck of the next girl and this goes on for the whole day

and night. The stepping, the posture, the synchronization are the specialties of this dance.

### **8- DHADI DALKHAI OR THE ROW DALKHAI:-**

This dance is performed by young girls standing in a row and swaying side to side to the tune of the “Dhols”. They bend their waist hips and take small steps and move in a semi-circle. This dance begins in a slow tempo, but gradually gathers momentum at the beat of “Dhol”. Sometimes a sort of joking or funny war ensues between the “Dhangidi” and “Dhangada”, who entered the dance to the call of the “Dhangidi” standing in front of the “Dhangiri” of girls row. They sing vulgar, funny songs freely without any syness breaking the barrier of civility. The entire village reverberates with their music and dance.

### **9- GOLEI DALKHAI OR THE CIRCLE DALKHAI:-**

In this form of Dalkhai dance the young girls in adorable beauty move around the “Dhulia” (DRUMMER) forming a big circle holding the hands of the girls next to her. They also clap their hands and smile the palm of fellow dancers moving, close-wise and anti-close wise. Sometimes the girls hold one another at the waist and bend down and stand area. The drummer without any hesitation move and dance in the beat of Dhol with the girls. There is a great smile in the faces of the youthful spirits. When they young girls bend down and then stand straight and when this continues for a while seems like a flower wimping out of a bud.

### **10- JUDI DALKHAI OR THE DUET DALKHAI:-**

Another popular form of Dalkhai dance is the Judi Dalkhai or the duet Dalkhai. In the duet Dalkhai two young girls perform the dance

in the role of Lord Krishna and “Radha”. The two girls express the love, the “Rasalila” which “Krishna” did in the past. The atmosphere turns very romantic, enlivened, sparkles with the fillings of love.

The girl in the role of Krishna gives her best, totally lost in the world of love, and expresses her likeness to “Radha”. Sometimes they also sing humorous songs.

In other forms of enter the circle or at once break away from the circle.

#### **11- BAITHAKI DALKHAI OR DALKHAI IN HALF SITTING POSITION:-**

In the above forms it has been seen that the girls dance in different poses like bending forward, moving their hips from one side to the other, moving close-wise and anti-close wise like-wise in Baithaki Dalkhai dance. In the girls dance in a half sitting position means the heels of the girls touch their hips, knees move forward and they perform their dance by moving their waist. By looking the charming face and sweet smile it seems that this dance form is quite easy for them. The entire body takes a different position and makes this dance more attractive.

#### **6. PROFESSIONAL DALKHAI OR OTHER TYPE OF DALKHAI DANCE:-**

This form of Dalkhai is recently developed form. There both of the males and females dance joyful and their dance doesn't deal with Dalkhai- worship any deity and Adivasi religion. The artists are

professional and perform their dance in various Festivals, Occasions' or any utsav their costume partly different from the Dalkhai dance of Adivasi girls. They wear colorful, sparkling Sarees and Cholis, etc. the vast stage and the glamour's lights make them more thinking. This type professional Dalkhai is going popularity in Odisha and outside Odisha.

## **7. BADI DALKHAI OR DLKHAI COMPETITION:-**

The Dalkhai dance commences from Aswina or popularly known as Dalkhai season. This season which teaches the young girls to be more attractive and the boys to be more gallant. Before this season the girls tries to learn more complicated steps, to do dance perfectly, to collect their ornaments to make themselves more beautiful because a Dalkhai competition a boy choose her beloved or a girl of his choice. So Dalkhai is a season of love and competition. Competition between each and every girls, competition in love, in romance and in marriage too. Every girls become thought full, moody and try to understand the nature, likes, dis-likes of the boy which makes them easy to attract the boys.

In the Dalkhai season or Aswina or Astami (Month of October) on hearing the rhythm of Dhol, the youths folks gathers at the dance competition field. The girls adorned with Sambalpuri Sarees, taking 'Mahuli" ( Wine prepared from Mahula flowers) and forgetting their troubles dance charmingly. At first competition is held among the groups of participants and the victorious groups. The girls sing for while and then dance. During this dance, the young lovers move away from the crowd and include in romantic and fantastic's. If a girls likes the boy proposal she responds with a sweet smile and if not she remain silent. Nobody minds if he or she is liked or disliked. A boy cannot force a girl to be partner against her will. Every girl tries to satisfy the young boy of village-chief. This boy chooses one girl who is beautiful, healthy, charming, expert in dancing and singing. When

all the youths become tired and retire from dancing, the young boy approaches the girl he likes most and he offers her consent smilingly. It seems to be a boon and good fortune for a girl.

### **THE DALKHAI SONG:-**

Dalkhai song is an aesthetic pleasure. This folk songs deals with the social heritage, folks living in a particular territory created for their entertainment. It is associated with socio-religious, rituals, ceremonies and festivals. Most of the Dalkhai songs deal with love, life, and problems of tribal's community.

It includes the life of the legends, freedom fighters, stories, superstitions, proverbs, riddles, rhymes, contumacy activities of birth, marriage, death, remedies and symptoms of any desire which provided to the audience.

Dalkhai songs cover a huge range with many of them like the life of a women, mythology, love, romance, etc.

The subject matters or theme of festivals songs prayers to the deity, desire of marriage, romance, marriage rites, beauty of nature, and so on. Dalkhai dance begins with the prayers of goddess Dalkhai (Mangala) and ends with love songs. Like.

### **THE INSTRUMENT OF DALKHAI DANCE:-**

Dalkhai dance is performed by the Adivasi girls to please, to get blessings from the deity Dalkhai (Mangala). This Dalkhai dance performed in the Dalkhai season or performed in the dalkhai season or "Aswina" month which is indicated the thrilling rhythms' of the musical instruments played by the boys.

These rhythms' denotes the common cement of Dalkhai season. Dalkhai or any other folk dance without instrument is like a flower without fragrances. These instrument symbolizes the cultural heritage of Odisha and our folk tradition.

The instrument played in accompanist of the boys and girls are:-

- 1. DHOL**
- 2. NISSAN**
- 3. TASA**
- 4. MAHURI**
- 5. JHANJ**

**i. DHOL:-**

Dhol is the two faces folk instruments of Gambhari wood both the faces are convert with the leather of Cow or Buffalow. The tribal peop0le for prefer to make the Dhol from Gambhari log as no other log and give a sweet sound as it arises from the Gambhari log.

Dhol is played by the Dhulia (Drummer). He holds one stick in his right hand and the right hand is played by his bare hands. The tempo of the dance upon the Dhulia. The dhulia hands the Dhol open his shoulders and play it, dance in the middle of the girl being fully adorned with beautiful clothes.

**ii. NISSAN:-**

Nissan is another folk instrument. It is bowl like instrument face covered with the leather of Cow or Buffalo. its body is made up of iron plate. It is usually to fit in diameters. A ferocious face is made on the leather of Cow or Buffalo and the iron plate is dew rated by colorful clothes.

The Nissan players play the Nissan with the help of two rubber sticks. When the Nissan player beats the Nissan that time he looks like a furious. The Nissan player looks very brave while performing.

### **iii. TIMKI:-**

It is another type of folk instrument made up of soil pitcher. It is a one side drum. Its one side cover with leather.

The Timki player plays it with the help of two sticks.

### **iv. TASA:-**

Tasa is just like the Tasla (A type of utensil in the shape of semi circle). It is made with the half circle plate of clay and the open face is covered with the leather of cow.

The Tasa player binds the Tasa around his waist and plays it with two thin sticks.

### **v. MAHURI:-**

Mahuri is a wind instrument. It is made of Kansa or Bamboo wood. The sound of Mahuri is vigorous and loud.

## **6. JHANJ:-**

It is an instrument having two plates made up of Kansa. As the “Jhan Jhan” sound arises from it, so it is called Jhanj. Sometimes it is also called as Tala because it controls the Tala.

The Jhanj player plays this by striking or beating the two plates with each other.

All these instruments increase the beauty of this dance. Most of the instrumentalists belong to the lower castes. These are all about the instruments and the musicians of the Dalkhai dance.

### **COSTUME OF DALKHAI DANCE:-**

Like the dance and the sweet song of Dalkhai, the costume and ornaments are also fabulous. It gives the original taste, great fragrance of the Western Odisha. It is the costume which makes people know or gives the idea of the dance. The beauty and the virginity is expressed through the look and everybody feels enchanted. Their ornaments attract the beauty, charm and grace of the dancing girls.

The young unmarried Adivasi or Tribal girls full of vivacity and vivid adorn themselves with in best possible means. They cover themselves in Sambalpuri Sarees or in "Sonpuri "Baula Sarees" up to their knee. Sometimes they wear the Saptapuri Sarees and the red or rose color handloom Sambalpuri Sarees. A colorfully embroidered "Ganga Jamuna" napkins rests on the shoulders of the girls which is swings in an beautiful way. The hair of the girls are touched to a bun (Dhalia Khusa) to one side which is the peculiar Sambalpuri style. They decorate their head with the ornaments like Jhalaka, Prajapati, Hair Pins, Clips, Chaurmudi, Rupakathi, Panapatri in the middle of their bun of Khusa.

They wear a garland of ' Kurai" flowers, a napkin, colorfully decorated, Mali, Khagala, Deuria Mali, etc around their neck. These necklaces or Galatankar adds an extravagance.

They decorate their hands with the ornaments like Tada Bahasuta, Chudi ( bangles), Kataria, Banjaria, Jhumpa etc. they color their palms and nails with Manjuati ( Mehendi) and paint moons and stars.

This hips look more charming and slim by the ornaments like Gunchi, Antasuta, etc.

The sweet smile or blush glance or thinkness in their face which is beautifully decorated by the Kajol, Bindi, and nose ornaments like Nakachana, Labanga, Naka machhi, Nakaphula, etc. and ear ornaments like Karnaphula, Kanaphula. Ganthia, Jhalaka, etc.

They also wear the ankles or Painri Pahuja which goes through the beat of dance.

The costume of the male dancers and the instrumentalist is colorful. The male dancer's dhoti and a Sambalpuri shirt. They put on Gunchi/Antasuta in hip, Sunamali in the neck, Phasia in ears, rings in the fingers.

The instrument players also attired in colorful and bright costumes. The Dhulia wears a dhoti up to the ankle and a shirt. The other instrumentalists like the Nissan players wears a long shirt( like a Ghagra) and a shirt of traditional design and his long hair gives a brave look. All the instruments players take their attire in peculiar traditional look.

## **CONCLUSION**

There is a huge difference between the past and the present. Now a day's all people are engaged in their duty. They are gradually forgetting their culture and not trying for revival of it. The life and conditions of the villages have changed vastly due no modernization and education. The tribals were un-educated but today they are educated and trying to about the Western Culture.

The words and immense value of the folk-songs are not understood by the present life.

Dalkhai is disappearing so, the govt. should to takes some steps to preserve our rich cultural heritage of Odisha.

# DALKHAI DANCE



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRIBAL FOLK DANCE OF WESTERN  
ODISHA**

**DHAP DANCE**

Everybody loves music. Music gives great entertainment to each & every fellow. The animals also understand the sweet sound of music. Even a child is charmed when it hears music. He become awakes & listens the sound & he starts different activities for enjoying himself. Music creates the different feelings in the hearts of everybody. It purifies the Atma or Soul and gives us divine pleasure. When we hear a sweet music, we forget all our sorrows, anxieties and evil thoughts. When we hear a religious song, it fills our mind with a feeling of holiness.

Such musics are closely concerned with the life, Culture & tradition of the people of their locality. And in the mean time Kalahandi, in Orissa is better know as a land of rich art and artistic cultural tradition. Songs-Music & Dance are closely associated to the Folk life & Folk culture of the Kalahandi which is enriched with art & culture.

And the very name Kalahandi is situated between 19<sup>0.5</sup>” to 21<sup>0.5</sup>” North and 80<sup>0.21</sup>” to 83<sup>0.47</sup> east longitude. Being well surrounded & packed with small and big mountains, streams & rivers, dense forest. This part of eastern ghat range of mountains look like a pleasure ground of nature. And from its nature there are number of villages are created by the people of Kalahandi.

And in Kalahandi there are different tribes, castes & sub-castes like Kandha, Gond, Bhatra, Sabar, Goud, Keut, Mali, Lohara, Teli, Sundhi, Bhulia, Bairagi, Baipari, Paik, Karan, Brahmin, Harijan etc. live in this area.

Most of these people speak the language of their own religion, that differs from place to place as well as caste to caste, but it is seen that a standard common language are in the entire area known as the Kalahandia language.

About 50 festivals are celebrated in the Kalahandi by the people according to their caste, their traditions & regions. Along with these festivals,

people of these areas use to dance and sing for their entertainment and marry making.

Ghumura, Dandari, Banabadi, Singhbaja, Bajasalia, Sua, Pai, Dhundra, Khotla, Madli & Dhap are some of the important folk dance forms of Kalahandi. And out of the above dance forms Dhap dance or Dhap nritya is another most important traditional folk dances or folk nritya of Kalahandi.

Dhap is most important traditional dance & music of the Kandha's Caste people of Kalahandi & very famous among them.

### **ORIGIN OF DHAP OR DHAP DANCE**

The origin of Dhap Nritya is closely related with "Dhap" instrument. And the songs which are using in this Dhap dance is called as the Dhap song. This Dhap dance is originated from the time of immemorial. This dance is mostly the social & group dance of the Kandha Caste people of Kalahandi.

The origin of "Dhap" are may clearly known by the following ways. They are such as :- The Kandha Caste people make the Dhap instrument which the circle shape wood patia & the leather of the monkey. This "Dhap" instrument is like the "Dafli". But there is no "Gini" in the Dhap. This "Dhap" is origin from their Culture & Tradition.

### **INSTRUMENT & AIDS FOR DHAP**

There are about 6 to 8 Dhaps are wanted for playing the Dhap nritya or Dhap Dance. These 6 or 8 Dhaps use as the main instrument & aids of the Dhap dance or Dhap nritya. These Dhaps are made with round wood pati & the leather of Monkey's. Dhaps are 12 inches in length & about 4 to 10 angulis width. The Dhap player play these dhap badi which is made with stick on the leather.



## ADDITIONAL INSTRUMENTS

There are different types of additional instruments use in Dhap nritya. They are such as :- Dhol, Nisan, Tasa, Jhanj, Mahuri, Ramtali, Timurli, Phukatimurli, Thikidithenga, Hundi, Mandal, Ghumura, Ghudka, Randama, Chupkarati, Gini, Tali, Singha etc. these instruments are made with different kinds of goods & aids. They are such as :-

**DHOL :** It is the most important additional instrument for the folk music of Dhap. This instrument is made with wood and leather & cylindrical in shape. It may be decorated with different types of colours on the wood and on the leather.



**NISAN :** It is another most important instrument of Dhap nritya which is made with leather Iron plate & the Chimta is use to blow the nisan.

**TASA :** It is also another most important additional instrument of Dhap nritya. It is made with Soil pot & leather.



**JHANJ :** It is another most vital additional instrument for Dhap. It control & it make balance in the music so, it is otherwise known as “Tala”. It is made with “Kansa”.

**MAHURI :** Mahuri is the most important folk instrument which is use in the Dhap nritya. It is made with “Kansa” & Aluminium. The peak is attached with Mahuri which is made with palm leave.



**RAMKATHI :** It is also another most important instrument which is use in the Dhap Nritya.



**TIMURLI :**Timurli is the most additional instrument which is use in the Dhap nritya.

**PHUKA TIMURLI :** It is also the most important additional instrument of Dhap nritya.

**THIKIDI THENGA :** It is also use in the Dhap Nritya.

**HURDI :** It is also most vital additional instrument of Dhap nritya.

**MANDAL :** Mandal is another most important additional instrument which is use in the Dhap Nritya.

**GHUDKA :** Ghudka is another most vital additional folk instrument of Dhap dance, which is made of leather & round cylindrical wood pati.

**GINI :** Gini is another most important additional folk instrument which is use in Dhap nritya.

### **SINGHA :**

The above additional instrument has the vital role in Dhap nritya. Without there the Dhap nritya cannot be formed. So, these are very indispensable for Dhap Nritya. For the use of these additional instrument the beauty of Dhap become increased. This music or dance indicate the group as they this dance to getting together. It makes them unity.

### **INSTRUMENTALISTS :**

The role of instrumentalists (Dhap players & other additional instrument player) in the Dhap nritya are very indispensable. They become blessed men. They makes themselves happy & cheerful. They become restless. They may not then find peace any where. So, they are to play Dhap nritya to become restless & to survive their own culture & tradition. The instrumentalists of Dhap nritya must be in Kandha Caste people of Kalahandi.

Some of the men are born as the Dhap instrumentalists. And some of the men learn this by their Culture also.

The folk culture of Kalahandi is mainly the folk culture of the adibasi's Caste of the villages. And out of those adibasi & Kandha caste is another most famous adibasi people of Kalahandi.

The Kandha Caste people use to play the Dhap nritya. Dhap nritya is most famous & most traditional folk music for them. There are a number of

locality and areas in the Kalahandi district. And in their locality or areas a number of Kandha adibasi people are living with their own culture & traditions.

Out of those culture & traditions Dhap nritya is most important culture & tradition of them. These culture are become known as their folk culture. They use these folk culture regularly when they want to use.

This Dhap nritya is only played by the Kandha Caste people of Kalahandi. This Dhap nritya is also played by the Harijan Caste people of Kalahandi. But it is mainly played by the Kandha Caste people of Kalahandi. So, this Dhap nritya is known as the caste basis music.

### **PRESENTATION & STRUCTURE OF DHAP**

The presentation of Dhap is very interesting and very popular among the people of Kalahandi which is performed by the Kandha caste people of Kalahandi. This Dhap dance has mainly been performing by them. This Dhap dance or nritya is presented them in different styles & different ways.

In Dhap nritya the instrumentalists have the important role & out of those instrumentalists about the Six or eight Dhap player play the central & vital role in that item. And the other instrumentalists like Dhol player, nisan, Tasa player, Jhanj, Mahuria, Ramtali, Timurli, Phukatimurli, Thikidi thenga, Hurdi, Mandal, Ghumura, Ghudka, Randama, Chapkarati, Gini, Tali, Singha player etc. are play act as the supporting player for the Dhap nritya.

However, the Dhap instrumentalists play the main & vital role in Dhap nritya & the other instrumentalists follow the sound of Dhap player.

The Dhap dance may be played as the following purposes. There are about four main purposes of playing of Dhap nritya.

#### **They are such as :**

- 1- For entertainment of Songs & dances in different institution & teaching of music.

- 2- For the sexual peace education.
- 3- For selecting the life partner among the dhangada & dhangiri of them.
- 4- For unity or National integration.

These purposes may be clear as the following ways. They are such as :-

### 1- **FOR ENTERTAINMENT OF SONGS & DANCES IN DIFFERENT INSTITUTION & TEACHING OF MUSIC.**

The entertainment institutions of Kalahandi are there formed in the name of adibasis languages. They are such as : Gatro, Dhumkaria, Dhargarabasa, Gotal, Ghotul, Marao, Dingdingo, Madang & Madang etc. from these institution the expert singers, instrumentalists & dancers use to receive training. These are compulsory institution for all the adibasi peoples.

The Dhap player show the group unity tradition & culture with the playing of Dhap dance or Dhap nritya. They present this dance with more cheerfully & happily.

This dance play with different techniques with depending upon the members of dancers, dances room etc. They are such as :- Mandalakar, Chakra Mandalakar, Ardha Mandalakar, Samantarala, Dhanustirakar etc. They also refers the different structures. They are such as :- Narda, Luchka, Kindra, Patka, Khangara, Ghumra, Chihan, Ghuncha, Lechha, Lelemara, Surchap, Chachalodo, beanta-sankala, aadghuncha, aadghicha, salnga, Lahanga, bahangaphika etc. these are known as the fundamental folk techniques of Dhap nritya.

These folk techniques are presented on the basis of sringar ras. In Dhap nritya the Dhap dancers play the vital role.

In this dance the Dhap player play the Dhap music & all the female dancer rounded them & they play this dhap nritya.

### 2- **FOR THE SEXUAL PEACE EDUCATION.**

The kandha Caste people present the Dhap nritya for the purpose of sexual peace education. About six or eight male Dhap dancer dance in the middle place of female dancer. The special feature of this dance is that all the Dhap dancer play this dance with round shape. When the Dhangiri dancer

dance in circle shape at that time all the male dance play the Dhap music straightly. Dhangiri dancer are never sing Dhap song when they continue their dance. But they sing Dhap song when they are in the position of ending of the dance. At that time the dhangiri dancer sing the dhap dance as the answer of the songs of the dhangaras.

But the male dancer sing the dhap song & play the dhap nritya. The part of their song is known as charka or payar. There is a expert singer in the Dhap nritya to sing a song, he is known as Dhapua. He is also known as gahak, tahalia or Mangual. Firstly he starts the song as the teka or Lahar.

songs includes such as :-

Aa-an-an-an-

Le Le Le Le Le Le Le Le

Hanske parua gile

Helane gusian bale ga

Tare nare bajana

Gute maliphula gute basana Je.

These songs are being sang by the dhangara & corus singer which are known as “Dhapua”. For this purpose this song is known as payar song or palia song. This song is meant for the purpose of sexual peace among them.

Before playing the Dhap nritya they worshipped to their god- with singing the following songs. They are such as :-

“Arit jarit karni machhar pit

Gan garam ke bandan kari

Mulahela pallya Gita

Juar ma ! Amar mat katke

Dangiri Julek milu Aamke etc.....

After singing this song the sexual song become starts & the Dhangara Dhangiri become start the Dhap dance. With referring the song all the dancer play the

ramtali with dhap in this dance. The dhangiri dancer play this dance with bending their waist & then they acts straight & then they dance. At the time of dancing they move left & right side. The female dancer use the words “Hurhur” & the male dancer use the word “Ur Ur” Ur with the music of Dhap dance. And at the same time they suddenly create the different sounds.

When they play this dance at that time they sing the following romatic or sexual songs. Thes songs are such as :-

“Chhadarasa bali gaalin gita  
Chhakedia chhala chhala amarut je  
Chhayali dhangiri dhana  
(Naen) Chhane Chhane bali chhamasa  
Rahelu .... Dhanare  
Rasakhia mara mana,  
Kaen Katha kaethilu, kadali bane  
Akhi ninda pore nae  
Tamari Thane. II 0 II  
Phula okhusake, phula lesake  
Laslasake .... Re dhana !  
Nuruchha thana basake ....  
Rap Rap sankul sankul  
Take neta buda bukul  
Tar make balana ata  
Se gune kerchhe kheta  
A bae go nae dega  
Paesya ne tar bhage.

The above songs are purposes for the Dhap dance for sexual peace among the dhangara dhangiri of dhap dance.

### 3- **FOR SELECTING THE LIFE PARTNER.**

The dhnagara dhangiri of Kandha caste of Kalahandi are play the dhap dance to select the life partner among them. They sing the song & play the dhap music. The songs includes in the Dhap dance are like :-

“Pirdae pirkhuche

Kali dhangiri gharke lipe

Pechke pechke ghuche ras bangri

Atam sundari tol manji para dhangiri

XXXXXXXXXXXXXXXXXXXXX

Nae pani chhene bene

Bhanari chaul sarla dine

Pilar bua

Tue tene mue ane rasa bangri

Atam sundra tola manji para dhangara.”

With singing these song the dhangara & dhangiri select their life partner among them.

### 4- **FOR UNITY OR NATIONAL INTEGRATION.**

The dhangara & dhangiri of Kandha caste people of Kalahandi are play this dhap dance or dhap nritya to get together in one chain. It means they want to become unity in diversity. So they play this dance jointly with group items.

### 5- **DRESSES USE IN DHAP DANCE.**

The dress which are use by the instrumentalists of Dhap dance has an important role. In dhap dance the Dhap player wear the dhoti, as the lengti & wear the Khaki. They decorate pagadi with the feather of birds. They decorate their body with the colour of the jada dang. They decorate their dress as with

their tradition. They bind ghunguru with their legs. They wear khadi in their arm. They decorate their hair with artificial hair. The male dancer & male dhap player also decorate as the female face.

They decorate their instruments like Dhol, Nisan, Tasa, Jhanj, Mahuri, Ramtali, Timurli, Phukatimurli, Thikidithenga, Hundi, Mandal, Ghumura, Ghudka, Randama, Chupkarati, Gini, Tali, Singha with different decorative items like clothes, colours etc.

The Dhap player play the dhap and those dhaps are decorated with different decorative items such colours & clothes.

The Dhap player play the attractive dhap music with the referring of the song of the dhap singer, who is decorated with beautiful dress in his body.

The female dancer wear the sarees, blouse, Khogla, paesamali, rupa banta, Kataria, Bandaria, Khadu, Neckless, galahar etc as their dress & ornaments.

### **Sringar Rasa in Dhap :-**

The culture of Kalahandi is known as the culture of the adibasis. The adibasi which are known as “Kandha” are use this dance as their entertainment basis. The Dhap dance is most famous dance for them.

### **Importance of Dhap :-**

The Dhap dance has its own special importance. The sound which are create from dhap is dhap,dhap. So, it is called Dhap. This dance is so named as “Dhap” because this dance only can possible with dhap.

The other most vital important of this dhap dance is that there are about 10/16/20 members wanted to make a dhap team. And for this dance there are about 6/8 dhap players are wanted. All the dhap player hold the dhap & play the dhap dance or nritya.

### **Present situation of Dhap :-**

Due to spread of westernization of culture, the position of Dhap is not so developed, it is in un-developed position. It has its root only, but now it has not at the position of plant.

### **CONCLUSION**

After the completion of four months research on traditional music “DHAP DANCE” of Kalahandi I am going to know the original evidence of Dhap that, it is not in developmental position. But it has stayed only as theory & just like as root. If the Government provide such vital & special scheme for its developmental on practical manner, then it must be proceed forward quickly.

Now-a-days the importance of Dhap is more & more. But due to the establishment of bandparty in different marriage ceremony & other programmes also, the importance of Dhap gradually decreasing by day to day since the time of the origin of Dhap.

It is happening due to the effect of westernization process.

# DHAP DANCE



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRIBAL FOLK DANCE OF WESTERN  
ODISHA**

**GHODEL DANCE**

**INTRODUCTION:--**

Kalahandi is a district of Odisha, which is situated touching the border line of Chhatisgarh, in the West Rayagada & Kandhamal in the East, Bolangir and Nuapada in the north and Nabarangpur in the South. “Kala” means Art and “Handi” means Pot. So Kalahandi means full of Art each every dances belong to art. There are various dances in Kalahandi district.” Ghodari” dance is one of the folk dances of Kalahandi district of Western Odisha. This dance is called as “Ghodel” dance in somewhere of the District.

**WHAT IS GHODARI?**

“Ghodari” is a dance instrument made up wood. The people of Kalahandi play the dance using this, which dance is called “Ghodari”. Ghoda means horse. In the past some people of Kalahandi liked to sit on the back of horse and went to another place. They enjoy move sitting on high space ground level and got pleasure. Just like the horse, this instrument carries to the artist/player to the high space from the ground. So the instrument is named the “Ghodari”. Ghodari dance is available to see for 2 months of the year i.e. “Ashad” to “Bhadrab”

(June, July to Aug & September of the Year)

**DANCE STYLE OF GHODARI:--**

Youth mass perform their “Ghodari” dance deity in the evening in the village road. They show their talent still.

Through different type of dances, which are described below,

- 1. Walking Dance**
- 2. Circle Dance**
- 3. Sitting Dance**
- 4. One Legged Dance**
- 5. Running Dance**
- 6. Fighting Dance**
- 7. Comedy Dance**

## **1. WALKING DANCE:--**

In this dance Ghodari dancers make one line from left to right. Then they ride the Ghodari and walk in different style and action. They walk like a king a here and horse a bear a snake and a joker etc. these dances are played by artist one serially who present excellent walk, he gets more clapping from the audience.

## **2. CIRCLE DANCE:----**

All the players stand ridding Ghodari in a circle. One player stands in the centre point of the circle. In the circle track, dancers move with dancing. Whenever they go or return in the round. One player in the centre also moves accordingly.

## **3. SITTING DANCE:----**

Ghodari players stand on the front of the Ghodari. It is his standing position in every dance. But the players sits on the foot and exhibit their dance curiously, Audience are in chanted with this dance very much. It is called sitting dance.

## **4. ONE LEGGED DANCE:----**

This dance is very dangerous dance. In this dance player ride a pair of Ghodari in each dance. But in this dance he leaves one Ghodari on the ground and by only one leg dances cleverly. All the spectators become astonished in the dances; this is called one legged dance.

## **5. RUNNING DANCE:----**

It is a competitive dance. All the parties ridding on the Ghodari and stand in a line from left to right. They run with Ghodari at a time. Who reach the first target point? He gets reward from the people it can be considered as a game.

## **6. FIGHTING DANCE:----**

This dance is played by the two players in each group. They fight each other. Both parties bit each other by the lower part of Ghodari with dance. They attack and defend each other. This dance enchants to the audience in the market place. People see the fighting of “Champa Bird” with more interest. They also enjoy this fighting dance likely one can win the fighting. It is more attractive.

## **7. COMMEDY DANCE:----**

These dances create amusement. There is no rule or regulation in this dance. Dancers staying in any position, present dance with comical posture and gesture. They dance in gathering situation, but disciplines are maintained. It is full of comedy and fascinating.

## **COSTUME OF GHODARI DANCE: -----**

There is no importance with costume of Ghodari dance. The parties use their as-usual dress i.e. Half Dhoti, Baniyan, and Napkin to tie on the waist. No painting is necessary.

## **ORNAMENTS OF GHODARI: -----**

In the past, no ornaments was used by the player but now a day’s earning garland bangle and vermilion on the forehead are used in some places. Some stones are filled in the hole of Ghodari bar near foot.

## **MAKING STYLE OF GHODARI: -----**

Ghodari is made up wood by name Dhaman and Bija (Piasal) which is long about maximum 7 feet and minimum 5 feet. Its round is maximum 5” and minimum 4.5”. Its looks like cylinder and a bar. From the down side of the wooden in the point of maximum 3 feet or minimum 2 feet, Khura, which is called foot of Ghodari is fixed and

tied with Siali rope. Some parties make a hole on the bar near the foot and put some round stones which create a smooth sound in the time of walking. Two bars means a pair of Ghodari is necessary for one player. There are 2 kinds of Ghodari

**1. Rope ting Ghodari**

**2. Jhumki Ghodari or Fixing Ghodari**

**1. Rope ting Ghodari**

Rope ting Ghodari is made easily, where the Khura or foot will be tied, player cut some portion both side and tie the foot with Siali Rope.

**2. Jhumki Ghodari or Fixing Ghodari**

Jhumki Ghodari or Fixing Ghodari is not made easily. One skill carpenter make hole and put some round stones inside the stones sounds which walking.

**HISTORY OF GHODARI DANCE: -----**

In the past every village at Kalahandi has muddy Road during the rainy season. People have to walk on the muddy road. It was very difficult in their deity life. Youth mass did not like to walk in such way. So some wise and skillful men developed and idea of Ghodari, practiced by the youth and become well trained. They thought that, Man should not ride a walking instrument before Car festival because God should ride first. So after Car festival of Lord Jagannath, Sri Gundicha on 3<sup>rd</sup> day of bright fortnight belongs to Ashada, the youth mass go together to the forest and collect wood of Dhaman and Bija and Siala creaper. These carpenters make Ghodari according to above description. Youth mass practice the Ghodari dance from the day after Gundicha Car Festival and continue to the 3<sup>rd</sup> day of Nuakhai or Nabanna.

**INSTRUMENT USE IN GHODARI DANCE:---**

For Ghodari dance only Ghodari is the instrument which is made with wooden bar, Wooden Khura and Round Stones, besides the clapping, slogans of people are included as instruments.

## **GHODARI SONG: -----**

In the time of Ghodari dance a few numbers of songs are recited by Ghodari player i.e.

- i. “Uchhochho Babebuta  
Ushna dhanake chihirakuta  
Tor gae mor semikhel  
Badi paele palei jae.”
- ii. “Lia dede, pitha dee  
Gharan pitha sabke de  
Lia de de paisa de  
Ghodari bhanga puja de”

To encourage the Ghodari player’s audience have to recite the song written below:--

“Ghodari chale Bang Bang  
Ghodari Bale Bang Bang  
Kaen daruchu juan pila  
Kaenjehelk Ghodari Bale.”

The above songs are used in the dance at Ghodari dance.

## **VILLAGES OF GHODARI DANCE: ---**

Up to 1960 Ghodari dance was prevailed in 60% village of Kalahandi. At present Ghodari dance is already lost. Morum Road, Concrete Road, Pitchu Road has be constructed almost in every village. So youth mass are not interested to practice Ghodari Dance.

## **MUSIC OF GHODARI DANCE:-----**

No music is used in Ghodari Dance from the standing point of view. Only the “Thak Thak” sound of Ghodari and “Rum Jhum” sound of round stones present the music, by which the players dance according to that rhythms’.

## **TOTAL MEMBERS OF GHODARI DANCE AND RULE IN GHODARI DANCE: ----**

According to the population of the village, members of Ghodari dance may be settled. In a small village a little number of members may be formed. There is no any compulsory rule to fix the number of dancers. But for the competition one by one player is necessary. Minimum 10 maximum 20 number dances above should be wanted.

All the dancers should obey the order and advice of Guru and the action of leading dancers. After the Car Festival, they collect materials for Ghodari not before. They will make Ghodari and practice from the 2<sup>nd</sup> day of Car festival and break the Ghodari on 3<sup>rd</sup> day of Nuakhai. They should worship the Geode (Salegram) the god of Ghodari.

## **LIFE STYLE OF GHODARI DANCE: ----**

In the evening of every day youth mass are to be gathered. They produce their art, talent and technique through the Ghodari dance in the centre place of the village. All the villagers' men and women are to be congregated in the spot and enjoy the Ghodari Dance. They encourage the players and have entertainment for recreation people fix a programme of competition as inter hamlet or inter village. The competitors compete in the clay of village, clay of ponds or on the open field. Spectators join in large number from the neighbor villages to enjoy the competition who win to his rivals he gets prizes from village.

The first new moon day is the first festival of the year that is called "Chita Lagi Amabasya". In this day Ghodari Dancers move hamlet to hamlet and village to village and perform their dance people become happy and offer them flatted rice, rice bread, and money. Just like on the 2<sup>nd</sup> day of "Nuakhai" (Great agricultural festival of Western Odisha). Ghodari Dancer shows their dance house to house, hamlet to hamlet and village to village salute to audience, in favor of "Nuakhai". They keep the top portion of Ghodari bar under their belly and salute to the people. It is the great technique of their art; people become please and give nice bread and money.

In these two days the dancers collect money and purchase the "Puja" materials and arrange feast. The third day of "Nuakhai" is the last day of Ghodari dance. On that day the dancers go to the last portion of the village and got together

under the Ghodel broken the one of the youth become the priest. They oust the geode (salgram) from the ground which was buried before the year. Then they decorate with vermilion to the geode and put it on the heap of rice. The priest worship first. Then all dancers offer flower and rice. The Priest kill the victim cock near rice heap and pray to be disease less. All the rice and flower on the Salgram and cock after worship, they break the Ghodari and buried the Salgram under the ground. They believe that, who does not break the Ghodari, he faces more difficulties after breaking all enjoy the feast and return to home in the evening.

### **FUTURE OF GHODARI:---**

At the present or future of Ghodari is going to be dark. There is no Ghodari dance in a single village. Youth are not interested to secure the Ghodari dance.

### **CONCLUSION: ---**

Ghodari dance has similarity with the Ranapa dance of Gannjam district of Odisha. If the Ranapa is existed till more, why not the Ghodari Dance will exist. The Sangeet Natak Akademi take suitable step to secure Ghodari as well as the lost culture of the India.

# GHODEL



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRADITIONAL FOLK DANCE OF  
WESTERN ODISHA  
BANABADI DANCE**

Everybody like music. Even the animals also feel what is music & then show their emotion. The music give more entertainment and peace to every person. Nothing can give one so peace as music. Music is the gift of god to the human beings as well as to the animal so, when we here a sweet music, we forget all our sorrows, anxieties & evils thoughts.

Such a music are closely related with the life, culture & tradition of their locality. And in the mean time Kalahandi in Orissa is better known as the rich art & culture. Song & music are closely related to the folk life & culture of the Kalahandi which is enriched with art and culture.

Kalahandi is being surrounded & packed with small and big mounts, streams, river & dense forest. This part of eastern ghat range of mountains look like a pleasure ground of nature. And its nature there are number of villages are created by the people of Kalahandi. In Kalahandi there are different tribes, castes & sub-caste like: Kandha, gonda, bhatra, sabar, goud, keut, mali, lohara, teli, sundhi, bhulia, bairagi, baipari,paik,karan,brahmin,harijan etc live in this areas.

Most of these people speak language of their own religion, that differs from place to place as well class to class but it is seen that a standard common language. About 50 festivals are celebrated in Kalahandi by the people according to their castes, their tradition religions. Along with these festivals people of these area use to dance and sing for their entertainment and marry making.

Ghumura,dhap,dandari,singbaja,bajasal,sua,pai,dhundra,khotla,madli,etc.are some of the important folk dance form of Kalahandi. And out of the above folk dance form “Banabadi”dance is another most important traditional folk dance or folk nritya of Kalahandi.

Banabadi is most important traditional dance and music of the goud caste people of Kalahandi & very famous among them.

### **Origin of Banabadi nritya or Banabadi dance:-**

Banabadi dance is originated from the time of immemorial. Its origin is closely related with mythology. It is believe or said that while god krishna want to take entertainment in dwapara juga at that time he use to play this Banabadi dance with their sakhas and gopis. Lord krishna and Balaram play this Banabadi dance with their astha sakhas like:-Sridama, Sudama, Madhumangala,etc. and with the astha sakhi like:-Lalita Bisakha, Champakalata, Suchitra, Tungabidya, Indurekha, Sudevi Rangadevi,etc. At that time lord Krishna got training of juddha bidya from their guru Gobardhana malla(the husband of the gopi Chandrabali). He enjoy all the entertainment with banabadi dance with visiting to the kutir of asta sakhi. Krishna was visiting to the following kutirs(which were decorated with straw, basachandana, arghya etc.)flower garden, lata, of the following sakhi and become satisfied with the treatment of different things of the following asta sakhi. They are as follows:-

(1)-Lalita(first sakhi):-Lalita was the first sakhi who was giving the tamulbatika to Krishna and satisfied him.And they play Banabadi dance & took entertainment with giving the funny sweet words,in Madhu kunj. It was the kutir of sakhi Lalita.

(2)-Bisakha(second sakhi):-The next night Krishna went to the bisakhas kutir name Madankunja & became satisfied by receiving gandhachandan as the presentation of Bisakha and play the Banabadi dance.

(3)-Suchitra(third sakhi):-After visiting from Bisakhas kutir lord Krishna went to Manoharakunja of Suchitra & got satisfied with receiving hatapankha(hand fan)& play Banabadi dance among them with more joy.

(4)-Champakalata(fourth sakhi):-

At fourth day Krishna went to the kelikunja of sakhi champakalata, received chamar & became play Banabadi dance with happily.

(5):-Tungabidya sakhi(fifth sakhi):-

At fifth day Krishna went to Arunkunja of Tungabidya sakhi & became satisfied with receiving different badya(music).after that they play the Banabadi dance.

(6)-Indurekha(sixth sakhi):-Indurekha gave satisfied to Krishna with showing different dance acting in Chandrasukhada kunj.

(7)-Sudevi(seventh sakhi):-

At seventh day Krishna visited to Basanta kunja of Sudevi & became satisfied with receiving Basa jala & Sugandhit jala (fress & scented water) & play the Banabadi dance with much love and affectionately.

(8)-Ranga devi(last sakhi):-

Rangi devi was the last sakhi who gave entertainment by playing the music of kala jantra(harmonium),36 ragaragini songs & play Banabadi dance with most wonderfully.

From the above way they play Banabadi dance with different ways in different places in different time. They also play this dance in Brindaban. And from that time the Banabadi has been playing by the people of goud caste of Kalahandi periodically.

It is believed from mythology that there 15

**Types of goud caste in Kalahandi such as:-**

(1)-Gopapuri.

(2)-Bhojapuri.

(3)-Sohala(16) khandia.

(4)-Magadha.

(5)-Gokula.

(6)-Lahoria.

(7)-Jharia.

(8)-Nanda.

(9)-Drabida.

(10)-Jachaka.

(11)-Dutkoria.

(12)-Ahira.

(13)-Abab.

(14)-Asak.

(15)-Kosalia.

(16)-Ghogia.

The above sixteen types of castes are the coming from jadaba sampradaya or goud jati of Kalahandi. But it is said that mostly the Banabadi dance has been playing by the following type of castes of goud they are as follows:-

(1)-Sohala(16) khandia.

(2)-Magadha.

(3)-Gokula.

(4)-Lahoria.

(5)-Jharia.

(6)-Dutkoria.

(7)-Kosalia.

(8)-Ghogia.

About the types of goud castes are known clearly from the song like:-

“Gopapuri,Bhojapuri,Sohalakhandia

Magadha,Gokula,Lahoria,Jharia

Nanda,Drabida,Jachaka, Dutakoria

Ahira,Abab,Asak,Kosalia,Ghogia.”

The following song give clear knowledge about the origin of the Banabadi:- the song such as :-

“Dwapar juge Krushna Balaram

Dwaraka raja jagate ude nama

Krushna phunke bansi Balaramara badi  
Brudabane nachure hoe jodi jodi  
Kilikila nada dele dulki uthe chhati  
Bira jati amere jadaba jati  
Amar devta Kanha Bhoiro  
Maa Mahalaxmi amar garab  
Ada badi thad badi sola (16) sanghar badi  
Jadab bhai nachere chhadi singha(lion) radi  
Krushna Balarama re rathi sarathi  
Bir jati amere jadaba jati  
pindhare pindha talangi khachha  
Amari bala(power) barati(12) bachha(cow)  
Amarbadi banabadi base asane  
Banabadi puja kha a devta kone  
Asare akhada ghare jimare mati  
Bira jati amere jadaba jati”

Instruments and Aids for Banabadi nritya:-

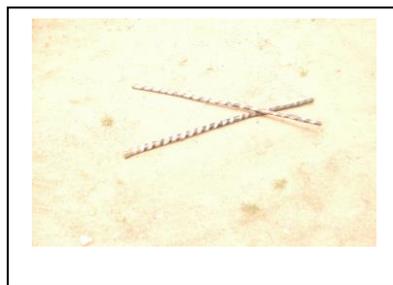
The instruments which use in the banabadi dance are mainly four type they are such:-are

- (1)-Banabadi
- (2)-Bansi(flute).
- (3)-Dhol.
- (4)-Tamki or tamak.

The above instruments may be clear as the following ways. They are like:-

(1)-Banabadi:-In Banabadi dance or Banabadi nritya there the most vital role of banabadi is occure.This dance is so called Banabadi because the Badi(stick) which use in this dance is decorated like as the different chitra bichitra shape (chitra bichitra colour).

This Banabadi is most important instrument for banabadi dance.Without this instrument(Banabadi) the Banabadi dance can not be formed.



(2)-Bansi(Flute):-Bansi is the most important instrument of the Banabadi which are mostly played by the Goud caste people of Kalahandi. A bansi is a musical instrument that produces sound a stram of air is directed against the edge of a hole. Bansi has the vital role in the Banabadi dance. It is otherwise known as the Bansuri. It is the oldest musical instrument of India and also the folk and traditional instrument of the Kalahandi which are mainly play by the Goud caste people of Kalahandi in the Banabadi dance.It is a slide blown flute made of natural Bamboo. It consist six or seven holes.This Bansi is associated with the Hindu god Krishna. In the dwapara juga he played this instrument with Banabadi with there sakhas and sakhis.So there is the vital of the Bansi in the Banabadi dance of Goud caste people of Kalahandi.



(3)-Dhol:-The another most important folk instrument of this Banabadi dance is the Dhol.The shape of this Dhol is looking like the cylinder & like in cylindrical in the in size



.The role of this Dhol is very indispensable in Banabadi dance. Without this the Banabadi dance cannot be formed. The dhol is always made with the cylindrical shape Gambhari wood and with the leather of cow and thread and decorated by different colour and decorative items.

(4)-Tamki or Tamak:-The another most important folk instrument of this Banabadi dance is the Tamak or the Tamak. This is made with the soil pot and covered by the leather of the cow or other animal etc. Its shape is like the soil pot, so it is so named as the Tamaki or the Tamak. This tamak has also the vital role in the Banabadi dance.



So from the above things about the instruments of the Banabadi it is clear that without the above instrument the Banabadi cannot be formed. So in order to play Banabadi dance the above instruments must be needed.

Instrumentalists:-The role of instrumentalists (Banabadi players) in the Banabadi dance are very indispensable. They are namely:-singer, dancer, the Banabadi dancer, the dhol player, bansi player, tamki player etc. they become blessed men. They make them happy & cheerful. They become restless. They may not find peace anywhere, so they are to play this Banabadi dance to become restless & to survive their culture & tradition. The instrumentalists of Banabadi dance must be the Goud caste people of Kalahandi. Some of the men are born as the Banabadi player hereditary & from the time of immemorial. And some of the men learn by this culture by practicing consciously.

The folk culture of Kalahandi is mainly the culture of the Adibasis. And out of those Adibasis Goud caste is another most important Adibasis of the Kalahandi. This Goud caste people use to play the Banabadi dance. This dance is most famous among themselves. There are a number of localities and areas in Kalahandi where this dance is played by the Goud caste people of Kalahandi. Those localities or areas are such as : - Jhariaguda, Ningiguda, Majhiguda, Sarasmal, Chhilpamal, Charbahal, Pakhanaguda, Chhendia, Ranmal, Bhelagoan, Habaspur etc. This dance is played by only the Goud caste people of Kalahandi. This dance cannot be played by the other caste of people of Kalahandi. It is the identification of

their caste. It is their folk music. So Banabadi is the caste basis music of Kalahandi.

**Presentation and Structure of the Banabadi dance:-**The Banabadi dance mainly play by the Goud caste people of Kalahandi. They start this dance during the Kartika masa pratipada dina every year. They start puja of Banabadi & to their god Kanha Bhoenro as well as to their astra saatra (weapons). They end this dance during the Magha purnima that item is known as the “Badisitla”. They invite to their bandhu bandhaba (friends & relatives) & arrange this dance and give them feast and enjoy this among them for their entertainment and for the survival of their culture and tradition.

The presentation & structure of the Banabadi dance is very interesting and very popular among the people which is performed by the Goud caste people of Kalahandi. This dance has mainly been performing by them. They present this dance in different styles, ways & pars etc. in this dance about 10 to 20 or 30 person are needed or as per requirement. The one team of this dance consists the following person, they are such as:-singer, dancer, the instrumentalists, dhol player, tamki player, the bansi player, etc. However the Banabadi, instrumentalists play the main and vital role in Banabadi nritya. The instrumentalists follow the sound of the flute and the dhol and tamki player follow to the sound of the bansi. After that all the supporting instrumentalists like the Banabadi player and other banabadi dancer play the dance very happily.

In the Banabadi dance the player of this dance play this dance with following with the such rules, technics, methods etc. The above things of this dance includes the following pars, badis, and badyas etc. The above things are as follows. They are such as:-

The Banabadi player or instrumentalists who are belongs to the Goud caste of Kalahandi play this dance in the following these pars like:-

- (1)-Devta par.
- (2)-Dhagen par.
- (3)-Utren par.
- (4)-Alti par.
- (5)-Nachni par.
- (6)-Dolijhula par , etc.

**The above parts may be clear as the following ways like:-**

(1)-Devta part:-The first part of this dance is known as the Devta part. It is so called this because in this part the Banabadi player pray to the devi Kanha Bhoenro or the devi Kirikachen with most systematically.They do this to become aware themselves and as well as to satisfied to their devi. All the Banabadi player became start this dance very politely to their god & they also give nadia(coconut),kukuda (hen),sindur,different colour ful chudi,etc.to satisfied to their god & goddess.This part include the nada like:-

“Gidja gidja gidja gidja

Chhikta gidja chhikta gidja.”

This nada may be contune by the player as per the requirement.

(2)-Chagen part:- The another most important part of this Banabadi dance is the chagen part.In this part all the Banabadi player and the dhol, tamki,bansi player became start the music of chagen part with more courageously and furiously to gain encouragement among themselves.This part include the following nada like:-

“Gidjaja ja ta

Gidjaja ja ta.”

(3)-Utren part:-The another most important part of this Banabadi dance is known as utren part.In this part all the instrumentalists play the part to get permission of the god and goddess of the place where they became to play this dance.This part include the following nada like:-“Gidjaja gidcha

Gidjaja gidcha.”

(4)-Alti part:-The Alti part is the another most vital part of the Banabadi dance to worship to god by giving alti(dweep).This part include the following nada like:-

“Gin gajinaka gajinaka gajinaka gin gija

Tiki tikita.”This music is normally related with the classical theka rupak of Hindustani music.

(5)-Nachni part:-In the Nachni part the instrumentalists play the nachni part most happily to show their culture.This part include the following nada like:-

“Gajigina ginija khita

Ja gajigina ginija khita

Tiki tha khita.”

(6)- Dolijhula par:-In this par all the Banabadi player start the doli jhula par music very happily to satisfied to their devi devtas.

In this way they worship their god and play the above pars before playing the banabadi dance.This par include the following nada like:-

“Gidjaja gidija  
Gidjaja gidija.”

Badies of Banabadi dance:-The Banabadi dance is so called this type because the Goud caste people of Kalahandi play this dance with the badi which is made with the Kendu badi. The Banabadi player cover the cloth or thread on that kendu badi and make little fire on that kendu badi. After that kendu badi became like as the bana or looking like different chitra bichitra colour. They decorate this badi with pitu gunda (rice power) &different decorative items.

With this badi they play this Banabadi dance because this Banabadi is their tradition. They play the Banabadi dance. This dance include the following badies. They are such:-

- (1)-Tiki badi.
- (2)-Jhumpa badi.
- (3)-Phultola badi.
- (4)-Raanti badi.
- (5)-Aad badi.
- (6)-Thad badi.
- (7)-Dhulia badi.
- (8)-Chaeni badi.
- (9)-Jodia badi.
- (10)-Mundia badi.
- (11)-Khandli badi.
- (12)-Antia badi.

(13)-Ghani murla badi.

(14)-Kandakhola badi.

(15)-Dwar banda badi.

(16)-Khemta badi.

The above badies may be clear as the following ways. They are such:-

(1)-Tiki badi:-When the Banabadi player play this dance at that time they play this type of badi which is known as the Tiki badi. It is the most attractive nritya badi of Banabadi dance. All the player dance with this badi.

(2)-Jhumpa badi:-Jhumpa badi is another most important badi of this dance when all the player dance and play this badi togetherly like Jhumpa.

(3)-Pholtola badi:-The pholtola badi is another most important badi of this dance, when all the Banabadi player dance and play the Banabadi like same process the pholtola. So this dance is so called.

(4)-Raanti badi:-Raanti badi is another most important badi of this dance. In this badi they show the dance like the Raanti (moving swing).

(5)-Aad badi:-Aad badi is the most important badi. In this badi they play the Banabadi like the playing hide game.

(6)-Thad badi:-Thad means standing. They play this dance standingly.

(7)-Dhulia badi:-They play the Banabadi dance with flying type in the dhulia badi.

(8)-Chaeni badi:-Chaeni badi is another most important badi of this Banabadi dance. They play the dance with more funnily.

(9)-Jodia badi:-In Jodia badi they play Banabadi dance jointly with playler among two player.

(10)-Mundia badi:- This type of badi play by them with showing by their mund (head).In this type of badi there is very risk of their mund(head).

(11)-Khandli badi:-Khandli badi is the most important or interesting badi because in this badi they play the badi with keeping their khand(shoulder).

(12)-Antia badi:- Antia badi is the badi khel(playing) of antu(knee).so it is so called the antia badi.

(13)-Ghani murla badi:-It is the sport type badi which are play by the banabadi player.

(14)-Kandakhola badi:-Khandkhola badi is the badi which play like the digging the soil type.

(15)-Dwar banda badi:-The Banabadi player play the badi like the process of sweeping. It is famous as the dwar banda badi.

(16)-Khemta badi:- The another most indispensable badi of this dance is the khemta badi. This type of badi play by the player with most attractively.

In the above way they play the above way.

Badyas of Banabadi:-The following are the different badyas of the banabadi which are play by the goud people of Kalahandi. They are such:-

- (1)-Devta badya.
- (2)-Khoelsamen or babri badya.
- (3)-Ragad badya.
- (4)-Jhulnia badya.
- (5)-Triputa badya.
- (6)-Khemta badya.

The above badya may be clear as the following way. They are such as:-

(1)-Devta badya:-This badya play by the bajania(instrumentalists) at stage of the playing of the Banabadi dance. They play this badya for the purpose of worshipping of their devta.so when this badya play at that time the people ( as devta)play devta nach.

(2)-Khoelsamen or Babri badya:- Khoel means the village site . In this badya they play the badya more courageously and play braviously and enter to slum of any village.

(3)-Ragad badya:-Ragad badya is play by them with calling different bol or nada.

(4)-Jholnia badya:-The instrumentalists play this badya like julnia (hanging in the tree) type.

(5)-Triputa badya:-It the most important badya of Banabadi dance.

(6)-Khemta badya:-Khemta badya is the another vital badya which is play by the Banabadi player with more interestingly.

Dress use in Banabadin dance:-The human being has three most important basic need.there are such as:-food,cloth & shelter. Out of these cloth is another

indispensable basic need of human being. It protects us in every type of anti dress system. So it requires in cultural field of human being also their culture. So the culture of Goud caste people is the Banabadi dance. They wear the following dress when they play this dance.

The Banabadi player wear the thodi paga in their head, talangi or ghagra and pati in waist, sindur in their forehead and in eye side, genji in their bodt and they decorate with pitu gunda (rice powder) in their body & with different decorative things. With wearing these dresses they play the Banabadi dance with more interestingly & attractively. So the dress has the indispensable role in the Banabadi dance.

Bira rasa & sringar rasa in Banabadi dance:- the culture of Kalahandi is known as the culture of the Bira or the heroes. The Bira's use culture is known as their own culture. So out of those folk culture Banabadi is the most important culture of the Goud caste people of Kalahandi. In this dance they create the Bira rasa & sringar rasa and increased more and more encouragement themselves.

Importance of Banabadi dance:- The Banabadi dance has its own importance. This dance is so named because this dance is played by the Banabadi & and by the Goud caste people of Kalahandi. Each player keeps two Banabadi and play different types of Badi khel. So the Banabadi is itself the importance of this Banabadi dance.

Banabadi as their profession, as their entertainment, as the survival of their culture & tradition:- The Goud caste people of Kalahandi play this dance for earning money in different folk festivals of Kalahandi or outside also. They also play this dance for their entertainment purposes. But the most vital purposes of playing of this dance is to survive or to develop their culture very rapidly in the locality & to reach this to the international field. They play this dance in different occasions like:- in different Parba Parbani, in national Parba (national festival), in Mandei Bajar, Dushera or Dasahara, in the folk festival of Kalahandi & other folk programmes also.

Present situation of Banabadi dance:-Due to the spread of westernization of culture & the use of modern item the position of Banabadi is not so developed. It is in undeveloped position. It has its root only, but now it has not at the position of plants.

### **Conclusion:-**

After the completion of four months research on traditional music “Banabadi” dance of Kalahandi I am going to know the original evidence of Banabadi that it is not in developmental position. But it has stayed only as theory and just like as root.

If the government provide such important scheme for its development on practical manner, then it can proceed forward quickly why any confusion.

Now a day the importance of the Banabadi is more & more. But due to the unemployment & the use of the Bandparty, in different folk culture programme, the importance of Banabadi gradually decreasing by day to day.

It is happening due to the effect of westernization process in Kalahandi.

# BANABADI



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRADITIONAL FOLK DANCE OF  
WESTERN ODISHA  
“GHUMURA”**

**(1)-INTRODUCTION:-**

In all environment of the world there are full of tribal culture. They have their own art & culture. They always give special respect to their music,dance & to their legend. Gradually their tribal culture became as the folk culture for them. These folk culture are the spontaneous expression for them. These folk art does not require such type of formal training. It is non-formal in nature. It starts from mothers womb & end in the grave.

So, Kalahandi is the such type of the folk culture area & such type of environment in the state of Orissa, where all the tribal people are living here with holding their own cultural equipments & cultural things. They live & spent their time with doing different works. Those works are related with their own culture and tradition.

They eat simple food which are known as the “Desi khana”. They also do the hard work for their stomach. What they work or what they eat those are closely related with their tradition & culture. They are gradually famous for their folk items. Then they play different type of plays,songs & dance when they get free from the busy working life according to their own culture,tradition, cultural heritage etc. These plays,songs, dance are known as folk plays,folk songs,folk dances of Kalahandi.

Out of those folk items Ghumura is the most heroic & bravious folk dance of Kalahandi in the state of Orissa.It is seen in the some areas also. This dance is played in each & every village of the Kalahandi. It is played by the “Paika” & “Sanra”caste of the Kalahandi.

## **(2)-WHAT IS GHUMURA?**

Ghumura is the word which is the combination of three words like:- “Ghum” “Uu”& “Raa”. “Ghum” indicates the earthen pot, “Uu” indicate formation & “Raa” indicate sound from the instrument earthen pot. It is a dance where three aspects has intermingled. They are such as music,dancing or acting & singing are simultaneously displayed in this dance. It is the such type of instrument which is related with the name of the one musical instrument like Ghumura (which is made with the earthen pot).

## **(3)-WHY IT IS SO CALLED GHUMURA?**

The instrument like Ghumura which is made with the soil & which is known as the earthen pot. From this instrument the “Ghum” “Ghum” sound arises, so it is so called the Ghumura. The shape of this Ghumura is like the shape of the earthen pot or which is popularly known in this locality is “GHUMURI”. So, it is so called the Ghumura

## **(4)-MYTHOLOGY OF THE GHUMURA DANCE:-**

The mythology of this Ghumura dance is so braviuous to here. In the past it is use to play for the war dance. It is consider to be the war drum of the “Demon Gosima Asura” & also the war dance of the “Goddess Durga”. In the past the warrior use this Ghumura playing to provoke themselves. This dance was a part of ritual performance in the temples of the Goddess “Manikeswari”,Goddess “Lankeswari” of Junagarh, “Samaleswari” of Sambalpur,Goddess “Duarsani” & “Bastaren”. This dance also use in the profession of the Goddess of the Bolbula.

From the following songs the mythology of the Ghumura may clear as the following ways. They are such as:-

### **SARALA MAHABHARAT:-**

**“DIBI DIBI DAMBARU RA BADYA GURU GHOSA,**

**GHUMU GHUMU GHUMURA RE PURAI AKASHA”.**

### **CHANDI PURANA:-**

**“BAJAI JE BIJI GHOSA MRUDANGA GHUMURA,  
MOUJARE RE NRUTYA KARE KABANA ASURA”.**

### **DANDI RAMAYANA:-**

**“GHUMU GHUMU GHUMURA**

**BHERI KANSAL MARDHALA**

**MRUDANGA SABDABHERI SABODA BAHALA”.**

### **CHANDI PURANA:-**

**“BIRATWARA BIRADHOLA DAUNDI GHUMURA**

**KADAMARADALA**

**BAJANTI MARI GALATURA”.**

### **(5)-MAKING PROCESS OF THE GHUMURA:-**

The making process of the Ghumura is very interesting. It is the instrument which is made with the soil. The Ghumura is made with the earthen pot & the leather of “GODHI”. The leather of this Godhi is covered on the face of the ghumura. The Ghumura instrument is made by the KUMBHAR”(soil pot maker). First he makes the earthen pot with the help of soil, which is locally known as the Ghumuri shape. Then the Kumbhar shows the wet Ghumura on the Sun light. When the Ghumura became free from the wet then he burns to the Ghumura until the colour of the Ghumura not in the red colour. Then it is ready to the Ghumura for the Ghumura player. The Ghumura player also decorate the Ghumura with the help of different colourful clothes & colours.

### **(6)-INSTRUMENTS USES IN THE GHUMURA DANCE:-**

The role of the instrument in the Ghumura dance are very important in the Ghumura dance. There are different type of instrument uses by the Ghumura player in this Ghumura dance. They are like:-

(I)-GHUMURA.

(II)-NISAN.

(III)-JHANJ OR TALA.

(IV)-BUDHARAJA MAHURI OR TURI.

(V)MADAL OR THE MANDAL.

(VI)-BHERI.

The above instruments may be clear as the following ways. They are like:-

**(i)- GHUMURA:-**

Ghumura is the most leading instrument of the Ghumura dance. With the name of the Ghumura, this dance is so called as the name of the Ghumura dance. This instrument is the very bravious instrument. When one person play this Ghumura then he became very provoke for the playing of this Ghumura dance. It is made with the earthen pot & with the leather of the “GODHI” OR “GO A”. Then the Ghumura player decorate the Ghumura with covering different decorative items. On the body of the Ghumura different type of folk pictures,symbols are placed.



This decorative items increased the beauty of the Ghumura. The shape of this instrument is like the shape of the earthen pot which is popularly known as the Ghumuri shape. Its height is approximately 18/20/24/ inches. The below part is about 20 inches round for the height of the 4 inches. Then from the ending of the below part it is spread to up about 12 inches height for the round 36 inches. After that from the end part of this the middle part is spread for the height about 8 to 10 inches & For the round of the tower shape. The top part of the Ghumura is for the height of about 10 to 12 inches & for the round of the 16 to 20 inches.

**(ii)-NISAN:-**



It is the most important folk & supporting instrument of the Ghumura dance. It is made with the iron plat & the leather of the cow. Its shape is like the small bucket. It is decorated by the different type of colourful clothes & different type of the picture on its face. It is play by the player on his two hands with the help of two stick which is made with the rubber.

**(iii)-JHANJ OR TALA:-**



It is the most vital instrument of the Ghumura dance. It is so called Jhanj because the sound of “JHAN JHAN” arise from this instrument. It is also called the “TALA” because it always control the Tala in the Ghumura dance. This folk instrument is made with ‘KANSA’. Its face radius is about 16/20/24/

inches. There are one hole in the middle of each Jhanj. In that hole there are small rope to keep in the hand for the playing of this instrument.

#### **(iv)-BUDHARAJA MAHURAI OR TURI:-**

Budharaja Mahuri or the Turi is also the most vital folk instrument of the Ghumura dance. It is the big size Mahuri. It also made with the Kansa & the Bamboo stick. The peack(made from the palm leave)which is attached with the Bamboo stick through the thread. From the top part of the Mahuri there is a coin of 10 paise is attached.

This Mahuri use for the Budharaja, who is the Easta deva of the “Ampani” & “Nandagoan” of the kalahandi. So this Mahuri is so called the Budharaja Mahuri or the Turi. From this instrument the “TI TIRI TI TI TI”“ & the sound like “PAN PAN PAN PAN PAN” sound arises. With hearing of this sound the Ghumura palyer became very aggressive, they became play the Ghumura dance with very courageously & braviously. So,it is the most indispensable for the Ghumura dance.

#### **(v)-MADAL OR THE MANDAL:-**



Madal or the Mandal is some time use in the Ghumura dance. It is made with the earthen pot & covered by the leather of the Cow. It is decorated by the leather of the Cow as the shape of the thread on the body of the Madal. Its shape is like the Khol which is use in the Kirtan or Prahari(Festival of the god & goddess Radha Krishna) in different locality of the Kalahandi. It is also decorated with the different type of the colourful clothes. This instrument is use in the Ghumura dance as the additional instrument.

## **(vi)-BHERI:-**

It is also the most important instrument which use in the Ghumura dance as the symbol of the Bira Badya. Though the Ghumura is the heroic & warrior dance, so in this dance all the instrument which use in the Ghumura dance are related with the war, to provoke the warrior.

## **(7)-ROLE OF THE GHUMURA DANCER IN THE GHUMURA DANCE:-**

The role of the Ghumura dancer in the Ghumura dance is very interesting to see in the Ghumura. They play the dance by giving successfully the “RASA” by presenting the expressional meaning of the “RASA” & “VAVA” contained in the song of the singer by a dance contortions of the body. The role of the Ghumura dancer mainly includes the four things like:-

(I)-BODY EXPRESSION.

(II)-MAKE UP.

(III)-DIALOGUE BASE.

(IV)-SATYEKA.ETC.

There are about 10/15/20/25/30 member are wanted for the making of the one Ghumura team. This Ghumura dance is mainly the traditional folk dance of the “PAIKA” or “SANRA” caste of the Kalahadi. But there is no restriction of caste, creed, to play the Ghumura dance. Mostly the Ghumura dancer of the Ghumura dance are labourer & worker of the green field.

They play this Ghumura as put into practice in the night after the working life of the whole day. From the month of the July they practice the Ghumura more interestingly. At the time of the “NUAKHAI” which is the most famous folk festival of the Kalahandi & also the famous folk festival of the Westren Orissa. They perform the Ghumura dance in different villages with very courageously & braviously. The Ghumura player play this dance mainly in the different occasion of the Kalahandi like:-Nuakhai,Dushra or Dushera,Chher Chhera or Puspuni etc.

The another most special attraction of this dance is the Jhaler dancer. He holds the Jhaler which is made with the feather of the Peacock & plays the dance in the Ghumura dance.

#### **(8)-CLOTHES & COSTUMES USES IN THE GHUMURA DANCE:-**

Ghumura is the heroic dance of Kalahandi,as the dress & costumes of Ghumura dance comprise of the dress like the soldier. Clothes & the costumes has the more importance in the Ghumura dance.

The Ghumura player wear different type of the clothes like:-Pagadi(mainly wear by the singer of the ghumura dance), Shirt(which is made with the folk clothes),Dhoti. The Ghumura player wear the Tahiya( which is made with the feather of the Peacock) in their head.Bind the Ghunguru in their leg. Bind the Galamali in their neck. Wear the Karma Kundal in their ear,bind the pati of the cloth in the forehead,decorate their eye with Surma or kajal,decorate their face with powder & the zink,the Ghumura player wear the shirt which is attached with small cot of clothes which is popularly known as the jhaler. They bind the Ghumura on their waist.Bind the pati in their hand.

The singer of the Ghumura dance decorate with different type of clothes like:-pai kachha,pagadi,mayor paink(feather of the peacock).In this way the dress of the Ghumura player & the nisan player is like the dress of the Joddha(bravious soldier).

#### **(9)-ROLE OF THE GHUMURA SONG IN THE GHUMURA DANCE:-**

The song has the vital importance in the Ghumura dance. The singer decorate as the dress of the bride groom. He wears the pagadi(which attached with the feather of the peacock),dhoti,gamuchha.decorate their face by different face powder & zink.In the Ghumura dance the song may be different type. In the Ghumura dance the following song include:-

(I)-JANANATMAKA GITA OR BHAJAN RELATED WITH PURANAS & MYTHOLOGY.

(II)-PATRIOTIC SONG.

(III)-SONG RELATED WITH AGRICULTURE,ENVIRONMENT ETC.

(IV)-SRUNGARA RASATMAKA GITA OR THE ROMANTIC SONG.(V)-  
BIRA RASATMAKA SONG.(VI)-CHHAL BADI GITA.

The above type of the Ghumura song may be clear as the following ways. They are such as;-

**(I)-JANANATMAKA GITA OR BHAJAN RELATED WITH PURANS & MYTHOLOGY:-**

Before playing of the Ghumura dance firstly the song of the Devis are singing by the singer to satisfied to the Devis of their locality. This type of Janana or the Bhajan are related with the Goddess like:- Dakeswari,Lankeswari,Manikeswari,Patkhanda,Bhairabi,Bahuti,Gangade etc. This type of song also known as the Mangalacharan.

This type of song is like:-

“JAYA MAA MANIKESWARI

JAYA AMBIKA BHABANI

BHAWANIPATANESWARI

JAYAMAA MANIKESWARI”.

**(ii)-PATRIOTIC SONG:-**

In the Ghumura dance the patriotic song also included. The Ghumura player play the Ghumura dance with very courageously by remembering their own country & the Mahatma of our country who work & give their life for the sake of our mother land.

This type of song include as like:-

“GANDHI GOPABANDHU TUME DELA HE JIBANA

BHARATA KU KALA SWADHINA,

1947,AUGUST 15 DINA KALA HE SWADHINA

BHARATA KU KALA SWADHINA”.

(Oh Mahatma Gandhi, Oh Gopabandhu you have given freedom to the India on dated 15<sup>th</sup> August 1947).

### **(III)-SONG RELATED WITH THE AGRICULTURE & THE ENVIRONMENT:-**

The Ghumura player play the Ghumura dance with singing by the Chasi or the farmer(agriculture type song) & they sing the song which are related to their locality or their tourist place.

### **(IV)-SRUNGARA RASATMAKA OR THE ROMANTIC SONG:-**

In the Ghumura dance the song which use are related with the Srungar rasa. The following type of song are include as the Romantic song. They are like:-The song which give details things about the Nari(the young lady),Premabhikshya (request for love) type song,Radhakrushna premalila(The love story of the God & Goddess Radha & Krushna),Rasa panchak gita,Panakia(multiplication table) Gita,Alankar type song etc.

### **(V)-BIRA RASATMAKA GITA:-**

The Ghumura dance is the dance of the Bira(Bravious person),So the song which use in this dance is also the Birarasatmaka.In this Rasa the Khemata tala is use to provoke the dancer to play Ghumura very braviously.

### **(VI)-CHHALBADI SONG:-**

Chhalbadi means make jokes. So, in this Ghumura dance the Chhalbadi song also sing by the singer & they play the dance with very jokesly.

**(10)-RHYTHEMICALLY THE SOUND OR THE RASA WHICH ARISE FROM THE GHUMURA DANCE MAY BE DIVIDED IN TO TWO PARTS THEY ARE SUCH AS:- ONE IS BIRA RASA ANOTHER IS SRINGARA RASA:-**

The most special things of the Ghumura dance is the Bira rasa & Sringar rasa. Ghumura dance is the most important folk dance tradition of the Western Orissa. It was the folk dance on the basis of the caste basis. But it became universal due to its popularity. This dance is mainly the dance of the Biras & for them. It also give the honour of the Rana nruttya (war dance). This dance is meant for give the encouragement to the Bira. So, the rasa which arises in this dance is so called the Bira rasa. The instrument use in the Ghumura dance like:- Dhol, Mahuri, Kahali, Mardhala, Tala, Turi etc. All are the instrument of the Biras. The sound which arises form the instrument all base on the Bira rasa. The song also in the base of the Bira rasa. From the following song it must clear about it:-

“DHOLA MADAL ADIJE GHUMURA BAJAI,  
GHUMURA JE GHUMU GHUMU HE E GARAJAI,  
BIRATWARA BIRA DHOLA DAUNDI GHUMURA,  
CHADA MARDALA BAJANTI MARI GALA TULA”.

In this way the Ghumura player play the Ghumura dance which are base on the Bira rasa. The all the part of the body of the Ghumura player are base on the Bira rasa.

Like the the Bira rasa in Ghumura the Sringar rasa also seen in the Ghumura dance. The artist play the Ghumura dance with following the dance form of the Romantic dance style. All the Ghumura player the dance of the Radhakrushna Lila dance. Here the dance show the Romantic seen & Romantic dance style. The Srungar Rasa Romantic rasa increasd the beauty of the dance & encouraged the dance to play the dancer very romanticy.

So, the Bira rasa & Sringar rasa are the most vital rasa & most indispensable for the Ghumura dance.

### **(11)-TALAS OF THE GHUMURA DANCE:-**

In the Ghumura dance there are different type of Talas are uses according to the dance forms. The following are some Talas of Classical music which use in the Ghumura dance. They are like:-

(I)-KHEMTA.

(II)-ATHITALA.

(III)-JHULA.

(IV)-DADRA.

(V)-EKTALA.

Ghumura is the folk dance & the Classical dance of the Kalahandi. So in the Ghumura dance the Sur & Talas of the Classical music are used in the Ghumura dance. There are three layers in the Talas. They are like :-Prelude, Interlude & the end. These three layers are known as the Uthana, Kutana & Chhindana in Ghumura dance. But the Talas of the Ghumura dance is same in the Talas of the Classical music.

PURBARANGA KALINA BADYA-(8 MATRA):-

“DHEDHEDHEDHE DHEDHE DHE

KADIGIDI KADIGIDI KADIGIDI DHE....3 TIMES..”(PRELUDE)

S DHEDHE DHEKE DHEDHE....(KUTANA) OR (INTERLUDE).

“KIDIGIDI GIDHE KIDIGIDI GIDHE KIDIGIDI GIDHE S S” –  
KUTANA(INTERLUDE).

“KIDIGIDI KIDIGIDI KIDIGIDI DHE

TAK DHEDHEDHE TAK DHEDHEDHE”...(CHHINDANA).

“PADI”- CHHAKEDI SWARA LAYASHRITA PURBARANGA KALINA  
BADYA-(8 MATRAS)

“DHEDHE DHEDHE DHEDHE DHE

KADIGIDI KADIGIDI KADIGIDI DHE”...3 TIMES (PRELUDE).

“GIDIGIDI GIDIGIDI GIDIGIDI GIN

GIDIN GIDINGIN AKDINI GIDINI”.....(PADI).

“NARGIDIN NAKDIN NARGIDIN NAKDIN

NARGIDIN NAKDIN S S” ...(PADI)...(INTERLUDE).

“KIDIGIDI KIDIGIDI KIDIGIDI DHE

TAK DHEDHE DHEKE DHEDHE”....(CHHAKEDI)...8 MATRAS.

“KIDIGIDI NAKDHE KIDIGIDI NAKDHE

KIDIGIDI NAKDHE S S”.....(CHHAKEDI) OR (KHEMTA SWARA INTERLUDE).

“KIDIGIDI KIDIGIDI KIDIGIDI DHE

TAKI DHEDHEDHE TAK DHEDHEDHE”(CHHINDANA).

DADRA (6 MATRA):-

“KIDIGIDI KIDIGIDI KIDIGIDI DHE S DHEDHE”-(UTHANA)

“KIDIGIDI GIDHE KIDIGIDI GIDHE S S” –(KUTANA)

“KIDIGIDI KIDIGIDI DHEKE DHEDHE DHEKE DHEDHE”-  
(CHHINDANA).

ATHTALI(8 MATRA,ODISI STYLE) “CHHAKEDI” BADYA:-

“KIDI GIDIGIDI GIDINI GIN,GIN GINGIN GINKI GINI”-(UTHANA).

“KIDI GIDIGIN KIDI GIDIGIN KIDI GIDIGIN S S”-(KUTANA).

“GINKI GIDINI GIN S GIN GIN GIN S”-(THE ALANKARANA OF THE BADYA).

“KIDI GIDIGIDI GIDINI GIN S GIDINI S GIDINAKO”-(CHHINDANA).

TALI BADYA(8 MATRA):-

“S GADI GADO GIDDO NAKODO S GADI GADO GIDIN S” –  
(INTERLUDE).

“GIDDO NAKODO GIDIN S GIDI GADIGADO GIDIN S”-(ALANKARAN).

“GIDI GIDIGIDI GIDI GIDINI GINKI GIN GINA S GIDINAKO”-  
(CHHINDANA).

EKTALA(12 MATRA):-

“KIDI GIDI KIDI GIDI KIDI GIDIGIDI  
GIDINI GIN GIN GINGIN GINKI GINA”.(UTHANA).

“KIDI GIDI GIN KIDI GIDI GIN KIDI GIDI GIN  
GIDI GIN KIDI GIDIGIN S S”.(UTHANA)

“IDIGIDI KIDIGIDI KIDIGIDI DHE S DHEDHEDHE S DHEDHEDHE S  
DHEDHEDHE DHEDHE DHEDHE”(CHHINDANA).

From the above Talas it is clear that the Ghumura dance is the dance of the Cassical mixing dance of the Kalahandi.Because the Cassical Talas of the Cassical music are use in the Ghumura dance.

## **(12)-DIFFERENT TECHNIQUES, PRESENTATION STYES OF THE GHUMURA DANCE OR DIFFERENT DANCE FORM OF THE GHUMURA:-**

In the Ghumura dance the Ghumura player play the Ghumura dance with following different type of styles,techniques & different type of dance form. They are as follows.Like:-

(I)-ROUNDED DANCE.

(II)-SEMI-ROUNDED DANCE.

(III)-TRIANGULAR DANCE.

(IV)-RECTANGULAR DANCE.

(V)-GO SPADA DANCE(A){COW FOOT DANCE(A)}.

(VI)-GO SPADA DANCE(B){COW FOOT DANCE(B)}.

(VII)-MESHA YUDHA(SHEEP FIGHTING DANCE).

- (VIII)-CHAKI DANCE(CROSSED DANCE).
- (IX)-SQUIRE DANCE.
- (X)-GO CHANDA DANCE.
- (XI)-KUKUDA YUDHA DANCE(HEN FIGHTING DANCE).
- (XII)-THIA PUCHHI.
- (XIII)-GO CHHANDA OR BISARA BRUTA DANCE.
- (XIV)-GODA TEKA.
- (XV)-GHODA DIAN & MAYURA NACHA.
- (XVI)-CHAHANI.
- (XVII)-BENGA DIAN.
- (XVIII)-BAGA DIAN.
- (XIX)-GARI KANTA OR SEMI-CIRCULAR DANCE.
- (XX)-PUCHI.
- (XXI)-KHANDA DHARA.
- (XXII)-ANTA HALEN.
- (XXIII)-EK PADIA.
- (XXIV)-GOD PHIKEN.

The above dance form may be clear as the following ways. They are like:-

**(I)-ROUNDED DANCE:-**

It is most important dance form of the Ghumura dance. In this form the ghumura player stand in the round position & in the middle place the nisan player stand & play the Ghumura dance very braviously that time one of them stand out side of the rounded area & play the Ghumra dance. In this way they move round & play the Ghumura dance.

## **(II)-SEMI-ROUNDE DANCE:-**

This type of dance form is also the most vital dance form of the Ghumura dance. In this form the Ghumura player make two groups. One group stand in a circle & the other group stand in the another group around it. The nisan player stand in the middle of the two groups & play the Ghumura dance. In this form always the Ghumura play the Ghumura dance with following to the tahiya player.

## **(III)-TRIANGULAR DANCE:-**

In the dance form of the triangular dance the Ghumura player play the Ghumura dance in the triangular form. All the Ghumura player stand in the three side at that time the nisan player play the nisan with the following of the song sung by the Ghumura singer.

## **(IV)-GO SPADA DANCE(A){(COW FOOT DANCE(A)):-**

It is the most vital dance form of the Ghumura dance. In this form the tahiya & the nisan player stand in the two side of the Ghumura player. At the same time the Ghumura player move front & back,then play the Ghumura dance.

## **(V)-GO SPADA DANCE(B){COW DANCE(B)}:-**

In this form the nisan player & the tahiya player stand in the middle of the Ghumura artist then the Ghumura player play the dance by moving front & back.

## **(VI)-MESHA YUDHA (SHEEP FIGHTING):-**

It is the most important dance form of the Ghumura dance.In this dance form the Ghumura player make two groups. One group stand in the right side to face the left side & another team stand in the left side to face the right side Ghumura dancer.The nisan & the tahiya player stand in the bothside of the Ghumura

player & the singer sing the song. In this way they play the Ghumura very furiously with following the sheep fighting dance form.

#### **(VII)-CHAKI DANCE ( CROSSED DANCE):-**

In this dance form the nisan artist stand in the middle. Three Ghumura artists of the each direction like east, west, south& north side stand & play the Ghumura dance. They crossed to each other while playing the dance.

#### **(VIII)-SQUARE DANCE:-**

In this dance form the Ghumura dancer play the dance with following the square position. The nisan player play the nisan & the Ghumura player play the Ghumura , then they play the Ghumura dance.

#### **(IX)-GOD CHHANDA DANCE:-**

In this dance form the artist stand in the Bisarga letter of Oriya script. The nisan artist stand in the centre & play the Ghumura dance.

#### **(X)-KUKUDA YUDDHA(HEN FIGHTING):-**

It is another most vital dance form of the Ghumura dance. In this form the Ghumura player dance like the same of the Kukuda Yuddha(Hen Fighting). The nisan & the tahiya player encourage to the artist, then play the Ghumura dance.

#### **(XI)-THIA PUHI:-**

In this form the knee is bent. The artist dance like Puchi dance which is a popular local folk dance of the small girls of Kalahandi. While they dance at that time they spread their leg & play the dance very interestingly.

#### **(XII)-GO CHHANDA OR BISARGA BRUTA DANCE:-**

In this dance form the dancer play the Ghumura dance with moving one leg to the front while another leg in the back side & while one leg is in the back side then another leg is in the front side. In this way they play the dance like the Bisarga bruta shape.

### **(XIII)-GODA TEKA:-**

In this dance form all the Ghumura artist rise their two legs to upward by one by one leg. In this way they play the dance with following the music of the nisan & the song of the singer.

### **(XIV)-GHODA DIAN OR THE MAYURA NACHA:-**

In this form the Ghumura player play the Ghumura with following the shape of the Ghoda dian & like the dance of the Mayor(Peacock dance).

### **(XV)-CHAHANI:-**

In this dance form the dancer moves downward & show the eye expression. Here the eyes gives an identification of the carefull look of a war soldier.

### **(XVI)-BENGA DIAN(FROG JUMP):-**

In this dance form the Ghumura dancer play the dance like the Benga dian(frog jump) shape. The nisan player play the nisan & the singer sing the song.

### **(XVII)-BAGA DIAN(TIGER JUMP):-**

In this dance form the Ghumura dance play the Ghumra dance with more furiously with following the jump style of the tiger.

### **(XVIII)-GARI KANTA OR SEMICIRCULAR DANCE:-**

In this form the left leg jerks in a particular place, the right leg goes one foot front to it & then again to one foot back side like the semi-circular position.

### **(XIX)-PUCHI:-**

In this form the artist play the dance like the playing style of the Puchi khel. The back portion of the feet donot touch the earth. The artist sits with the load on the front feet & dances with the movement like that of a local folk dance “PUCHI”. So, this dance form is so called as “PUCHI”.

### **(XX)-ANTA HALEN(WAIST TREMBLING DANCE):-**

In this dance form the Ghumura dancer play the Ghumura with following the style of the waist trembling. Here the artist trembling their waist & play the Ghumura dance very courageously.

### **(XXI)-EK PADIA:-**

In this dance form the artist forms a triangle, keeping the right leg before the knee of the other leg. Then he moves the leg to one feet front to the other leg & than again to one back. As in this case, the artist gives load on one leg & performs his art,it is called “EK PADIA”. Here,”EK” means one & “PADIA” means foot.

### **(XXII)-GOD PHIKEN OR THE THROUGHING OF THE LEG DANCE FORM:-**

In this form the Ghumura player through their legs to front & back & play the Ghumura dance.Here “GOD” means leg & “PHIKA” means throughing.

### **(12)-CONCLUSION:-**

Ghumura is the most famous & heroic folk dance of Kalahandi. Its popularity in increased, but the awareness & the performing of the Ghumura dance is less by day to day life. So, it require a lots of awareness & performing programme by conducting different type of the folk festival. All the part, in all & each the village one Ghumura dance team must be work for its development. Ghumura is the classical dance form dance, its talas are related with the talas of the classical music. So, it require a lots of research work to draw out the hidden things about the Ghumura dance.

Through the Govt the Ghumura photos,Ghumura instruments,additional instruments must be advertised for its development in the international level. Now one Ghumura Dance Academy is properly running for the development of the Ghumura in Mahavir Sanskrutik Anusthan Bh.patna. This may be extended to the villages, which is more accurate in retaining dance form. Some cards on Ghumura dance may be printed for popularizing the dance outside Kalahandi.

# GHUMURA



# TRADITIONAL AND TRIBAL INSTRUMENT OF WESTERN ODISHA

## RESEARCH UNDER THE SCHEME OF ICH

**Tuma:-** Tuma is used by the tribal people for preserving fruit juice, sura one type of wine for their refreshment. They also keep this tuma in their waist & when require they take wine or sura from Time.



**KHAGLA:-** Khagla is most traditional folk moments which is used in the fold dances of western odisha. Mainly in Rasarkeli, Dalkhai, Maelajada, Chutku Chuta etc dance. Mainly it is used by the female artist in their neck.



**KATRIA:-** Katria is also a most traditional ornament which is used in the folk dances of western odisha. The female artist ere this katria in their hand. The folk dances like:- Rasarkeli, Dalkhai, Maelajada, Chutku Chuta etc folk dance.



**PAANRI:-** Paanti is also traditional ornaments which is used by the female artist in the folk dances of western odisha in the legs.



**BANDRIA:-** Bandria is also most famous traditional ornaments of western odisha which is used by the female artist in the different folk dances of western odisha. It is mainly used by the female artist. In the



post the female artist were this ornaments for their self protection.

**GOD PANDRI:-** God panri is also another most traditional God Panri ornaments which are used in their legs. The female artist used this ornaments in different type of folk dances like:- Rasarkeli, Maelajada, Chutku Chuta, Dalkhai etc.



**GOD PANRI:-** God Panri is also another most traditional ornament which is were by the female artist in the different god Panri folk dances of western odisha.



**PAISA MALI:-** Paisa Mali is also the traditional ornaments which is used by the female artist in the neck in so many fold dances like:- Rasarkeli, Jaaeful, Maelajada, Chutku Chuta etc.



**PNTA GUNCHI:-** it is one type or namats which is used by the female artist in their waist in different folk deances:- Like:- Dalkhai Madal Jada, Chutka Chuta, Bajasala etc. it is used in any folk dance of western Odisha.



**PATRI MALI :-** Patri Mala is in the reek by the female artist in their ne reek for increasing beauty in different foolk dancs of western Odisha.



**BALA:-** Bala is used in the hand writs by both the male & female artist in different folk dances or western Odisha.



**GUNA/FASIA:-** Guna is also another mast traditional folk ornaments which is used by the female artist in the their noses. Fasia is also used by the female artist in the ear in different type or folk dances of western Odisha.



**BEK MALI :-** Bekmali is also another mast traditional folk ornaments which is used by the female artist in their neck for increasing their Beauty.



**MALI :-** Mali is used by the female artist in their neck in different folk dances.



**CHUTKI :-** Chutki is used by the female artist in their fingers or legs in different folk dances of western Odisha.



**TURA :-** Tura is a blowing folk instrument or tribal people which are blown by them in different folk dance so western Odisha.



**SINGA :-** Singa is also the tribal blowing instrument which is played by the tribal people in different type of folk dances of western Odisha.



**MAHURI :-** Mahuri is also another most traditional blowing instrument which is used by the tribal people in different folk dance like, Dalkhai, Mailajada, Chutku Chuta., Bagasal etc.



**KUI BHOL :-** Kui Bhol is the tribal instrument of Koya Adibasi people of North Odisha in the folk dances.



**DHOL :-** Dhol is the traditional folk instrument of tribal people of western Odisha mainly this instrument is played in different folk dances like:- Dalkhai, Mailajada, Chutku Chuta, Bajasal etc.



**SALAP:-** Salap is tribal instrument for tribal people which is made with Salap wood. So, it is so called Salap. The tribal people use this musical instrument for their marring ceremony, Jani Jatra, Festivals & worshipping purposes.



**NISAN :-** Nisan is also the most famous & folk musical instrument which is used in different folk dance like : Ghumura, Bajasal, Mailajada, Chutku Chuta, Rasarkeli etc,



**TIMKA:-** Timka is also mast famous & folk Madli dance. Tim Tim sound arises from Timka so its named so called Timka.



**MADLI :-** Madli is the folk instrument or western Odisha which is used in Madli dance.



**KHOL:-** Khol is made with soil & used for Kirtan & Bhajan & Rahas programme.



**MANDAL:-** Mandal is the folk instrument which is specially used for Jhumer song & Jumer dance of Odisha.



**CHANGU :-** Changu is folk & tribal instrument for tribal people changu is cylindrical in size. Its shape is like Dhap.



**DHAP :-** Dhap is the most tribal instrument for Adibasi people specially in Dhap dance of Odisha.



**TASA:-** Tasa is also folk instrument which give treble sound it support to other leadirs instrument like:- Dhol & Nisan. It is used in so many folk dances of western Odisha.



**RAMKATHI:-** Ramkathi is also the folk & tribal instrument which is specially blown by the female artist with their hands in their folk dances.



**JHUMKA:-** Jhumka is known as supporting musical instrument which used in so many folk dance of western Odisha with Dhol, Nisan, Tasa & Jhanj etc.



**TAAL/JHANJ:-** Taal or Jhanj is also another most tribal percussion instrument which used in different dance with Dhol, Nisan, Tasa etc. it control Taal so it is known as Taal.



**NANGAL :-** Generally Nangal is use for ploughing, so in Madli dance the artist used the small Nangla in their dance in order to show their own culture.



**TANGIA :-** Tangia is use for cutting wood. In order to show this culture they used Axe in the folk dance Madli which is made with wood.



**THAPA:-** Thapa is equipment for wetting soil. So in order to show their culture they also used these equipments in the folk dance of Madli.



**TIMKA BADI:-** Timka Badi is use for blowing Timka. It is made with small branches of tree.



**BANSI:-** Bansi is made with Bamboo & it is used all type of musical programme as the folk instrument & as classical instrument.



**KHANDA:** - Khanda is popularly known as the most important weapon of Budharaja. Which is used in the Madla dance. It is made with wood. The Madli, player hold & play maldli, very traditionally.



**THOPA:-** it is made with Bamboo stick. It is ore for catching fish. So in order to show their culture the artist used this equipment in their madly dance.



**KODA:-** Koda is the vital equipment for catching fish. It is made with Bamboo & ropes it is also in madly dance.



**GHODA :-** Ghoda is made with Bamboo & colorful clothes. It is used by the artist of Madli dance as the role of Budharaja. So it is popularly known as Budharaja Ghada.



**GHUMURA:-** Ghumura is most famous & folk instrument of Kalahandi which is mainly used in Ghumura dance it is made with soil pot & cover with the leather of Goae. This musical instrument is decorated with colorful clothier colors



**Research & Collection by  
Dhyanananda Panda  
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**FINAL REPORT OF  
INTRANGIBLE CULTURAL HERITAGE OF INDIA  
RESEARCH ON TRADITIONAL AND TRIBAL FOLK DANCE  
INSTRUMENT, SONGS OF WESTERN ODISHA**

**UNDER THE SCHEME OF ICH  
RESEARCH ON TRADITIONAL FOLK DANCE OF  
WESTERN ODISHA**

**DALKHAI DANCE**

Odisha is a land of vast cultural heritage. It has an immense value. The diverted and rich heritage of Odisha is depicted and carried now by our present generation through the cultural bridge between our ancestors and present life. Odisha's cultural is very diverse, vast, and deep-rooted by nature which has been manifested in different forms. We can see it through our history. It reflects a rich and colorful beauty. Architecture, dance, visual arts forms a part of the intricate tapestry of life of Odisha. It has huge and unique contribution. The fluent flow of creation and innovative ideas of people has been contributing to the rich tradition of Odisha. This leads to strengthens the bond of unity, oneness, etc. unless one experience the great exquisite, ebullient beauty of Odisha, he cannot believe it. Really it's quite incredible: one of the exemplifications of the culture of Odisha is folk-dance.

The Western Odisha has an innumerable varieties of folk dances. The term "folk" denotes the persons, groups, community, village, who shared common cultural heritage or , songs, dance which are more traditional, natural, simple- there are many folk dances which forms an indispensable parts. One of them is Dalkhai dance. Dalkhai dance is one of popular folk-dance of Western-Odisha. There unmarried Adivasi (tribal's) girls performs. This glamour folk-dance performed during in many festive days which shows the interval soul and the cultural of our ancestors. This dance is of explosive vitality. To know the details of Dalkhai dance, it is desirable to examine the origin, types, its language, etc.

## **ORIGIN OF DALKHAI DANCE:-**

Odisha is bestowed with a huge number of folkdances, folk art, folk culture architectures', etc. every folk dance has some evidence of its origin. Likewise there is a mythological evidence of the folk dance "Dalkhai". It is heard that once there was a king named "Nalita" in "Koshala" and his wife "Nilabati" , the queen. The king had two sons "Debahari", his wife "Tulasi" and "Ramahari" his wife "Dahana". In means while "Nilabati" give birth to a daughter named "Rahela" at the age of seven she wanted to perform "Dalkhai Usha" (The Worship of "Mangala Goddess") and requested her parents but her parents refused to her to do so. Being disappointed with the words of her parents she took "Mahura" position and draw herself in the Pond. Wandering here and there in search of their daughter they found that she gave her life. People saw that "Rahela" was playing with the seven sisters (Sapta Matraka) and the seven sisters warned that unless the parents of "Rahela" performs "Dalkhai Usha" they can't get back her. Listening this they performed the "Dalkhai Usha".

Today almost all the girls of western Odisha observe "Dalkhai Usha" and perform Dalkhai dance. The eight day of Ashwina (month of October) is "Durgastami" or popularly known as " Bhai Jiuntia" where all the sisters observe fasting for good luck of their brothers.

"Dalkhai Usha" is also performed to please the goddesses "Durga" and "Gram Devaties" (Village Deity) for the peace of the village and for abundant fruits and props and good health of all. The girls dance and sing the word "Dalkhai" loosing their consciousness, shyness in the world of fantasy. It is the original culture of these festivals.

## **PLACE OF ORIGIN OF DALKHAI:-**

This enchanted and vital dance originally performed by the girls of Subarnapur district, E-state of Sonapur of Odisha. But now this

dance has gained great popularity and an immense value it is not only performed in the western part but also every part of Odisha. Especially in Bolangir, Sambalpur, Kalahandi, Bargarh, Sonapur, Nuapada etc of Western Odisha, it is seen most. Now a days this dance popular in whole state of Odisha and all over the India. This dance represents a vital part of cultural heritage of Odisha and has attracted and wooed many hearts of different places. The songs of local dialogues are song so sweaty.

### **TYPE OF DALKHAI DANCE:-**

Dalkhai is a group dance performed by young married girls of Adivasis like Binijal, Soura, Kuda, Mirdha, etc. of Western Odisha. Sometimes girls from schedules caste also taken part. There are varieties of groups Dalkhai dance performed by the girls. There are different types of poses, positions of this dance. Some of the types of Dalkhai dance are as follows:-

- 1- Dalbadha Dalkhai dance or the Group Dalkhai
- 2- Dhadi Dalkhai dance or the Row Dalkhai
- 3- Golei Dalkhai dance or the Circle Dalkhai
- 4- Judi Dalkhai dance or the Duet Dalkhai
- 5- Baithaki dalkhai dance or Dalkhai in Half Sitting Position
- 6- Professional Dalkhai dance
- 7- Badi Dalkhai Dalkhai dance competition.

### **1. DALABADHA DALKHAI OR THE GROUP DALKHAI:-**

As its name says that it is a group dance of young unmarried girls who dance by interlocking arms at waist level, moving forward and backward, swinging the legs forward, sometimes bending and clapping their hands and forming greeles. The dancers put their arms around the neck of the next girl and this goes on for the whole day

and night. The stepping, the posture, the synchronization are the specialties of this dance.

### **8- DHADI DALKHAI OR THE ROW DALKHAI:-**

This dance is performed by young girls standing in a row and swaying side to side to the tune of the “Dhols”. They bend their waist hips and take small steps and move in a semi-circle. This dance begins in a slow tempo, but gradually gathers momentum at the beat of “Dhol”. Sometimes a sort of joking or funny war ensues between the “Dhangidi” and “Dhangada”, who entered the dance to the call of the “Dhangidi” standing in front of the “Dhangiri” of girls row. They sing vulgar, funny songs freely without any syness breaking the barrier of civility. The entire village reverberates with their music and dance.

### **9- GOLEI DALKHAI OR THE CIRCLE DALKHAI:-**

In this form of Dalkhai dance the young girls in adorable beauty move around the “Dhulia” (DRUMMER) forming a big circle holding the hands of the girls next to her. They also clap their hands and smile the palm of fellow dancers moving, close-wise and anti-close wise. Sometimes the girls hold one another at the waist and bend down and stand area. The drummer without any hesitation move and dance in the beat of Dhol with the girls. There is a great smile in the faces of the youthful spirits. When they young girls bend down and then stand straight and when this continues for a while seems like a flower wimping out of a bud.

### **10- JUDI DALKHAI OR THE DUET DALKHAI:-**

Another popular form of Dalkhai dance is the Judi Dalkhai or the duet Dalkhai. In the duet Dalkhai two young girls perform the dance

in the role of Lord Krishna and “Radha”. The two girls express the love, the “Rasalila” which “Krishna” did in the past. The atmosphere turns very romantic, enlivened, sparkles with the fillings of love.

The girl in the role of Krishna gives her best, totally lost in the world of love, and expresses her likeness to “Radha”. Sometimes they also sing humorous songs.

In other forms of enter the circle or at once break away from the circle.

#### **11- BAITHAKI DALKHAI OR DALKHAI IN HALF SITTING POSITION:-**

In the above forms it has been seen that the girls dance in different poses like bending forward, moving their hips from one side to the other, moving close-wise and anti-close wise like-wise in Baithaki Dalkhai dance. In the girls dance in a half sitting position means the heels of the girls touch their hips, knees move forward and they perform their dance by moving their waist. By looking the charming face and sweet smile it seems that this dance form is quite easy for them. The entire body takes a different position and makes this dance more attractive.

#### **6. PROFESSIONAL DALKHAI OR OTHER TYPE OF DALKHAI DANCE:-**

This form of Dalkhai is recently developed form. There both of the males and females dance joyful and their dance doesn't deal with Dalkhai- worship any deity and Adivasi religion. The artists are

professional and perform their dance in various Festivals, Occasions' or any utsav their costume partly different from the Dalkhai dance of Adivasi girls. They wear colorful, sparking Sarees and Cholis, etc. the vast stage and the glamour's lights make them more thinking. This type professional Dalkhai is going popularity in Odisha and outside Odisha.

## **7. BADI DALKHAI OR DLKHAI COMPETITION:-**

The Dalkhai dance commences from Aswina or popularly known as Dalkhai season. This season which teaches the young girls to be more attractive and the boys to be more gallant. Before this season the girls tries to learn more complicated steps, to do dance perfectly, to collect their ornaments to make themselves more beautiful because a Dalkhai competition a boy choose her beloved or a girl of his choice. So Dalkhai is a season of love and competition. Competition between each and every girls, competition in love, in romance and in marriage too. Every girls become thought full, moody and try to understand the nature, likes, dis-likes of the boy which makes them easy to attract the boys.

In the Dalkhai season or Aswina or Astami (Month of October) on hearing the rhythm of Dhol, the youths folks gathers at the dance competition field. The girls adorned with Sambalpuri Sarees, taking 'Mahuli" ( Wine prepared from Mahula flowers) and forgetting their troubles dance charmingly. At first competition is held among the groups of participants and the victorious groups. The girls sing for while and then dance. During this dance, the young lovers move away from the crowd and include in romantic and fantastic's. If a girls likes the boy proposal she responds with a sweet smile and if not she remain silent. Nobody minds if he or she is liked or disliked. A boy cannot force a girl to be partner against her will. Every girl tries to satisfy the young boy of village-chief. This boy chooses one girl who is beautiful, healthy, charming, expert in dancing and singing. When

all the youths become tired and retire from dancing, the young boy approaches the girl he likes most and he offers her consent smilingly. It seems to be a boon and good fortune for a girl.

### **THE DALKHAI SONG:-**

Dalkhai song is an aesthetic pleasure. This folk songs deals with the social heritage, folks living in a particular territory created for their entertainment. It is associated with socio-religious, rituals, ceremonies and festivals. Most of the Dalkhai songs deal with love, life, and problems of tribal's community.

It includes the life of the legends, freedom fighters, stories, superstitions, proverbs, riddles, rhymes, contumacy activities of birth, marriage, death, remedies and symptoms of any desire which provided to the audience.

Dalkhai songs cover a huge range with many of them like the life of a women, mythology, love, romance, etc.

The subject matters or theme of festivals songs prayers to the deity, desire of marriage, romance, marriage rites, beauty of nature, and so on. Dalkhai dance begins with the prayers of goddess Dalkhai (Mangala) and ends with love songs. Like.

### **THE INSTRUMENT OF DALKHAI DANCE:-**

Dalkhai dance is performed by the Adivasi girls to please, to get blessings from the deity Dalkhai (Mangala). This Dalkhai dance performed in the Dalkhai season or performed in the dalkhai season or "Aswina" month which is indicated the thrilling rhythms' of the musical instruments played by the boys.

These rhythms' denotes the common cement of Dalkhai season. Dalkhai or any other folk dance without instrument is like a flower without fragrances. These instrument symbolizes the cultural heritage of Odisha and our folk tradition.

The instrument played in accompanist of the boys and girls are:-

- 1. DHOL**
- 2. NISSAN**
- 3. TASA**
- 4. MAHURI**
- 5. JHANJ**

**i. DHOL:-**

Dhol is the two faces folk instruments of Gambhari wood both the faces are convert with the leather of Cow or Buffalow. The tribal peop0le for prefer to make the Dhol from Gambhari log as no other log and give a sweet sound as it arises from the Gambhari log.

Dhol is played by the Dhulia (Drummer). He holds one stick in his right hand and the right hand is played by his bare hands. The tempo of the dance upon the Dhulia. The dhulia hands the Dhol open his shoulders and play it, dance in the middle of the girl being fully adorned with beautiful clothes.

**ii. NISSAN:-**

Nissan is another folk instrument. It is bowl like instrument face covered with the leather of Cow or Buffalo. its body is made up of iron plate. It is usually to fit in diameters. A ferocious face is made on the leather of Cow or Buffalo and the iron plate is dew rated by colorful clothes.

The Nissan players play the Nissan with the help of two rubber sticks. When the Nissan player beats the Nissan that time he looks like a furious. The Nissan player looks very brave while performing.

### **iii. TIMKI:-**

It is another type of folk instrument made up of soil pitcher. It is a one side drum. Its one side cover with leather.

The Timki player plays it with the help of two sticks.

### **iv. TASA:-**

Tasa is just like the Tasla (A type of utensil in the shape of semi circle). It is made with the half circle plate of clay and the open face is covered with the leather of cow.

The Tasa player binds the Tasa around his waist and plays it with two thin sticks.

### **v. MAHURI:-**

Mahuri is a wind instrument. It is made of Kansa or Bamboo wood. The sound of Mahuri is vigorous and loud.

## **6. JHANJ:-**

It is an instrument having two plates made up of Kansa. As the “Jhan Jhan” sound arises from it, so it is called Jhanj. Sometimes it is also called as Tala because it controls the Tala.

The Jhanj player plays this by striking or beating the two plates with each other.

All these instruments increase the beauty of this dance. Most of the instrumentalists belong to the lower castes. These are all about the instruments and the musicians of the Dalkhai dance.

### **COSTUME OF DALKHAI DANCE:-**

Like the dance and the sweet song of Dalkhai, the costume and ornaments are also fabulous. It gives the original taste, great fragrance of the Western Odisha. It is the costume which makes people know or gives the idea of the dance. The beauty and the virginity is expressed through the look and everybody feels enchanted. Their ornaments attract the beauty, charm and grace of the dancing girls.

The young unmarried Adivasi or Tribal girls full of vivacity and vivid adorn themselves with in best possible means. They cover themselves in Sambalpuri Sarees or in "Sonpuri "Baula Sarees" up to their knee. Sometimes they wear the Saptapuri Sarees and the red or rose color handloom Sambalpuri Sarees. A colorfully embroidered "Ganga Jamuna" napkins rests on the shoulders of the girls which is swings in an beautiful way. The hair of the girls are touched to a bun (Dhalia Khusa) to one side which is the peculiar Sambalpuri style. They decorate their head with the ornaments like Jhalaka, Prajapati, Hair Pins, Clips, Chaurmudi, Rupakathi, Panapatri in the middle of their bun of Khusa.

They wear a garland of ' Kurai" flowers, a napkin, colorfully decorated, Mali, Khagala, Deuria Mali, etc around their neck. These necklaces or Galatankar adds an extravagance.

They decorate their hands with the ornaments like Tada Bahasuta, Chudi ( bangles), Kataria, Banjaria, Jhumpa etc. they color their palms and nails with Manjuati ( Mehendi) and paint moons and stars.

This hips look more charming and slim by the ornaments like Gunchi, Antasuta, etc.

The sweet smile or blush glance or thinkness in their face which is beautifully decorated by the Kajol, Bindi, and nose ornaments like Nakachana, Labanga, Naka machhi, Nakaphula, etc. and ear ornaments like Karnaphula, Kanaphula. Ganthia, Jhalaka, etc.

They also wear the ankles or Painri Pahuja which goes through the beat of dance.

The costume of the male dancers and the instrumentalist is colorful. The male dancer's dhoti and a Sambalpuri shirt. They put on Gunchi/Antasuta in hip, Sunamali in the neck, Phasia in ears, rings in the fingers.

The instrument players also atired in colorful and bright costumes. The Dhulia wears a dhoti up to the ankle and a shirt. The other instrumentalists like the Nissan players wears a long shirt( like a Ghagra) and a shirt of traditional design and his long hair gives a brave look. All the instruments players take their attire in peculiar traditional look.

## **CONCLUSION**

There is a huge difference between the past and the present. Now a day's all people are engaged in their duty. They are gradually forgetting their culture and not trying for revival of it. The life and conditions of the villages have changed vastly due no modernization and education. The tribals were un-educated but today they are educated and trying to about the Western Culture.

The words and immense value of the folk-songs are not understood by the present life.

Dalkhai is disappearing so, the govt. should to takes some steps to preserve our rich cultural heritage of Odisha.

# DALKHAI DANCE



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRIBAL FOLK DANCE OF WESTERN  
ODISHA**

**DHAP DANCE**

Everybody loves music. Music gives great entertainment to each & every fellow. The animals also understand the sweet sound of music. Even a child is charmed when it hears music. He become awakes & listens the sound & he starts different activities for enjoying himself. Music creates the different feelings in the hearts of everybody. It purifies the Atma or Soul and gives us divine pleasure. When we hear a sweet music, we forget all our sorrows, anxieties and evil thoughts. When we hear a religious song, it fills our mind with a feeling of holiness.

Such musics are closely concerned with the life, Culture & tradition of the people of their locality. And in the mean time Kalahandi, in Orissa is better know as a land of rich art and artistic cultural tradition. Songs-Music & Dance are closely associated to the Folk life & Folk culture of the Kalahandi which is enriched with art & culture.

And the very name Kalahandi is situated between 19<sup>0.5</sup>” to 21<sup>0.5</sup>” North and 80<sup>0.21</sup>” to 83<sup>0.47</sup> east longitude. Being well surrounded & packed with small and big mountains, streams & rivers, dense forest. This part of eastern ghat range of mountains look like a pleasure ground of nature. And from its nature there are number of villages are created by the people of Kalahandi.

And in Kalahandi there are different tribes, castes & sub-castes like Kandha, Gond, Bhatra, Sabar, Goud, Keut, Mali, Lohara, Teli, Sundhi, Bhulia, Bairagi, Baipari, Paik, Karan, Brahmin, Harijan etc. live in this area.

Most of these people speak the language of their own religion, that differs from place to place as well as caste to caste, but it is seen that a standard common language are in the entire area known as the Kalahandia language.

About 50 festivals are celebrated in the Kalahandi by the people according to their caste, their traditions & regions. Along with these festivals,

people of these areas use to dance and sing for their entertainment and marry making.

Ghumura, Dandari, Banabadi, Singhbaja, Bajasalia, Sua, Pai, Dhundra, Khotla, Madli & Dhap are some of the important folk dance forms of Kalahandi. And out of the above dance forms Dhap dance or Dhap nritya is another most important traditional folk dances or folk nritya of Kalahandi.

Dhap is most important traditional dance & music of the Kandha's Caste people of Kalahandi & very famous among them.

### **ORIGIN OF DHAP OR DHAP DANCE**

The origin of Dhap Nritya is closely related with "Dhap" instrument. And the songs which are using in this Dhap dance is called as the Dhap song. This Dhap dance is originated from the time of immemorial. This dance is mostly the social & group dance of the Kandha Caste people of Kalahandi.

The origin of "Dhap" are may clearly known by the following ways. They are such as :- The Kandha Caste people make the Dhap instrument which the circle shape wood patia & the leather of the monkey. This "Dhap" instrument is like the "Dafli". But there is no "Gini" in the Dhap. This "Dhap" is origin from their Culture & Tradition.

### **INSTRUMENT & AIDS FOR DHAP**

There are about 6 to 8 Dhaps are wanted for playing the Dhap nritya or Dhap Dance. These 6 or 8 Dhaps use as the main instrument & aids of the Dhap dance or Dhap nritya. These Dhaps are made with round wood pati & the leather of Monkey's. Dhaps are 12 inches in length & about 4 to 10 angulis width. The Dhap player play these dhap badi which is made with stick on the leather.



## ADDITIONAL INSTRUMENTS

There are different types of additional instruments use in Dhap nritya. They are such as :- Dhol, Nisan, Tasa, Jhanj, Mahuri, Ramtali, Timurli, Phukatimurli, Thikidithenga, Hundi, Mandal, Ghumura, Ghudka, Randama, Chupkarati, Gini, Tali, Singha etc. these instruments are made with different kinds of goods & aids. They are such as :-

**DHOL :** It is the most important additional instrument for the folk music of Dhap. This instrument is made with wood and leather & cylindrical in shape. It may be decorated with different types of colours on the wood and on the leather.



**NISAN :** It is another most important instrument of Dhap nritya which is made with leather Iron plate & the Chimta is use to blow the nisan.

**TASA :** It is also another most important additional instrument of Dhap nritya. It is made with Soil pot & leather.



**JHANJ :** It is another most vital additional instrument for Dhap. It control & it make balance in the music so, it is otherwise known as “Tala”. It is made with “Kansa”.

**MAHURI :** Mahuri is the most important folk instrument which is use in the Dhap nritya. It is made with “Kansa” & Aluminium. The peak is attached with Mahuri which is made with palm leave.



**RAMKATHI :** It is also another most important instrument which is use in the Dhap Nritya.



**TIMURLI :**Timurli is the most additional instrument which is use in the Dhap nritya.

**PHUKA TIMURLI :** It is also the most important additional instrument of Dhap nritya.

**THIKIDI THENGA :** It is also use in the Dhap Nritya.

**HURDI :** It is also most vital additional instrument of Dhap nritya.

**MANDAL :** Mandal is another most important additional instrument which is use in the Dhap Nritya.

**GHUDKA :** Ghudka is another most vital additional folk instrument of Dhap dance, which is made of leather & round cylindrical wood pati.

**GINI :** Gini is another most important additional folk instrument which is use in Dhap nritya.

### **SINGHA :**

The above additional instrument has the vital role in Dhap nritya. Without there the Dhap nritya cannot be formed. So, these are very indispensable for Dhap Nritya. For the use of these additional instrument the beauty of Dhap become increased. This music or dance indicate the group as they this dance to getting together. It makes them unity.

### **INSTRUMENTALISTS :**

The role of instrumentalists (Dhap players & other additional instrument player) in the Dhap nritya are very indispensable. They become blessed men. They makes themselves happy & cheerful. They become restless. They may not then find peace any where. So, they are to play Dhap nritya to become restless & to survive their own culture & tradition. The instrumentalists of Dhap nritya must be in Kandha Caste people of Kalahandi.

Some of the men are born as the Dhap instrumentalists. And some of the men learn this by their Culture also.

The folk culture of Kalahandi is mainly the folk culture of the adibasi's Caste of the villages. And out of those adibasi & Kandha caste is another most famous adibasi people of Kalahandi.

The Kandha Caste people use to play the Dhap nritya. Dhap nritya is most famous & most traditional folk music for them. There are a number of

locality and areas in the Kalahandi district. And in their locality or areas a number of Kandha adibasi people are living with their own culture & traditions.

Out of those culture & traditions Dhap nritya is most important culture & tradition of them. These culture are become known as their folk culture. They use these folk culture regularly when they want to use.

This Dhap nritya is only played by the Kandha Caste people of Kalahandi. This Dhap nritya is also played by the Harijan Caste people of Kalahandi. But it is mainly played by the Kandha Caste people of Kalahandi. So, this Dhap nritya is known as the caste basis music.

### **PRESENTATION & STRUCTURE OF DHAP**

The presentation of Dhap is very interesting and very popular among the people of Kalahandi which is performed by the Kandha caste people of Kalahandi. This Dhap dance has mainly been performing by them. This Dhap dance or nritya is presented them in different styles & different ways.

In Dhap nritya the instrumentalists have the important role & out of those instrumentalists about the Six or eight Dhap player play the central & vital role in that item. And the other instrumentalists like Dhol player, nisan, Tasa player, Jhanj, Mahuria, Ramtali, Timurli, Phukatimurli, Thikidi thenga, Hurdi, Mandal, Ghumura, Ghudka, Randama, Chapkarati, Gini, Tali, Singha player etc. are play act as the supporting player for the Dhap nritya.

However, the Dhap instrumentalists play the main & vital role in Dhap nritya & the other instrumentalists follow the sound of Dhap player.

The Dhap dance may be played as the following purposes. There are about four main purposes of playing of Dhap nritya.

#### **They are such as :**

- 1- For entertainment of Songs & dances in different institution & teaching of music.

- 2- For the sexual peace education.
- 3- For selecting the life partner among the dhangada & dhangiri of them.
- 4- For unity or National integration.

These purposes may be clear as the following ways. They are such as :-

#### 1- **FOR ENTERTAINMENT OF SONGS & DANCES IN DIFFERENT INSTITUTION & TEACHING OF MUSIC.**

The entertainment institutions of Kalahandi are there formed in the name of adibasis languages. They are such as : Gatro, Dhumkaria, Dhangerabasa, Gotal, Ghotul, Marao, Dingdingo, Madang & Madang etc. from these institution the expert singers, instrumentalists & dancers use to receive training. These are compulsory institution for all the adibasi peoples.

The Dhap player show the group unity tradition & culture with the playing of Dhap dance or Dhap nritya. They present this dance with more cheerfully & happily.

This dance play with different techniques with depending upon the members of dancers, dances room etc. They are such as :- Mandalakar, Chakra Mandalakar, Ardha Mandalakar, Samantarala, Dhanustirakar etc. They also refers the different structures. They are such as :- Narda, Luchka, Kindra, Patka, Khangara, Ghumra, Chihan, Ghuncha, Lechha, Lelemara, Surchap, Chachalodo, beanta-sankala, aadghuncha, aadghicha, salnga, Lahanga, bahangaphika etc. these are known as the fundamental folk techniques of Dhap nritya.

These folk techniques are presented on the basis of sringar ras. In Dhap nritya the Dhap dancers play the vital role.

In this dance the Dhap player play the Dhap music & all the female dancer rounded them & they play this dhap nritya.

#### 2- **FOR THE SEXUAL PEACE EDUCATION.**

The kandha Caste people present the Dhap nritya for the purpose of sexual peace education. About six or eight male Dhap dancer dance in the middle place of female dancer. The special feature of this dance is that all the Dhap dancer play this dance with round shape. When the Dhangiri dancer

dance in circle shape at that time all the male dance play the Dhap music straightly. Dhangiri dancer are never sing Dhap song when they continue their dance. But they sing Dhap song when they are in the position of ending of the dance. At that time the dhangiri dancer sing the dhap dance as the answer of the songs of the dhangaras.

But the male dancer sing the dhap song & play the dhap nritya. The part of their song is known as charka or payar. There is a expert singer in the Dhap nritya to sing a song, he is known as Dhapua. He is also known as gahak, tahalia or Mangual. Firstly he starts the song as the teka or Lahar.

songs includes such as :-

Aa-an-an-an-

Le Le Le Le Le Le Le Le

Hanske parua gile

Helane gusian bale ga

Tare nare bajana

Gute maliphula gute basana Je.

These songs are being sang by the dhangara & corus singer which are known as “Dhapua”. For this purpose this song is known as payar song or palia song. This song is meant for the purpose of sexual peace among them.

Before playing the Dhap nritya they worshipped to their god- with singing the following songs. They are such as :-

“Arit jarit karni machhar pit

Gan garam ke bandan kari

Mulahela pallya Gita

Juar ma ! Amar mat katke

Dangiri Julek milu Aamke etc.....

After singing this song the sexual song become starts & the Dhangara Dhangiri become start the Dhap dance. With referring the song all the dancer play the

ramtali with dhap in this dance. The dhangiri dancer play this dance with bending their waist & then they acts straight & then they dance. At the time of dancing they move left & right side. The female dancer use the words “Hurhur” & the male dancer use the word “Ur Ur” Ur with the music of Dhap dance. And at the same time they suddenly create the different sounds.

When they play this dance at that time they sing the following romatic or sexual songs. Thes songs are such as :-

“Chhadarasa bali gaalin gita  
Chhakedia chhala chhala amarut je  
Chhayali dhangiri dhana  
(Naen) Chhane Chhane bali chhamasa  
Rahelu .... Dhanare  
Rasakhia mara mana,  
Kaen Katha kaethilu, kadali bane  
Akhi ninda pore nae  
Tamari Thane. II 0 II  
Phula okhusake, phula lesake  
Laslasake .... Re dhana !  
Nuruchha thana basake ....  
Rap Rap sankul sankul  
Take neta buda bukul  
Tar make balana ata  
Se gune kerchhe kheta  
A bae go nae dega  
Paesya ne tar bhage.

The above songs are purposes for the Dhap dance for sexual peace among the dhangara dhangiri of dhap dance.

### 3- **FOR SELECTING THE LIFE PARTNER.**

The dhnagara dhangiri of Kandha caste of Kalahandi are play the dhap dance to select the life partner among them. They sing the song & play the dhap music. The songs includes in the Dhap dance are like :-

“Pirdae pirkhuche

Kali dhangiri gharke lipe

Pechke pechke ghuche ras bangri

Atam sundari tol manji para dhangiri

XXXXXXXXXXXXXXXXXXXXX

Nae pani chhene bene

Bhanari chaul sarla dine

Pilar bua

Tue tene mue ane rasa bangri

Atam sundra tola manji para dhangara.”

With singing these song the dhangara & dhangiri select their life partner among them.

### 4- **FOR UNITY OR NATIONAL INTEGRATION.**

The dhangara & dhangiri of Kandha caste people of Kalahandi are play this dhap dance or dhap nritya to get together in one chain. It means they want to become unity in diversity. So they play this dance jointly with group items.

### 5- **DRESSES USE IN DHAP DANCE.**

The dress which are use by the instrumentalists of Dhap dance has an important role. In dhap dance the Dhap player wear the dhoti, as the lengti & wear the Khaki. They decorate pagadi with the feather of birds. They decorate their body with the colour of the jada dang. They decorate their dress as with

their tradition. They bind ghunguru with their legs. They wear khadi in their arm. They decorate their hair with artificial hair. The male dancer & male dhap player also decorate as the female face.

They decorate their instruments like Dhol, Nisan, Tasa, Jhanj, Mahuri, Ramtali, Timurli, Phukatimurli, Thikidithenga, Hundi, Mandal, Ghumura, Ghudka, Randama, Chupkarati, Gini, Tali, Singha with different decorative items like clothes, colours etc.

The Dhap player play the dhap and those dhaps are decorated with different decorative items such colours & clothes.

The Dhap player play the attractive dhap music with the referring of the song of the dhap singer, who is decorated with beautiful dress in his body.

The female dancer wear the sarees, blouse, Khogla, paesamali, rupa banta, Kataria, Bandaria, Khadu, Neckless, galahar etc as their dress & ornaments.

### **Sringar Rasa in Dhap :-**

The culture of Kalahandi is known as the culture of the adibasis. The adibasi which are known as “Kandha” are use this dance as their entertainment basis. The Dhap dance is most famous dance for them.

### **Importance of Dhap :-**

The Dhap dance has its own special importance. The sound which are create from dhap is dhap,dhap. So, it is called Dhap. This dance is so named as “Dhap” because this dance only can possible with dhap.

The other most vital important of this dhap dance is that there are about 10/16/20 members wanted to make a dhap team. And for this dance there are about 6/8 dhap players are wanted. All the dhap player hold the dhap & play the dhap dance or nritya.

### **Present situation of Dhap :-**

Due to spread of westernization of culture, the position of Dhap is not so developed, it is in un-developed position. It has its root only, but now it has not at the position of plant.

### **CONCLUSION**

After the completion of four months research on traditional music “DHAP DANCE” of Kalahandi I am going to know the original evidence of Dhap that, it is not in developmental position. But it has stayed only as theory & just like as root. If the Government provide such vital & special scheme for its developmental on practical manner, then it must be proceed forward quickly.

Now-a-days the importance of Dhap is more & more. But due to the establishment of bandparty in different marriage ceremony & other programmes also, the importance of Dhap gradually decreasing by day to day since the time of the origin of Dhap.

It is happening due to the effect of westernization process.

# DHAP DANCE



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRIBAL FOLK DANCE OF WESTERN  
ODISHA**

**GHODEL DANCE**

**INTRODUCTION:--**

Kalahandi is a district of Odisha, which is situated touching the border line of Chhatisgarh, in the West Rayagada & Kandhamal in the East, Bolangir and Nuapada in the north and Nabarangpur in the South. “Kala” means Art and “Handi” means Pot. So Kalahandi means full of Art each every dances belong to art. There are various dances in Kalahandi district.” Ghodari” dance is one of the folk dances of Kalahandi district of Western Odisha. This dance is called as “Ghodel” dance in somewhere of the District.

**WHAT IS GHODARI?**

“Ghodari” is a dance instrument made up wood. The people of Kalahandi play the dance using this, which dance is called “Ghodari”. Ghoda means horse. In the past some people of Kalahandi liked to sit on the back of horse and went to another place. They enjoy move sitting on high space ground level and got pleasure. Just like the horse, this instrument carries to the artist/player to the high space from the ground. So the instrument is named the “Ghodari”. Ghodari dance is available to see for 2 months of the year i.e. “Ashad” to “Bhadrab”

(June, July to Aug & September of the Year)

**DANCE STYLE OF GHODARI:--**

Youth mass perform their “Ghodari” dance deity in the evening in the village road. They show their talent still.

Through different type of dances, which are described below,

- 1. Walking Dance**
- 2. Circle Dance**
- 3. Sitting Dance**
- 4. One Legged Dance**
- 5. Running Dance**
- 6. Fighting Dance**
- 7. Comedy Dance**

## **1. WALKING DANCE:--**

In this dance Ghodari dancers make one line from left to right. Then they ride the Ghodari and walk in different style and action. They walk like a king a here and horse a bear a snake and a joker etc. these dances are played by artist one serially who present excellent walk, he gets more clapping from the audience.

## **2. CIRCLE DANCE:----**

All the players stand ridding Ghodari in a circle. One player stands in the centre point of the circle. In the circle track, dancers move with dancing. Whenever they go or return in the round. One player in the centre also moves accordingly.

## **3. SITTING DANCE:----**

Ghodari players stand on the front of the Ghodari. It is his standing position in every dance. But the players sits on the foot and exhibit their dance curiously, Audience are in chanted with this dance very much. It is called sitting dance.

## **4. ONE LEGGED DANCE:----**

This dance is very dangerous dance. In this dance player ride a pair of Ghodari in each dance. But in this dance he leaves one Ghodari on the ground and by only one leg dances cleverly. All the spectators become astonished in the dances; this is called one legged dance.

## **5. RUNNING DANCE:----**

It is a competitive dance. All the parties ridding on the Ghodari and stand in a line from left to right. They run with Ghodari at a time. Who reach the first target point? He gets reward from the people it can be considered as a game.

## **6. FIGHTING DANCE:----**

This dance is played by the two players in each group. They fight each other. Both parties bit each other by the lower part of Ghodari with dance. They attack and defend each other. This dance enchants to the audience in the market place. People see the fighting of “Champa Bird” with more interest. They also enjoy this fighting dance likely one can win the fighting. It is more attractive.

## **7. COMMEDY DANCE:----**

These dances create amusement. There is no rule or regulation in this dance. Dancers staying in any position, present dance with comical posture and gesture. They dance in gathering situation, but disciplines are maintained. It is full of comedy and fascinating.

## **COSTUME OF GHODARI DANCE: -----**

There is no importance with costume of Ghodari dance. The parties use their as-usual dress i.e. Half Dhoti, Baniyan, and Napkin to tie on the waist. No painting is necessary.

## **ORNAMENTS OF GHODARI: -----**

In the past, no ornaments was used by the player but now a day’s earning garland bangle and vermilion on the forehead are used in some places. Some stones are filled in the hole of Ghodari bar near foot.

## **MAKING STYLE OF GHODARI: -----**

Ghodari is made up wood by name Dhaman and Bija (Piasal) which is long about maximum 7 feet and minimum 5 feet. Its round is maximum 5” and minimum 4.5”. Its looks like cylinder and a bar. From the down side of the wooden in the point of maximum 3 feet or minimum 2 feet, Khura, which is called foot of Ghodari is fixed and

tied with Siali rope. Some parties make a hole on the bar near the foot and put some round stones which create a smooth sound in the time of walking. Two bars means a pair of Ghodari is necessary for one player. There are 2 kinds of Ghodari

**1. Rope ting Ghodari**

**2. Jhumki Ghodari or Fixing Ghodari**

**1. Rope ting Ghodari**

Rope ting Ghodari is made easily, where the Khura or foot will be tied, player cut some portion both side and tie the foot with Siali Rope.

**2. Jhumki Ghodari or Fixing Ghodari**

Jhumki Ghodari or Fixing Ghodari is not made easily. One skill carpenter make hole and put some round stones inside the stones sounds which walking.

**HISTORY OF GHODARI DANCE: -----**

In the past every village at Kalahandi has muddy Road during the rainy season. People have to walk on the muddy road. It was very difficult in their deity life. Youth mass did not like to walk in such way. So some wise and skillful men developed an idea of Ghodari, practiced by the youth and become well trained. They thought that, Man should not ride a walking instrument before Car festival because God should ride first. So after Car festival of Lord Jagannath, Sri Gundicha on 3<sup>rd</sup> day of bright fortnight belongs to Ashada, the youth mass go together to the forest and collect wood of Dhaman and Bija and Siala creaper. These carpenters make Ghodari according to above description. Youth mass practice the Ghodari dance from the day after Gundicha Car Festival and continue to the 3<sup>rd</sup> day of Nuakhai or Nabanna.

**INSTRUMENT USE IN GHODARI DANCE:---**

For Ghodari dance only Ghodari is the instrument which is made with wooden bar, Wooden Khura and Round Stones, besides the clapping, slogans of people are included as instruments.

## **GHODARI SONG: -----**

In the time of Ghodari dance a few numbers of songs are recited by Ghodari player i.e.

- i. “Uchhochho Babebuta  
Ushna dhanake chihirakuta  
Tor gae mor semikhel  
Badi paele palei jae.”
- ii. “Lia dede, pitha dee  
Gharan pitha sabke de  
Lia de de paisa de  
Ghodari bhanga puja de”

To encourage the Ghodari player’s audience have to recite the song written below:--

“Ghodari chale Bang Bang  
Ghodari Bale Bang Bang  
Kaen daruchu juan pila  
Kaenjehelk Ghodari Bale.”

The above songs are used in the dance at Ghodari dance.

## **VILLAGES OF GHODARI DANCE: ---**

Up to 1960 Ghodari dance was prevailed in 60% village of Kalahandi. At present Ghodari dance is already lost. Morum Road, Concrete Road, Pitchu Road has be constructed almost in every village. So youth mass are not interested to practice Ghodari Dance.

## **MUSIC OF GHODARI DANCE:-----**

No music is used in Ghodari Dance from the standing point of view. Only the “Thak Thak” sound of Ghodari and “Rum Jhum” sound of round stones present the music, by which the players dance according to that rhythms’.

## **TOTAL MEMBERS OF GHODARI DANCE AND RULE IN GHODARI DANCE: ----**

According to the population of the village, members of Ghodari dance may be settled. In a small village a little number of members may be formed. There is no any compulsory rule to fix the number of dancers. But for the competition one by one player is necessary. Minimum 10 maximum 20 number dances above should be wanted.

All the dancers should obey the order and advice of Guru and the action of leading dancers. After the Car Festival, they collect materials for Ghodari not before. They will make Ghodari and practice from the 2<sup>nd</sup> day of Car festival and break the Ghodari on 3<sup>rd</sup> day of Nuakhai. They should worship the Geode (Salegram) the god of Ghodari.

## **LIFE STYLE OF GHODARI DANCE: ----**

In the evening of every day youth mass are to be gathered. They produce their art, talent and technique through the Ghodari dance in the centre place of the village. All the villagers' men and women are to be congregated in the spot and enjoy the Ghodari Dance. They encourage the players and have entertainment for recreation people fix a programme of competition as inter hamlet or inter village. The competitors compete in the clay of village, clay of ponds or on the open field. Spectators join in large number from the neighbor villages to enjoy the competition who win to his rivals he gets prizes from village.

The first new moon day is the first festival of the year that is called "Chita Lagi Amabasya". In this day Ghodari Dancers move hamlet to hamlet and village to village and perform their dance people become happy and offer them flatted rice, rice bread, and money. Just like on the 2<sup>nd</sup> day of "Nuakhai" (Great agricultural festival of Western Odisha). Ghodari Dancer shows their dance house to house, hamlet to hamlet and village to village salute to audience, in favor of "Nuakhai". They keep the top portion of Ghodari bar under their belly and salute to the people. It is the great technique of their art; people become please and give nice bread and money.

In these two days the dancers collect money and purchase the "Puja" materials and arrange feast. The third day of "Nuakhai" is the last day of Ghodari dance. On that day the dancers go to the last portion of the village and got together

under the Ghodel broken the one of the youth become the priest. They oust the geode (salgram) from the ground which was buried before the year. Then they decorate with vermilion to the geode and put it on the heap of rice. The priest worship first. Then all dancers offer flower and rice. The Priest kill the victim cock near rice heap and pray to be disease less. All the rice and flower on the Salgram and cock after worship, they break the Ghodari and buried the Salgram under the ground. They believe that, who does not break the Ghodari, he faces more difficulties after breaking all enjoy the feast and return to home in the evening.

### **FUTURE OF GHODARI:---**

At the present or future of Ghodari is going to be dark. There is no Ghodari dance in a single village. Youth are not interested to secure the Ghodari dance.

### **CONCLUSION: ---**

Ghodari dance has similarity with the Ranapa dance of Gannjam district of Odisha. If the Ranapa is existed till more, why not the Ghodari Dance will exist. The Sangeet Natak Akademi take suitable step to secure Ghodari as well as the lost culture of the India.

## **GHODEL**



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRADITIONAL FOLK DANCE OF  
WESTERN ODISHA**

# **BANABADI DANCE**

Everybody like music. Even the animals also feel what is music & then show their emotion. The music give more entertainment and peace to every person. Nothing can give one so peace as music. Music is the gift of god to the human beings as well as to the animal so, when we here a sweet music, we forget all our sorrows, anxieties & evils thoughts.

Such a music are closely related with the life, culture & tradition of their locality. And in the mean time Kalahandi in Orissa is better known as the rich art & culture. Song & music are closely related to the folk life & culture of the Kalahandi which is enriched with art and culture.

Kalahandi is being surrounded & packed with small and big mounts, streams, river & dense forest. This part of eastern ghat range of mountains look like a pleasure ground of nature. And its nature there are number of villages are created by the people of Kalahandi. In Kalahandi there are different tribes, castes & sub-caste like: Kandha, gonda, bhatra, sabar, goud, keut, mali, lohara, teli, sundhi, bhulia, bairagi, baipari,paik,karan,brahmin,harijan etc live in this areas.

Most of these people speak language of their own religion, that differs from place to place as well class to class but it is seen that a standard common language. About 50 festivals are celebrated in Kalahandi by the people according to their castes, their tradition religions. Along with these festivals people of these area use to dance and sing for their entertainment and marry making.

Ghumura,dhap,dandari,singbaja,bajasal,sua,pai,dhundra,khotla,madli,etc.are some of the important folk dance form of Kalahandi. And out of the above folk dance form “Banabadi”dance is another most important traditional folk dance or folk nritya of Kalahandi.

Banabadi is most important traditional dance and music of the goud caste people of Kalahandi & very famous among them.

## **Origin of Banabadi nritya or Banabadi dance:-**

Banabadi dance is originated from the time of immemorial. Its origin is closely related with mythology. It is believe or said that while god krishna want to take entertainment in dwapara juga at that time he use to play this Banabadi dance with their sakhas and gopis. Lord krishna and Balaram play this Banabadi dance with their astha sakhas like:-Sridama, Sudama, Madhumangala,etc. and with the astha sakhi like:-Lalita Bisakha, Champakalata, Suchitra, Tungabidya, Indurekha, Sudevi Rangadevi,etc. At that time lord Krishna got training of juddha bidya from their guru Gobardhana malla(the husband of the gopi Chandrabali). He enjoy all the entertainment with banabadi dance with visiting to the kutir of asta sakhi. Krishna was visiting to the following kutirs(which were decorated with straw, basachandana, arghya etc.)flower garden, lata, of the following sakhi and become satisfied with the treatment of different things of the following asta sakhi. They are as follows:-

(1)-Lalita(first sakhi):-Lalita was the first sakhi who was giving the tamulbatika to Krishna and satisfied him.And they play Banabadi dance & took entertainment with giving the funny sweet words,in Madhu kunj. It was the kutir of sakhi Lalita.

(2)-Bisakha(second sakhi):-The next night Krishna went to the bisakhas kutir name Madankunja & became satisfied by receiving gandhachandan as the presentation of Bisakha and play the Banabadi dance.

(3)-Suchitra(third sakhi):-After visiting from Bisakhas kutir lord Krishna went to Manoharakunja of Suchitra & got satisfied with receiving hatapankha(hand fan)& play Banabadi dance among them with more joy.

(4)-Champakalata(fourth sakhi):-

At fourth day Krishna went to the kelikunja of sakhi champakalata, received chamar & became play Banabadi dance with happily.

(5):-Tungabidya sakhi(fifth sakhi):-

At fifth day Krishna went to Arunkunja of Tungabidya sakhi & became satisfied with receiving different badya(music).after that they play the Banabadi dance.

(6)-Indurekha(sixth sakhi):-Indurekha gave satisfied to Krishna with showing different dance acting in Chandrasukhada kunj.

(7)-Sudevi(seventh sakhi):-

At seventh day Krishna visited to Basanta kunj of Sudevi & became satisfied with receiving Basa jala & Sugandhit jala (fress & scented water) & play the Banabadi dance with much love and affectionately.

(8)-Ranga devi(last sakhi):-

Rangi devi was the last sakhi who gave entertainment by playing the music of kala jantra(harmonium),36 ragaragini songs & play Banabadi dance with most wonderfully.

From the above way they play Banabadi dance with different ways in different places in different time. They also play this dance in Brindaban. And from that time the Banabadi has been playing by the people of goud caste of Kalahandi periodically.

It is believed from mythology that there 15

#### **Types of goud caste in Kalahandi such as:-**

(1)-Gopapuri.

(2)-Bhojapuri.

(3)-Sohala(16) khandia.

(4)-Magadha.

(5)-Gokula.

(6)-Lahoria.

(7)-Jharia.

(8)-Nanda.

(9)-Drabida.

(10)-Jachaka.

(11)-Dutkoria.

(12)-Ahira.

(13)-Abab.

(14)-Asak.

(15)-Kosalia.

(16)-Ghogia.

The above sixteen types of castes are the coming from jadaba sampradaya or goud jati of Kalahandi. But it is said that mostly the Banabadi dance has been playing by the following type of castes of goud they are as follows:-

(1)-Sohala(16) khandia.

(2)-Magadha.

(3)-Gokula.

(4)-Lahoria.

(5)-Jharia.

(6)-Dutkoria.

(7)-Kosalia.

(8)-Ghogia.

About the types of goud castes are known clearly from the song like:-

“Gopapuri,Bhojapuri,Sohalakhandia

Magadha,Gokula,Lahoria,Jharia

Nanda,Drabida,Jachaka, Dutakoria

Ahira,Abab,Asak,Kosalia,Ghogia.”

The following song give clear knowledge about the origin of the Banabadi:- the song such as :-

“Dwapar juge Krushna Balaram

Dwaraka raja jagate ude nama

Krushna phunke bansi Balaramara badi

Brudabane nachure hoe jodi jodi

Kilikila nada dele dulki uthe chhati  
Bira jati amere jadaba jati  
Amar devta Kanha Bhoiro  
Maa Mahalaxmi amar garab  
Ada badi thad badi sola (16) sanghar badi  
Jadab bhai nachere chhadi singha(lion) radi  
Krushna Balarama re rathi sarathi  
Bir jati amere jadaba jati  
pindhare pindha talangi khachha  
Amari bala(power) barati(12) bachha(cow)  
Amarbadi banabadi base asane  
Banabadi puja kha a devta kone  
Asare akhada ghare jimare mati  
Bira jati amere jadaba jati”

Instruments and Aids for Banabadi nritya:-

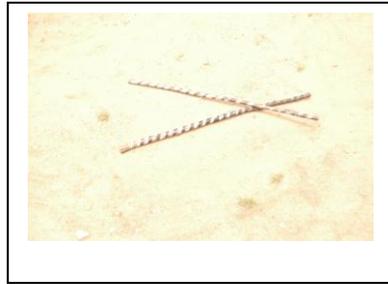
The instruments which use in the banabadi dance are mainly four type they are such:-are

- (1)-Banabadi
- (2)-Bansi(flute).
- (3)-Dhol.
- (4)-Tamki or tamak.

The above instruments may be clear as the following ways. They are like:-

(1)-Banabadi:-In Banabadi dance or Banabadi nritya there the most vital role of banabadi is occure.This dance is so called Banabadi because the Badi(stick) which use in this dance is decorated like as the different chitra bichitra shape (chitra bichitra colour).

This Banabadi is most important instrument for banabadi dance.Without this instrument(Banabadi) the Banabadi dance can not be formed.



(2)-Bansi(Flute):-Bansi is the most important instrument of the Banabadi which are mostly played by the Goud caste people of Kalahandi. A bansi is a musical instrument that produces sound a stram of air is directed against the edge of a hole. Bansi has the vital role in the Banabadi dance. It is otherwise known as the Bansuri. It is the oldest musical instrument of India and also the folk and traditional instrument of the Kalahandi which are mainly play by the Goud caste people of Kalahandi in the Banabadi dance.It is a slide blown flute made of natural Bamboo. It consist six or seven holes.This Bansi is associated with the Hindu god Krishna. In the dwapara juga he played this instrument with Banabadi with there sakhas and sakhis.So there is the vital of the Bansi in the Banabadi dance of Goud caste people of Kalahandi.



(3)-Dhol:-The another most important folk instrument of this Banabadi dance is the Dhol.The shape of this Dhol is looking like the cylinder & like in cylindrical in the in size .The role of this Dhol is very indispensable in Banabadi dance.With out this the Banabadi dance cannot be formed. The dhol always made with the cylindrical shape Gambhari



wood and with the leather of cow and thread and decorated by different colour and decorative items.

(4)-Tamki or Tamak:-The another most important folk instrument of this Banabadi dance is the Tamak or the Tamak. This is made with the soil pot and covered by the leather of the cow or other animal etc. Its shape is like the soil pot, so it is so named as the Tamaki or the Tamak. This tamak has also the vital role in the Banabadi dance.



So from the above things about the instruments of the Banabadi it is clear that with out the above instrument the Banabadi cannot be formed. So in order to play Banabadi dance the above instruments must be needed.

Instrumentalists:-The role of instrumentalists (Banabadi players) in the banabadi dance are very indispensable. They are namely:-singer, dancer, the banabadidancer, the dhol player, bansi player, tamki player etc. they become blessed men. They make them happy & cheerful. They become restless. They may not find peace any where, so they are to play this Banabadi dance to become restless & to survive their culture & tradition. The instrumentalists of Banabadi dance must be the Goud caste people of Kalahandi. Some of the men are born as the Banabadi player hereditary & from the time of immemorial. And some of the men learn by this culture by practicing consciously.

The folk culture of Kalahandi is mainly the culture of the Adibasis. And out of those Adibasis Goud caste is another most important Adibasis of the Kalahandi. This Goud caste people use to play the Banabadi dance. This dance is most famous among themselves. There are a number of locality and areas in Kalahandi where this dance play by the Goud caste people of Kalahandi. Those locality or areas are such as : - Jhariaguda, Ningiguda, Majhiguda, Sarasmal, Chhilpamal, Charbahal, Pakhanaguda, Chhendia, Ranmal, Bhelagoan, Habaspur etc. This dance play by only the Goud caste people of Kalahandi. This dance cannot play by the other caste of people of Kalahandi. It is the identification of their caste. It is their folk music. So Banabadi is the caste basis music of Kalahandi.

Presentation and Structure of the Banabadi dance:-The Banabadi dance mainly play by the Goud caste people of Kalahandi. They start this dance during the Kartika masa pratipada dina every year. They start puja of Banabadi & to their god Kanha Bhoenro as well as to their astra saatra (weapons).They end this dance during the Magha purnima that item is known as the “Badisitla”. They invite to their bandhu bandhaba (friends & relatives) & arrange this dance and give them feast and enjoy this among them for their entertainment and for the survival of their culture and tradition.

The presentation & structure of the Banabadi dance is very interesting and very popular among the people which is performed by the Goud caste people of Kalahandi. This dance has mainly been performing by them. They present this dance in different styles,ways & pars etc. in this dance about 10 to 20 or 30 person are needed or as per requirement. The one team of this dance consists the following person, they are such as:-singer, dancer, the instrumentalists, dhol player, tamki player, the bansi player,etc. However the Banabadi, instrumentalists play the main and vital role in Banabadi nritya. The instrumentalists follow the sound of the flute and the dhol and tamki player follow to the sound of the bansi. After that all the supporting instrumentalists like the Banabadi player and other banabadi dancer play the dance very happily.

In the Banabadi dance the player of this dance play this dance with following with the such rules,technics,methods etc. The above things of this dance includes the following pars,badis,and badyas etc. The above things are as follows. They are such as:-

The Banabadi player or instrumentalists who are belongs to the Goud caste of Kalahandi play this dance in the following these pars like:-

(1)-Devta par.

(2)-Dhagen par.

(3)-Utren par.

(4)-Alti par.

(5)-Nachni par.

(6)-Dolijhula par , etc.

**The above pars may be clear as the following ways like:-**

(1)-Devta par:-The first par of this dance is known as the Devta par. It is so called this because in this par the Banabadi player pray to the devi Kanha Bhoenro or the devi Kirikachen with most systematically.They do this to became aware themselves and as well as to satisfied to their devi. All the Banabadi player became start this dance very politely to their god & they also give nadia(coconut),kukuda (hen),sindur,different colour ful chudi,etc.to satisfid to their god &goddess.This par include the nada like:-

“Gidja gidja gidja gidja

Chhikta gidja chhikta gidja.”

This nada may be contune by the player as per the requirement.

(2)-Chagen par:- The another most important par of this Banabadi dance is the chagen par.In this par all the Banabadi player and the dhol, tamki,bansi player became start the music of chagen par with more courageously and furiously to gain encouragement among themselves.This par include the following nada like:-

“Gidjaja ja ta

Gidjaja ja ta.”

(3)-Utren par:-The another most important par of this Banabadi dance is known as utren par.In this par all the instrumentalists play the par to get permission of the god and goddess of the place where they became to play this dance.This par include the following nada like:-“Gidjaja gidcha

Gidjaja gidcha.”

(4)-Alti par:-The Alti par is the another most vital par of the Banabadi dance to worship to god by giving alti(dweep).This par include the following nada like:-

“Gin gajinaka gajinaka gajinaka gin gija

Tiki tikita.”This music is normally related with the classical theka rupak of Hindustani music.

(5)-Nachni par:-In the Nachni par the instrumentalists play the nachni par most happily to show their culture.This par include the following nada like:-

“Gajigina ginija khita

Ja gajigina ginija khita

Tiki tha khita.”

(6)- Dolijhula par:-In this par all the Banabadi player start the doli jhula par music very happily to satisfied to their devi devtas.

In this way they worship their god and play the above pars before playing the banabadi dance.This par include the following nada like:-

“Gidjaja gidija  
Gidjaja gidija.”

Badies of Banabadi dance:-The Banabadi dance is so called this type because the Goud caste people of Kalahandi play this dance with the badi which is made with the Kendu badi. The Banabadi player cover the cloth or thread on that kendu badi and make little fire on that kendu badi. After that kendu badi became like as the bana or looking like different chitra bichitra colour. They decorate this badi with pitu gunda (rice power) &different decorative items.

With this badi they play this Banabadi dance because this Banabadi is their tradition. They play the Banabadi dance. This dance include the following badies. They are such:-

- (1)-Tiki badi.
- (2)-Jhumpa badi.
- (3)-Phultola badi.
- (4)-Raanti badi.
- (5)-Aad badi.
- (6)-Thad badi.
- (7)-Dhulia badi.
- (8)-Chaeni badi.
- (9)-Jodia badi.
- (10)-Mundia badi.
- (11)-Khandli badi.
- (12)-Antia badi.

(13)-Ghani murla badi.

(14)-Kandakhola badi.

(15)-Dwar banda badi.

(16)-Khemta badi.

The above badies may be clear as the following ways. They are such:-

(1)-Tiki badi:-When the Banabadi player play this dance at that time they play this type of badi which is known as the Tiki badi. It is the most attractive nritya badi of Banabadi dance. All the player dance with this badi.

(2)-Jhumpa badi:-Jhumpa badi is another most important badi of this dance when all the player dance and play this badi togetherly like Jhumpa.

(3)-Pholtola badi:-The pholtola badi is another most important badi of this dance, when all the Banabadi player dance and play the Banabadi like same process the pholtola. So this dance is so called.

(4)-Raanti badi:-Raanti badi is another most important badi of this dance. In this badi they show the dance like the Raanti (moving swing).

(5)-Aad badi:-Aad badi is the most important badi. In this badi they play the Banabadi like the playing hide game.

(6)-Thad badi:-Thad means standing. They play this dance standingly.

(7)-Dhulia badi:-They play the Banabadi dance with flying type in the dhulia badi.

(8)-Chaeni badi:-Chaeni badi is another most important badi of this Banabadi dance. They play the dance with more funnily.

(9)-Jodia badi:-In Jodia badi they play Banabadi dance jointly with playler among two player.

(10)-Mundia badi:- This type of badi play by them with showing by their mund (head).In this type of badi there is very risk of their mund(head).

(11)-Khandli badi:-Khandli badi is the most important or interesting badi because in this badi they play the badi with keeping their khand(shoulder).

(12)-Antia badi:- Antia badi is the badi khel(playing) of antu(knee).so it is so called the antia badi.

(13)-Ghani murla badi:-It is the sport type badi which are play by the banabadi player.

(14)-Kandakhola badi:-Khandkhola badi is the badi which play like the digging the soil type.

(15)-Dwar banda badi:-The Banabadi player play the badi like the process of sweeping. It is famous as the dwar banda badi.

(16)-Khemta badi:- The another most indispensable badi of this dance is the khemta badi. This type of badi play by the player with most attractively.

In the above way they play the above way.

Badyas of Banabadi:-The following are the different badyas of the banabadi which are play by the goud people of Kalahandi. They are such:-

- (1)-Devta badya.
- (2)-Khoelsamen or babri badya.
- (3)-Ragad badya.
- (4)-Jhulnia badya.
- (5)-Triputa badya.
- (6)-Khemta badya.

The above badya may be clear as the following way. They are such as:-

(1)-Devta badya:-This badya play by the bajania(instrumentalists) at stage of the playing of the Banabadi dance. They play this badya for the purpose of worshipping of their devta.so when this badya play at that time the people ( as devta)play devta nach.

(2)-Khoelsamen or Babri badya:- Khoel means the village site . In this badya they play the badya more courageously and play braviously and enter to slum of any village.

(3)-Ragad badya:-Ragad badya is play by them with calling different bol or nada.

(4)-Jholnia badya:-The instrumentalists play this badya like julnia (hanging in the tree) type.

(5)-Triputa badya:-It the most important badya of Banabadi dance.

(6)-Khemta badya:-Khemta badya is the another vital badya which is play by the Banabadi player with more interestingly.

Dress use in Banabadin dance:-The human being has three most important basic need.there are such as:-food,cloth & shelter. Out of these cloth is another

indispensable basic need of human being. It protects us in every type of anti dress system. So it requires in cultural field of human being also their culture. So the culture of Goud caste people is the Banabadi dance. They wear the following dress when they play this dance.

The Banabadi player wear the thodi paga in their head, talangi or ghagra and pati in waist, sindur in their forehead and in eye side, genji in their bodt and they decorate with pitu gunda (rice powder) in their body & with different decorative things. With wearing these dresses they play the Banabadi dance with more interestingly & attractively. So the dress has the indispensable role in the Banabadi dance.

Bira rasa & sringar rasa in Banabadi dance:- the culture of Kalahandi is known as the culture of the Bira or the heroes. The Bira's culture is known as their own culture. So out of those folk culture Banabadi is the most important culture of the Goud caste people of Kalahandi. In this dance they create the Bira rasa & sringar rasa and increased more and more encouragement themselves.

Importance of Banabadi dance:- The Banabadi dance has its own importance. This dance is so named because this dance is played by the Banabadi & and by the Goud caste people of Kalahandi. Each player keeps two Banabadi and play different types of Badi khel. So the Banabadi is itself the importance of this Banabadi dance.

Banabadi as their profession, as their entertainment, as the survival of their culture & tradition:- The Goud caste people of Kalahandi play this dance for earning money in different folk festivals of Kalahandi or outside also. They also play this dance for their entertainment purposes. But the most vital purposes of playing of this dance is to survive or to develop their culture very rapidly in the locality & to reach this to the international field. They play this dance in different occasions like:- in different Parba Parbani, in national Parba (national festival), in Mandei Bajar, Dushera or Dasahara, in the folk festival of Kalahandi & other folk programmes also.

Present situation of Banabadi dance:-Due to the spread of westernization of culture & the use of modern item the position of Banabadi is not so developed. It is in undeveloped position. It has its root only, but now it has not at the position of plants.

### **Conclusion:-**

After the completion of four months research on traditional music “Banabadi” dance of Kalahandi I am going to know the original evidence of Banabadi that it is not in developmental position. But it has stayed only as theory and just like as root.

If the government provide such important scheme for its development on practical manner, then it can proceed forward quickly why any confusion.

Now a day the importance of the Banabadi is more & more. But due to the unemployment & the use of the Bandparty, in different folk culture programme, the importance of Banabadi gradually decreasing by day to day.

It is happening due to the effect of westernization process in Kalahandi.

# BANABADI



**UNDER THE SCHEME OF ICH  
RESEARCH ON TRADITIONAL FOLK DANCE OF  
WESTERN ODISHA  
“GHUMURA”**

**(1)-INTRODUCTION:-**

In all environment of the world there are full of tribal culture. They have their own art & culture. They always give special respect to their music,dance & to their legend. Gradually their tribal culture became as the folk culture for them. These folk culture are the spontaneous expression for them. These folk art does not require such type of formal training. It is non-formal in nature. It starts from mothers womb & end in the grave.

So, Kalahandi is the such type of the folk culture area & such type of environment in the state of Orissa, where all the tribal people are living here with holding their own cultural equipments & cultural things. They live & spent their time with doing different works. Those works are related with their own culture and tradition.

They eat simple food which are known as the “Desi khana”. They also do the hard work for their stomach. What they work or what they eat those are closely related with their tradition & culture. They are gradually famous for their folk items. Then they play different type of plays,songs & dance when they get free from the busy working life according to their own culture,tradition, cultural heritage etc. These plays,songs, dance are known as folk plays,folk songs,folk dances of Kalahandi.

Out of those folk items Ghumura is the most heroic & bravious folk dance of Kalahandi in the state of Orissa.It is seen in the some areas also. This dance is played in each & every village of the Kalahandi. It is played by the “Paika” & “Sanra”caste of the Kalahandi.

## **(2)-WHAT IS GHUMURA?**

Ghumura is the word which is the combination of three words like:- “Ghum” “Uu”& “Raa”. “Ghum” indicates the earthen pot, “Uu” indicate formation & “Raa” indicate sound from the instrument earthen pot. It is a dance where three aspects has intermingled. They are such as music,dancing or acting & singing are simultaneously displayed in this dance. It is the such type of instrument which is related with the name of the one musical instrument like Ghumura (which is made with the earthen pot).

## **(3)-WHY IT IS SO CALLED GHUMURA?**

The instrument like Ghumura which is made with the soil & which is known as the earthen pot. From this instrument the “Ghum” “Ghum” sound arises, so it is so called the Ghumura. The shape of this Ghumura is like the shape of the earthen pot or which is popularly known in this locality is “GHUMURI”. So, it is so called the Ghumura

## **(4)-MYTHOLOGY OF THE GHUMURA DANCE:-**

The mythology of this Ghumura dance is so braviuous to here. In the past it is use to play for the war dance. It is consider to be the war drum of the “Demon Gosima Asura” & also the war dance of the “Goddess Durga”. In the past the warrior use this Ghumura playing to provoke themselves. This dance was a part of ritual performance in the temples of the Goddess “Manikeswari”,Goddess “Lankeswari” of Junagarh, “Samaleswari” of Sambalpur,Goddess “Duarsani” & “Bastaren”. This dance also use in the profession of the Goddess of the Bolbula.

From the following songs the mythology of the Ghumura may clear as the following ways. They are such as:-

### **SARALA MAHABHARAT:-**

**“DIBI DIBI DAMBARU RA BADYA GURU GHOSA,**

**GHUMU GHUMU GHUMURA RE PURAI AKASHA”.**

### **CHANDI PURANA:-**

**“BAJAI JE BIJI GHOSA MRUDANGA GHUMURA,  
MOUJARE RE NRUTYA KARE KABANA ASURA”.**

### **DANDI RAMAYANA:-**

**“GHUMU GHUMU GHUMURA**

**BHERI KANSAL MARDHALA**

**MRUDANGA SABDABHERI SABODA BAHALA”.**

### **CHANDI PURANA:-**

**“BIRATWARA BIRADHOLA DAUNDI GHUMURA**

**KADAMARADALA**

**BAJANTI MARI GALATURA”.**

### **(5)-MAKING PROCESS OF THE GHUMURA:-**

The making process of the Ghumura is very interesting. It is the instrument which is made with the soil. The Ghumura is made with the earthen pot & the leather of “GODHI”. The leather of this Godhi is covered on the face of the ghumura. The Ghumura instrument is made by the KUMBHAR”(soil pot maker). First he makes the earthen pot with the help of soil, which is locally known as the Ghumuri shape. Then the Kumbhar shows the wet Ghumura on the Sun light. When the Ghumura became free from the wet then he burns to the Ghumura until the colour of the Ghumura not in the red colour. Then it is ready to the Ghumura for the Ghumura player. The Ghumura player also decorate the Ghumura with the help of different colourful clothes & colours.

### **(6)-INSTRUMENTS USES IN THE GHUMURA DANCE:-**

The role of the instrument in the Ghumura dance are very important in the Ghumura dance. There are different type of instrument uses by the Ghumura player in this Ghumura dance. They are like:-

(I)-GHUMURA.

(II)-NISAN.

(III)-JHANJ OR TALA.

(IV)-BUDHARAJA MAHURI OR TURI.

(V)MADAL OR THE MANDAL.

(VI)-BHERI.

The above instruments may be clear as the following ways. They are like:-

**(i)- GHUMURA:-**

Ghumura is the most leading instrument of the Ghumura dance. With the name of the Ghumura, this dance is so called as the name of the Ghumura dance. This instrument is the very bravious instrument. When one person play this Ghumura then he became very provoke for the playing of this Ghumura dance. It is made with the earthen pot & with the leather of the “GODHI” OR “GO A”. Then the Ghumura player decorate the Ghumura with covering different decorative items. On the body of the Ghumura different type of folk pictures,symbols are placed.



This decorative items increased the beauty of the Ghumura. The shape of this instrument is like the shape of the earthen pot which is popularly known as the Ghumuri shape. Its height is approximately 18/20/24/ inches. The below part is about 20 inches round for the height of the 4 inches. Then from the ending of the below part it is spread to up about 12 inches height for the round 36 inches. After that from the end part of this the middle part is spread for the height about 8 to 10 inches & For the round of the tower shape. The top part of the Ghumura is for the height of about 10 to 12 inches & for the round of the 16 to 20 inches.

**(ii)-NISAN:-**



It is the most important folk & supporting instrument of the Ghumura dance. It is made with the iron plat & the leather of the cow. Its shape is like the small bucket. It is decorated by the different type of colourful clothes & different type of the picture on its face. It is play by the player on his two hands with the help of two stick which is made with the rubber.

**(iii)-JHANJ OR TALA:-**



It is the most vital instrument of the Ghumura dance. It is so called Jhanj because the sound of “JHAN JHAN” arise from this instrument. It is also called the “TALA” because it always control the Tala in the Ghumura dance. This folk instrument is made with ‘KANSA’. Its face radius is about 16/20/24/

inches. There are one hole in the middle of each Jhanj. In that hole there are small rope to keep in the hand for the playing of this instrument.

#### **(iv)-BUDHARAJA MAHURAI OR TURI:-**

Budharaja Mahuri or the Turi is also the most vital folk instrument of the Ghumura dance. It is the big size Mahuri. It also made with the Kansa & the Bamboo stick. The peack(made from the palm leave)which is attached with the Bamboo stick through the thread. From the top part of the Mahuri there is a coin of 10 paise is attached.

This Mahuri use for the Budharaja, who is the Easta deva of the “Ampani” & “Nandagoan” of the kalahandi. So this Mahuri is so called the Budharaja Mahuri or the Turi. From this instrument the “TI TIRI TI TI TI” & the sound like “PAN PAN PAN PAN PAN” sound arises. With hearing of this sound the Ghumura palyer became very aggressive, they became play the Ghumura dance with very courageously & braviously. So,it is the most indispensable for the Ghumura dance.

#### **(v)-MADAL OR THE MANDAL:-**



Madal or the Mandal is some time use in the Ghumura dance. It is made with the earthen pot & coverd by the leather of the Cow. It is decorated by the leather of the Cow as the shape of the thread on the body of the Madal. Its shape is like the Khol which is use in the Kirtan or Prahari(Festival of the god & goddess Radha Krishna) in different locality of the Kalahandi. It is also decorated with the different type of the colourful clothes. This instrument is use in the Ghumura dance as the additional instrument.

## **(vi)-BHERI:-**

It is also the most important instrument which use in the Ghumura dance as the symbol of the Bira Badya. Though the Ghumura is the heroic & warrior dance, so in this dance all the instrument which use in the Ghumura dance are related with the war, to provoke the warrior.

## **(7)-ROLE OF THE GHUMURA DANCER IN THE GHUMURA DANCE:-**

The role of the Ghumura dancer in the Ghumura dance is very interesting to see in the Ghumura. They play the dance by giving successfully the “RASA” by presenting the expressional meaning of the “RASA” & “VAVA” contained in the song of the singer by a dance contortions of the body. The role of the Ghumura dancer mainly includes the four things like:-

(I)-BODY EXPRESSION.

(II)-MAKE UP.

(III)-DIALOGUE BASE.

(IV)-SATYEKA.ETC.

There are about 10/15/20/25/30 member are wanted for the making of the one Ghumura team. This Ghumura dance is mainly the traditional folk dance of the “PAIKA” or “SANRA” caste of the Kalahadi. But there is no restriction of caste, creed, to play the Ghumura dance. Mostly the Ghumura dancer of the Ghumura dance are labourer & worker of the green field.

They play this Ghumura as put into practice in the night after the working life of the whole day. From the month of the July they practice the Ghumura more interestingly. At the time of the “NUAKHAI” which is the most famous folk festival of the Kalahandi & also the famous folk festival of the Westren Orissa. They perform the Ghumura dance in different villages with very courageously & braviously. The Ghumura player play this dance mainly in the different occasion of the Kalahandi like:-Nuakhai,Dushra or Dushera,Chher Chhera or Puspuni etc.

The another most special attraction of this dance is the Jhaler dancer. He holds the Jhaler which is made with the feather of the Peacock & plays the dance in the Ghumura dance.

#### **(8)-CLOTHES & COSTUMES USES IN THE GHUMURA DANCE:-**

Ghumura is the heroic dance of Kalahandi, as the dress & costumes of Ghumura dance comprise of the dress like the soldier. Clothes & the costumes has the more importance in the Ghumura dance.

The Ghumura player wear different type of the clothes like:-Pagadi(mainly wear by the singer of the ghumura dance), Shirt(which is made with the folk clothes),Dhoti. The Ghumura player wear the Tahiya( which is made with the feather of the Peacock) in their head.Bind the Ghunguru in their leg. Bind the Galamali in their neck. Wear the Karma Kundal in their ear,bind the pati of the cloth in the forehead,decorate their eye with Surma or kajal,decorate their face with powder & the zink,the Ghumura player wear the shirt which is attached with small cot of clothes which is popularly known as the jhaler. They bind the Ghumura on their waist.Bind the pati in their hand.

The singer of the Ghumura dance decorate with different type of clothes like:-pai kachha,pagadi,mayor paink(feather of the peacock).In this way the dress of the Ghumura player & the nisan player is like the dress of the Joddha(bravious soldier).

#### **(9)-ROLE OF THE GHUMURA SONG IN THE GHUMURA DANCE:-**

The song has the vital importance in the Ghumura dance. The singer decorate as the dress of the bride groom. He wears the pagadi(which attached with the feather of the peacock),dhoti,gamuchha.decorate their face by different face powder & zink.In the Ghumura dance the song may be different type. In the Ghumura dance the following song include:-

(I)-JANANATMAKA GITA OR BHAJAN RELATED WITH PURANAS & MYTHOLOGY.

(II)-PATRIOTIC SONG.

(III)-SONG RELATED WITH AGRICULTURE,ENVIRONMENT ETC.

(IV)-SRUNGARA RASATMAKA GITA OR THE ROMANTIC SONG.(V)-  
BIRA RASATMAKA SONG.(VI)-CHHAL BADI GITA.

The above type of the Ghumura song may be clear as the following ways. They are such as;-

**(I)-JANANATMAKA GITA OR BHAJAN RELATED WITH PURANS & MYTHOLOGY:-**

Before playing of the Ghumura dance firstly the song of the Devis are singing by the singer to satisfied to the Devis of their locality. This type of Janana or the Bhajan are related with the Goddess like:- Dakeswari,Lankeswari,Manikeswari,Patkhanda,Bhairabi,Bahuti,Gangade etc. This type of song also known as the Mangalacharan.

This type of song is like:-

“JAYA MAA MANIKESWARI  
JAYA AMBIKA BHABANI  
BHAWANIPATANESWARI  
JAYAMAA MANIKESWARI”.

**(ii)-PATRIOTIC SONG:-**

In the Ghumura dance the patriotic song also included. The Ghumura player play the Ghumura dance with very courageously by remembering their own country & the Mahatma of our country who work & give their life for the sake of our mother land.

This type of song include as like:-

“GANDHI GOPABANDHU TUME DELA HE JIBANA  
BHARATA KU KALA SWADHINA,  
1947,AUGUST 15 DINA KALA HE SWADHINA  
BHARATA KU KALA SWADHINA”.

(Oh Mahatma Gandhi, Oh Gopabandhu you have given freedom to the India on dated 15<sup>th</sup> August 1947).

### **(III)-SONG RELATED WITH THE AGRICULTURE & THE ENVIRONMENT:-**

The Ghumura player play the Ghumura dance with singing by the Chasi or the farmer(agriculture type song) & they sing the song which are related to their locality or their tourist place.

### **(IV)-SRUNGARA RASATMAKA OR THE ROMANTIC SONG:-**

In the Ghumura dance the song which use are related with the Srungar rasa. The following type of song are include as the Romantic song. They are like:-The song which give details things about the Nari(the young lady),Premabhikshya (request for love) type song,Radhakrushna premalila(The love story of the God & Goddess Radha & Krushna),Rasa panchak gita,Panakia(multiplication table) Gita,Alankar type song etc.

### **(V)-BIRA RASATMAKA GITA:-**

The Ghumura dance is the dance of the Bira(Bravious person),So the song which use in this dance is also the Birarasatmaka.In this Rasa the Khemata tala is use to provoke the dancer to play Ghumura very braviously.

### **(VI)-CHHALBADI SONG:-**

Chhalbadi means make jokes. So, in this Ghumura dance the Chhalbadi song also sing by the singer & they play the dance with very jokesly.

**(10)-RHYTHEMICALLY THE SOUND OR THE RASA WHICH ARISE FROM THE GHUMURA DANCE MAY BE DIVIDED IN TO TWO PARTS THEY ARE SUCH AS:- ONE IS BIRA RASA ANOTHER IS SRINGARA RASA:-**

The most special things of the Ghumura dance is the Bira rasa & Sringar rasa. Ghumura dance is the most important folk dance tradition of the Western Orissa. It was the folk dance on the basis of the caste basis. But it became universal due to its popularity. This dance is mainly the dance of the Biras & for them. It also give the honour of the Rana nruttya (war dance). This dance is meant for give the encouragement to the Bira. So, the rasa which arises in this dance is so called the Bira rasa. The instrument use in the Ghumura dance like:- Dhol, Mahuri, Kahali, Mardhala, Tala, Turi etc. All are the instrument of the Biras. The sound which arises form the instrument all base on the Bira rasa. The song also in the base of the Bira rasa. From the following song it must clear about it:-

“DHOLA MADAL ADIJE GHUMURA BAJAI,  
GHUMURA JE GHUMU GHUMU HE E GARAJAI,  
BIRATWARA BIRA DHOLA DAUNDI GHUMURA,  
CHADA MARDALA BAJANTI MARI GALA TULA”.

In this way the Ghumura player play the Ghumura dance which are base on the Bira rasa. The all the part of the body of the Ghumura player are base on the Bira rasa.

Like the the Bira rasa in Ghumura the Sringar rasa also seen in the Ghumura dance. The artist play the Ghumura dance with following the dance form of the Romantic dance style. All the Ghumura player the dance of the Radhakrushna Lila dance. Here the dance show the Romantic seen & Romantic dance style. The Srungar Rasa Romantic rasa increasd the beauty of the dance & encouraged the dance to play the dancer very romanticy.

So, the Bira rasa & Sringar rasa are the most vital rasa & most indispensable for the Ghumura dance.

### **(11)-TALAS OF THE GHUMURA DANCE:-**

In the Ghumura dance there are different type of Talas are uses according to the dance forms. The following are some Talas of Classical music which use in the Ghumura dance. They are like:-

(I)-KHEMTA.

(II)-ATHITALA.

(III)-JHULA.

(IV)-DADRA.

(V)-EKTALA.

Ghumura is the folk dance & the Classical dance of the Kalahandi. So in the Ghumura dance the Sur & Talas of the Classical music are used in the Ghumura dance. There are three layers in the Talas. They are like :-Prelude, Interlude & the end. These three layers are known as the Uthana, Kutana & Chhindana in Ghumura dance. But the Talas of the Ghumura dance is same in the Talas of the Classical music.

PURBARANGA KALINA BADYA-(8 MATRA):-

“DHEDHEDHEDHE DHEDHE DHE

KADIGIDI KADIGIDI KADIGIDI DHE....3 TIMES..”(PRELUDE)

S DHEDHE DHEKE DHEDHE....(KUTANA) OR (INTERLUDE).

“KIDIGIDI GIDHE KIDIGIDI GIDHE KIDIGIDI GIDHE S S” –  
KUTANA(INTERLUDE).

“KIDIGIDI KIDIGIDI KIDIGIDI DHE

TAK DHEDHEDHE TAK DHEDHEDHE”...(CHHINDANA).

“PADI”- CHHAKEDI SWARA LAYASHRITA PURBARANGA KALINA  
BADYA-(8 MATRAS)

“DHEDHE DHEDHE DHEDHE DHE

KADIGIDI KADIGIDI KADIGIDI DHE”...3 TIMES (PRELUDE).

“GIDIGIDI GIDIGIDI GIDIGIDI GIN

GIDIN GIDINGIN AKDINI GIDINI”.....(PADI).

“NARGIDIN NAKDIN NARGIDIN NAKDIN

NARGIDIN NAKDIN S S” ...(PADI)...(INTERLUDE).

“KIDIGIDI KIDIGIDI KIDIGIDI DHE

TAK DHEDHE DHEKE DHEDHE”....(CHHAKEDI)...8 MATRAS.

“KIDIGIDI NAKDHE KIDIGIDI NAKDHE

KIDIGIDI NAKDHE S S”.....(CHHAKEDI) OR (KHEMTA SWARA INTERLUDE).

“KIDIGIDI KIDIGIDI KIDIGIDI DHE

TAKI DHEDHEDHE TAK DHEDHEDHE”(CHHINDANA).

DADRA (6 MATRA):-

“KIDIGIDI KIDIGIDI KIDIGIDI DHE S DHEDHE”-(UTHANA)

“KIDIGIDI GIDHE KIDIGIDI GIDHE S S” –(KUTANA)

“KIDIGIDI KIDIGIDI DHEKE DHEDHE DHEKE DHEDHE”-  
(CHHINDANA).

ATHTALI(8 MATRA,ODISI STYLE) “CHHAKEDI” BADYA:-

“KIDI GIDIGIDI GIDINI GIN,GIN GINGIN GINKI GINI”-(UTHANA).

“KIDI GIDIGIN KIDI GIDIGIN KIDI GIDIGIN S S”-(KUTANA).

“GINKI GIDINI GIN S GIN GIN GIN S”-(THE ALANKARANA OF THE BADYA).

“KIDI GIDIGIDI GIDINI GIN S GIDINI S GIDINAKO”-(CHHINDANA).

TALI BADYA(8 MATRA):-

“S GADI GADO GIDDO NAKODO S GADI GADO GIDIN S” –  
(INTERLUDE).

“GIDDO NAKODO GIDIN S GIDI GADIGADO GIDIN S”-(ALANKARAN).

“GIDI GIDIGIDI GIDI GIDINI GINKI GIN GINA S GIDINAKO”-  
(CHHINDANA).

EKTALA(12 MATRA):-

“KIDI GIDI KIDI GIDI KIDI GIDIGIDI  
GIDINI GIN GIN GINGIN GINKI GINA”.(UTHANA).

“KIDI GIDI GIN KIDI GIDI GIN KIDI GIDI GIN  
GIDI GIN KIDI GIDIGIN S S”.(UTHANA)

“IDIGIDI KIDIGIDI KIDIGIDI DHE S DHEDHEDHE S DHEDHEDHE S  
DHEDHEDHE DHEDHE DHEDHE”(CHHINDANA).

From the above Talas it is clear that the Ghumura dance is the dance of the Cassical mixing dance of the Kalahandi.Because the Cassical Talas of the Cassical music are use in the Ghumura dance.

## **(12)-DIFFERENT TECHNIQUES, PRESENTATION STYES OF THE GHUMURA DANCE OR DIFFERENT DANCE FORM OF THE GHUMURA:-**

In the Ghumura dance the Ghumura player play the Ghumura dance with following different type of styles,techniques & different type of dance form. They are as follows.Like:-

(I)-ROUNDED DANCE.

(II)-SEMI-ROUNDED DANCE.

(III)-TRIANGULAR DANCE.

(IV)-RECTANGULAR DANCE.

(V)-GO SPADA DANCE(A){COW FOOT DANCE(A)}.

(VI)-GO SPADA DANCE(B){COW FOOT DANCE(B)}.

(VII)-MESHA YUDHA(SHEEP FIGHTING DANCE).

- (VIII)-CHAKI DANCE(CROSSED DANCE).
- (IX)-SQUIRE DANCE.
- (X)-GO CHANDA DANCE.
- (XI)-KUKUDA YUDHA DANCE(HEN FIGHTING DANCE).
- (XII)-THIA PUCHHI.
- (XIII)-GO CHHANDA OR BISARA BRUTA DANCE.
- (XIV)-GODA TEKA.
- (XV)-GHODA DIAN & MAYURA NACHA.
- (XVI)-CHAHANI.
- (XVII)-BENGA DIAN.
- (XVIII)-BAGA DIAN.
- (XIX)-GARI KANTA OR SEMI-CIRCULAR DANCE.
- (XX)-PUCHI.
- (XXI)-KHANDA DHARA.
- (XXII)-ANTA HALEN.
- (XXIII)-EK PADIA.
- (XXIV)-GOD PHIKEN.

The above dance form may be clear as the following ways. They are like:-

**(I)-ROUNDED DANCE:-**

It is most important dance form of the Ghumura dance. In this form the ghumura player stand in the round position & in the middle place the nisan player stand & play the Ghumura dance very braviously that time one of them stand out side of the rounded area & play the Ghumra dance. In this way they move round & play the Ghumura dance.

## **(II)-SEMI-ROUNDE DANCE:-**

This type of dance form is also the most vital dance form of the Ghumura dance. In this form the Ghumura player make two groups. One group stand in a circle & the other group stand in the another group around it. The nisan player stand in the middle of the two groups & play the Ghumura dance. In this form always the Ghumura play the Ghumura dance with following to the tahiya player.

## **(III)-TRIANGULAR DANCE:-**

In the dance form of the triangular dance the Ghumura player play the Ghumura dance in the triangular form. All the Ghumura player stand in the three side at that time the nisan player play the nisan with the following of the song sung by the Ghumura singer.

## **(IV)-GO SPADA DANCE(A){(COW FOOT DANCE(A)):-**

It is the most vital dance form of the Ghumura dance. In this form the tahiya & the nisan player stand in the two side of the Ghumura player. At the same time the Ghumura player move front & back,then play the Ghumura dance.

## **(V)-GO SPADA DANCE(B){COW DANCE(B)}:-**

In this form the nisan player & the tahiya player stand in the middle of the Ghumura artist then the Ghumura player play the dance by moving front & back.

## **(VI)-MESHA YUDHA (SHEEP FIGHTING):-**

It is the most important dance form of the Ghumura dance.In this dance form the Ghumura player make two groups. One group stand in the right side to face the left side & another team stand in the left side to face the right side Ghumura dancer.The nisan & the tahiya player stand in the bothside of the Ghumura

player & the singer sing the song. In this way they play the Ghumura very furiously with following the sheep fighting dance form.

#### **(VII)-CHAKI DANCE ( CROSSED DANCE):-**

In this dance form the nisan artist stand in the middle. Three Ghumura artists of the each direction like east, west, south& north side stand & play the Ghumura dance. They crossed to each other while playing the dance.

#### **(VIII)-SQUARE DANCE:-**

In this dance form the Ghumura dancer play the dance with following the square position. The nisan player play the nisan & the Ghumura player play the Ghumura , then they play the Ghumura dance.

#### **(IX)-GOD CHHANDA DANCE:-**

In this dance form the artist stand in the Bisarga letter of Oriya script. The nisan artist stand in the centre & play the Ghumura dance.

#### **(X)-KUKUDA YUDDHA(HEN FIGHTING):-**

It is another most vital dance form of the Ghumura dance. In this form the Ghumura player dance like the same of the Kukuda Yuddha(Hen Fighting). The nisan & the tahiya player encourage to the artist, then play the Ghumura dance.

#### **(XI)-THIA PUHI:-**

In this form the knee is bent. The artist dance like Puchi dance which is a popular local folk dance of the small girls of Kalahandi. While they dance at that time they spread their leg & play the dance very interestingly.

#### **(XII)-GO CHHANDA OR BISARGA BRUTA DANCE:-**

In this dance form the dancer play the Ghumura dance with moving one leg to the front while another leg in the back side & while one leg is in the back side then another leg is in the front side. In this way they play the dance like the Bisarga bruta shape.

### **(XIII)-GODA TEKA:-**

In this dance form all the Ghumura artist rise their two legs to upward by one by one leg. In this way they play the dance with following the music of the nisan & the song of the singer.

### **(XIV)-GHODA DIAN OR THE MAYURA NACHA:-**

In this form the Ghumura player play the Ghumura with following the shape of the Ghoda dian & like the dance of the Mayor(Peacock dance).

### **(XV)-CHAHANI:-**

In this dance form the dancer moves downward & show the eye expression. Here the eyes gives an identification of the carefull look of a war soldier.

### **(XVI)-BENGA DIAN(FROG JUMP):-**

In this dance form the Ghumura dancer play the dance like the Benga dian(frog jump) shape. The nisan player play the nisan & the singer sing the song.

### **(XVII)-BAGA DIAN(TIGER JUMP):-**

In this dance form the Ghumura dance play the Ghumra dance with more furiously with following the jump style of the tiger.

### **(XVIII)-GARI KANTA OR SEMICIRCULAR DANCE:-**

In this form the left leg jerks in a particular place, the right leg goes one foot front to it & then again to one foot back side like the semi-circular position.

### **(XIX)-PUCHI:-**

In this form the artist play the dance like the playing style of the Puchi khel. The back portion of the feet donot touch the earth. The artist sits with the load on the front feet & dances with the movement like that of a local folk dance “PUCHI”. So, this dance form is so called as “PUCHI”.

### **(XX)-ANTA HALEN(WAIST TREMBLING DANCE):-**

In this dance form the Ghumura dancer play the Ghumura with following the style of the waist trembling. Here the artist trembling their waist & play the Ghumura dance very courageously.

### **(XXI)-EK PADIA:-**

In this dance form the artist forms a triangle, keeping the right leg before the knee of the other leg. Then he moves the leg to one feet front to the other leg & than again to one back. As in this case, the artist gives load on one leg & performs his art,it is called “EK PADIA”. Here,”EK” means one & “PADIA” means foot.

### **(XXII)-GOD PHIKEN OR THE THROUGHING OF THE LEG DANCE FORM:-**

In this form the Ghumura player through their legs to front & back & play the Ghumura dance.Here “GOD” means leg & “PHIKA” means throughing.

### **(12)-CONCLUSION:-**

Ghumura is the most famous & heroic folk dance of Kalahandi. Its popularity in increased, but the awareness & the performing of the Ghumura dance is less by day to day life. So, it require a lots of awareness & performing programme by conducting different type of the folk festival. All the part, in all & each the village one Ghumura dance team must be work for its development. Ghumura is the classical dance form dance, its talas are related with the talas of the classical music. So, it require a lots of research work to draw out the hidden things about the Ghumura dance.

Through the Govt the Ghumura photos,Ghumura instruments,additional instruments must be advertised for its development in the international level. Now one Ghumura Dance Academy is properly running for the development of the Ghumura in Mahavir Sanskrutik Anusthan Bh.patna. This may be extended to the villages, which is more accurate in retaining dance form. Some cards on Ghumura dance may be printed for popularizing the dance outside Kalahandi.

# GHUMURA



## TRADITIONAL AND TRIBAL INSTRUMENT OF WESTERN ODISHA

### RESEARCH UNDER THE SCHEME OF ICH

**Tuma:-** Tuma is used by the tribal people for preserving fruit juice, sura one type of wine for their refreshment. They also keep this tuma in their waist & when require they take wine or sura from Time.



**KHAGLA:-** Khagla is most traditional folk moments which is used in the fold dances of western odisha. Mainly in Rasarkeli, Dalkhai, Maelajada, Chutku Chuta etc dance. Mainly it is used by the female artist in their neck.



**KATRIA:-** Katria is also a most traditional ornament which is used in the folk dances of western odisha. The female artist ere this katria in their hand. The folk dances like:- Rasarkeli, Dalkhai, Maelajada, Chutku Chuta etc folk dance.



**PAANRI:-** Paanti is also traditional ornaments which is used by the female artist in the folk dances of western odisha in the legs.



**BANDRIA:-** Bandria is also most famous traditional ornaments of western odisha which is used by the female artist in the different folk dances of western



odisha. It is mainly used by the female artist. In the past the female artist were this ornaments for their self protection.

**GOD PANDRI:-** God panri is also another most traditional God Panri ornaments which are used in their legs. The female artist used this ornaments in different type of folk dances like:- Rasarkeli, Maelajada, Chutku Chuta, Dalkhai etc.



**GOD PANRI:-** God Panri is also another most traditional ornament which is wore by the female artist in the different god Panri folk dances of western odisha.



**PAISA MALI:-** Paisa Mali is also the traditional ornaments which is used by the female artist in the neck in so many folk dances like:- Rasarkeli, Jaaeful, Maelajada, Chutku Chuta etc.



**PNTA GUNCHI:-** it is one type or namats which is used by the female artist in their waist in different folk dances:- Like:- Dalkhai Madal Jada, Chutka Chuta, Bajasala etc. it is used in any folk dance of western Odisha.



**PATRI MALI :-** Patri Mala is in the reek by the female artist in their ne reek for increasing beauty in different foolk dancs of western Odisha.



**BALA:-** Bala is used in the hand writs by both the male & female artist in different folk dances or western Odisha.



**GUNA/FASIA:-** Guna is also another mast traditional folk ornaments which is used by the female artist in the their noses. Fasia is also used by the female artist in the ear in different type or folk dances of western Odisha.



**BEK MALI :-** Bekmali is also another mast traditional folk ornaments which is used by the female artist in their neck for increasing their Beauty.



**MALI :-** Mali is used by the female artist in their neck in different folk dances.



**CHUTKI :-** Chutki is used by the female artist in their fingers or legs in different folk dances of western Odisha.



**TURA :-** Tura is a blowing folk instrument or tribal people which are blown by them in different folk dance so western Odisha.



**SINGA :-** Singa is also the tribal blowing instrument which is played by the tribal people in different type of folk dances of western Odisha.



**MAHURI :-** Mahuri is also another most traditional blowing instrument which is used by the tribal people in different folk dance like, Dalkhai, Mailajada, Chutku Chuta., Bagasal etc.



**KUI BHOL :-** Kui Bhol is the tribal instrument of Koya Adibasi people of North Odisha in the folk dances.



**DHOL :-** Dhol is the traditional folk instrument of tribal people of western Odisha mainly this instrument is played in different folk dances like:- Dalkhai, Maelajada, Chutku Chuta, Bajasal etc.



**SALAP:-** Salap is tribal instrument for tribal people which is made with Salap wood. So, it is so called Salap. The tribal people use this musical instrument for their marring ceremony, Jani Jatra, Festivals & worshipping purposes.



**NISAN :-** Nisan is also the most famous & folk musical



instrument which is used in different folk dance like : Ghumura, Bajasal, Mailajada, Chutku Chuta, Rasarkeli etc,

**TIMKA:-** Timka is also most famous & folk Madli dance. Tim Tim sound arises from Timka so its named so called Timka.



**MADLI :-** Madli is the folk instrument or western Odisha which is used in Madli dance.



**KHOL:-** Khol is made with soil & used for Kirtan & Bhajan & Rahas programme.



**MANDAL:-** Mandal is the folk instrument which is specially used for Jhumer song & Jumer dance of Odisha.



**CHANGU :-** Changu is folk & tribal instrument for tribal people changu is cylindrical in size. Its shape is like Dhap.



**DHAP :-** Dhap is the most tribal instrument for Adibasi people specially in Dhap dance of Odisha.



**TASA:-** Tasa is also folk instrument which give treble sound it support to other leadirs instrument like:- Dhol & Nisan. It is used in so many folk dances of western Odisha.



**RAMKATHI:-** Ramkathi is also the folk & tribal instrument which is specially blown by the female artist with their hands in their folk dances.



**JHUMKA:-** Jhumka is known as supporting musical instrument which used in so many folk dance of western Odisha with Dhol, Nisan, Tasa & Jhanj etc.



**TAAL/JHANJ:-** Taal or Jhanj is also another mast tribal percussion instrument which used in different dance with Dhol, Nisan, Tasa etc. it control Taal so it is known as Taal.



**NANGAL :-** Generally Nangal is use for ploughing, so in Madli dance the artist used the small Nangla in their dance in order to show their own culture.



**TANGIA :-** Tangia is use for cutting wood. In order to show this culture they used Axe in



the folk dance Madli which is made with wood.

**THAPA:-** Thapa is equipment for wetting soil. So in order to show their culture they also used these equipments in the folk dance of Madli.



**TIMKA BADI:-** Timka Badi is use for blowing Timka. It is made with small branches of tree.



**BANSI:-** Bansi is made with Bamboo & it is used all type of musical programme as the folk instrument & as classical instrument.



**KHANDA:** - Khanda is popularly known as the most important weapon of Budharaja. Which is used in the Madla dance. It is made with wood. The Madli, player hold & play maldli, very traditionally.



**THOPA:-** it is made with Bamboo stick. It is ore for catching fish. So in order to show their culture the artist used this equipment in their madly dance.



**KODA:-** Koda is the vital equipment for catching fish. It is made with Bamboo & ropes it is also in madly dance.



**GHODA :-** Ghoda is nude with Bamboo & colorful clothes. It is used by the artist of Madli dance as the role of Budharaja. So it is popularly known as Budharaja Ghada.



**GHUMURA:-** Ghumura is most famous & folk instrument of Kalahandi which is mainly used in Ghumura dance it is made with soil pot & cover with the leather of Goae. This musical instrument is decorated with colorful clothier colors



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