

*Souvenir*

# **folk AIR 2011**

PROMOTING INDIA'S TRIBAL CULTURE

9th National Tribal/Folk Song & Dance Festival  
with National Level Exhibition



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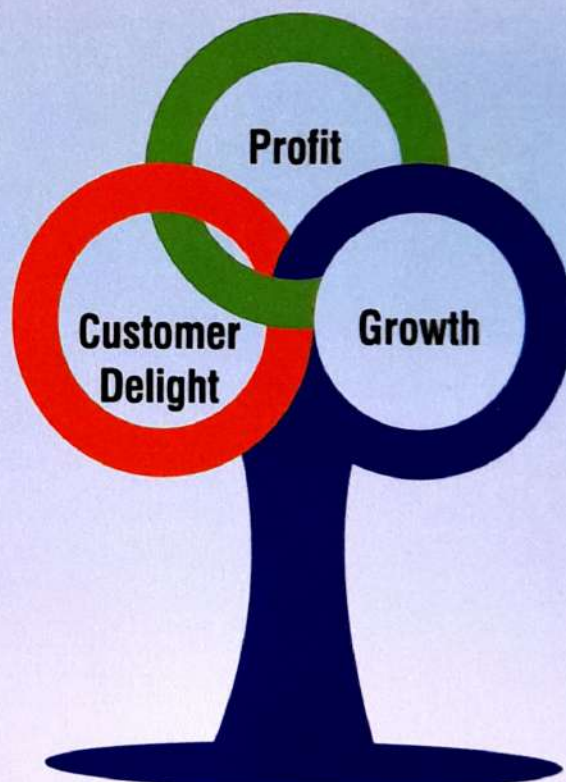
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# The Souvenir of

# FOLK AIR 2011

PROMOTING INDIA'S TRIBAL CULTURE

9th National Tribal/Folk Song & Dance Festival  
with National Level Exhibition

From 22nd to 26th May, 2011  
at Mukதாகash Rangamancha, Near Saradhabali, Puri



We Build People to Build the Nation

**SHREE SHRIKSHETRA SOOCHANA**

Hi-Tech office, Jail Road, Puri-752002 (Odisha)

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सत्यमेव जयते



**Muralidhar C. Bhandare**  
Governor Odisha

April 30, 2011

## MESSAGE

I am glad to know that Shree Shrikshetra Soochana is organizing the 9th National Tribal / Folk Song and Dance Festival under the banner of Folk Fair-2011 on May 22-26, 2011 at Puri. A souvenir is being brought out on the occasion.

This Festival will encourage rural and tribal artistes. The best should be identified and encouraged to participate in national and international festivals so that Odisha's rich tribal and folk heritage reaches a wider audience thereby generating interest Odisha in general. Proper documentation of this heritage is important.

I wish the endeavour all success.

*Muralidhar Bhandare*

MURALIDHAR C. BHANDARE







**J. B. Patnaik**  
Governor of Assam



April 23, 2011

## MESSAGE

I am glad to know that **9th National Tribal Folk Song & Dance Festival** under the name of FolkFair-2011 is being organised by Shree shrikshetra Soochana at Puri from 22-26 May 2011. I am sure this Festival would highlight the rich heritage and culture of this most evolved society and also spread unity, peace and harmony amongst all citizens of this beautiful country of ours.

I congratulate Shree Shrikshetra Soochana for organising this Festival and send my best wishes for success of the occasion.

**JANAKI BALLAV PATNAIK**







**Balmiki Prasad Singh**  
Governor of Sikkim

April 30, 2011

## MESSAGE

I am happy to learn that Shree Shrikshetra Soochana puri is organizing the 9th National Tribal / Folk Song and Dance Festival under the name of Folk Fair-2011.

I am sure the 9th National Tribal folk song and dance festival will provide another opportunity for the artists to display their rich and varied dance and music and to weave a colourful mosaic of life.

I congratulate the organizers for hosting the annual event and wish them all success in their endeavour.

*B.P. Singh*

**BALMIKI PRASAD SINGH**







**Dr. H.R. Bhardwaj**  
Governor Karnataka



April 01, 2011

## MESSAGE

I am delighted to know that the Shree Shrikshetra Sookhana, Puri is organizing the '9th National Tribal/Folk Song & Dance Festival-FolkFair-2011' from 22nd to 26th may 2011 at Puri, Odisha.

I am happy to note that it is bringing out a 'Souvenir' to commemorate this event, which contains the articles of the eminent persons and record of activities, programmes, aims and objectives of the festival. Contribution of different tribes to social, economic and cultural life of Odisha is immense. Dance and music are inseparable parts of socio-cultural life of tribals.

I congratulate the Organisation on this occasion and wish the Folk Fair-2011 a grand success.

**Dr. H.R. BHARDWAJ**







April 12th, 2011

**Dr. P. Shakil Ahammed**  
Governor of Meghalaya

## MESSAGE

His Excellency, Shri Ranjit S. Mooshahary, Governor of Meghalaya is happy to know that the Shree Shrikshetra Sookhana, Puri is organizing the Folk Fair-2011 from 22nd to 26th May, 2011 at Puri and a souvenir is being brought out to mark the occasion.

His Excellency, the Governor hopes that the organization is devoting itself for the socio-cultural upliftment of the society in general and the youth in particular and in promoting a spirit of good will amongst the youth of different states to share their experiences, develop mutual understanding and friendship.

His Excellency, the Governor wishes the Folk Fair 2011 all success.

**Dr. P. SHAKIL AHAMMED**







**M. K. Narayanan**  
Governor of West Bengal



April 18th, 2011

## MESSAGE

I am glad to learn that Shree Shrikshetr Soochana is organising the Folk Fair-2011 from 22nd to 26th May, 2011.

I am sure the Fair will uphold the rich cultural heritage of the tribals through presentation and display of their dance and music skills.

I wish the Fair all Success.

*MK Narayan*

**M. K. NARAYANAN**







April 20, 2011

**Lt Gen(Retd) MM Lakhera**

Governor of Mizoram  
PVSM, AVSM, VSM

## MESSAGE

I am happy to learn that Shree Shrikshetra Soochan is organized the 9th National Tribal/Folk Song & Dance Festival under the name of Folk Fair-2011 at Puri from 22nd to 26th May 2011 and is bringing out a souvenir to commemorate the event. Ours is a county with enormous plurality in language, religion, culture and ethnicity and I congratulate Shree Shrikshetra Soochana for arranging a platform through which the diverse tribal music and dances can be showcased thus displaying the richness of culture and tradition which is our heritage and true strength.

I convey my best wishes for the success of the 9th National Tribal/Folk Song & Dance Festival.

**Lt Gen (Retd) M M LAKHERA**  
PVSM, AVSM, VSM







**Sambhu Kallollikar**  
 SECRETARY TO GOVERNOR  
 Tamil Nadu

April 27, 2011

## MESSAGE

His Excellency Thiru Surjit Singh Barnala, Governor of Tamil Nadu is pleased to learn that Shree Shrikshetra Soochana a non profit making and non- Government voluntary Organization is organizing its 9th National Tribal / Folk Song and Dance Festival with National Level Exhibition "Folk Fair-2011" fom 22 to 26 May 2011 at Saradhabali, Puri and is bringing out a souvenir in commemoration.

His excellency the Governor of Tamil Nadu conveys his warm felicitations to office bearers and members of Shree Shrikshetra Soochana and to all the participating artists and Exhibitors and wishes the Folk Fair-2011 all Success.

*Sambhu Kallollikar*

**SAMBHU KALLOLIKAR**







सत्यमेव जयते



**Narendra Modi**  
Chief Minister, Gujarat State

April 02, 2011

## MESSAGE

In the fast-paced modernization, preserving, promoting and presenting the tribal culture is a befitting feat for sensible civilization. Efforts and encouragements by the devoted organisation are appreciable. Dance and Music have been a part of our life since the time immortal but they are inseparable activities in the life of tribals. Tribal-Folks contributes richly to the spectrum of their culture and glorious heritage.

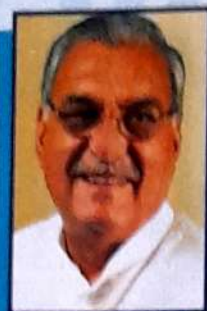
I am happy to know that under the Muktakash Ranga Mancha **9th National Tribal Folk Song & Dance Festival** under the name of FolkFair-2011 is being organised by *Shree shrikshetra Soochana*.

I convey my best wishes for the success of the Festival.

**NARENDRA MODI**







सत्यमेव जयते

April 08, 2011

**Bhupinder Singh Hooda**  
Chief Minister Haryana, Chandigarh

## MESSAGE

It gives me immense pleasure to know that Shree Shrikshetra Soochana, a voluntary organization is organizing 9th National Tribal/Folk Song and Dance Festival under the banner of Folk Fair-2011 at Puri in Odisha from May 22 to 26, 2011.

I appreciate the decision of the Shree Shrikshetra Soochana to organized Folk Fair-2011 to project tribal culture of not only Odisha, but also of other States in the country. Such voluntary organization devoted to the cause of the tribals are making a significant contribution to not only preserve the rich tribal culture, but also save some of the tribes from extinction.

I am sure, the National Festival will provide an opportunity to the people to acquaint themselves with the cultural aspects of various tribes and would also further strengthen the cultural fabric of the country.

My best wishes for the success of the FOLK FAIR-2011.

**BHUPINDER SINGH HOODA**







अप्रैल १८.२०११

**डा. रमेश पोखरियाल 'निशंक'**  
मुख्यमंत्री, उत्तराखण्ड

## MESSAGE

मुझे यह जानकर प्रसन्नता हुई है कि 'श्री श्रीक्षेत्र सूचना' द्वारा नवें राष्ट्रीय जनजाति/लोक-गीत और नृत्य महोत्सव 'फोक-फेयर २०११' का आयोजन दिनांक २२-२६ मई, २०११ तक किया जा रहा है तथा इस अवसर पर एक स्मारिका का प्रकाशन भी प्रस्तावित है।

'श्री श्रीक्षेत्र सूचना' द्वारा राष्ट्र के सामाजिक और सांस्कृतिक उत्थान का जो कार्य विगत आठ वर्षों से किया जा रहा है वह अत्यन्त सराहनीय है और मैं विश्वास करता हूँ कि आपके द्वारा किए गए कार्य भावी पीढ़ी के लिए प्रेरणास्रोत और पथ प्रदर्शक का कार्य करते रहेंगे। भारत के विभिन्न प्रांतों और केन्द्र-शासित प्रदेशों से आमंत्रित जनजाति समूहों के नृत्य और संगित कौशल की प्रतिस्पर्धात्मक प्रस्तुतियों से सुसज्जित कार्यक्रमों की सफलता हेतु मैं आपको शुभकामनाएं देता हूँ।

'फोक फेयर-२०११' के अवसर पर प्रकाशित की जाने वाली स्मारिका के सफल प्रकाशन हेतु मेरी ओर से ढेर सारी शुभकामनाएं।

**डा. रमेश पोखरियाल 'निशंक'**







**Prem Kumar Dhumal**  
Chief Minister Himachal Pradesh



सत्यमेव जयते

**Folk 2011**  
HIMACHAL PRADESH

April 21th, 2011

## MESSAGE

It gives me immense pleasure to know that Shree Shrikshetra Soochana, a voluntary organization is organizing 9th National Tribal/ Folk Song & dance Festival "Folk Fair-2011" from May 22 to 26, 2011 at Puri. In congratulate the organizing committee for undertaking such an important initiative to host the Folk Fair-2011 and preserve the cultural tribal heritage in real perspective. Tribals are rich in culture and traditions having their own distinctive cultural identity by upholding the rich cultural heritage to its original form. Music and Dance are integral part of the tribal cultural the world over which are deeply rooted into their lives. Tribals have been contributing significantly towards social, economic and cultural heritage of the respective state they belong to Himachal Pradesh. I hope the Folk fair-2011 would be a gala event when tribals would be exhibiting their rich cultural heritage with a view to preserve the same for the future generations. I further hope that tribal troupes from Himalayan State would also be invited to participate in future Folk Fair.

I send my best wishes for the grand success of the Folk Fair-2011.

*Pk Dhumal*  
**PREM KU. DHUMAL**







April 30, 2011

**Sheila Dikshit**  
Chief Minister of Delhi

## MESSAGE

It gives me immense pleasure to know that 9th National Tribal / Folk Song & Dance Festival under the name of Folk Fair-2011 and a National Level Exhibition are being organized from 22nd to 26th May, 2011 at Puri, Odisha.

I am sure that the event would be able to showcase the rich tribal culture and lifestyle through different folk songs and dances. Participation of a number of troupes from different parts of the country would be able to present an extravaganza of Indian values and dance forms.

My best wishes for the success of the Folk Fair 2011.

*Sheila Dikshit*

**SHEILA DIKSHIT**







**BRAJA KISHORE TRIPATHY**  
Former MP, (Lok Sabha)

April 3rd, 2011

## MESSAGE

I am delighted to know that under the aegis of 'Shree Shrikshetra Soochana' 9th National Tribal / Folk Songs & Dance Festival christened as "Folk Fair-2011" is scheduled to be held on 22nd to 26th May 2011 at Muktakash Rangamancha near Shri Gundicha Temple, Saradhabali, Puri.

It is needles to emphasize that Folk Fair is a forum for depiction of the Dance and Music skills of Tribal people from all over India and will instill them intra-group camaraderie besides mingling them into the National mainstream.

I thank all the organizers of the Folk Fair-2011, who have taken lot of pain to organize this occasion and wish the event a grand success.

**BRAJA KISHORE TRIPATHY**





Inauguration of 4th evening of Folk Fair-2011 by former Chief Minister Dr. Giridhari Gamang & M.P Sri Tathagat Satpathy



Inauguration of 1st evening of Folk Fair-2011 by former Union Minister  
Sj. Braja Kishore Tripathy



Inauguration of 2nd evening of Folk Fair-2011 by  
Sj. Ajit Kumar Tripathy, (Retd. IAS) Chief Election Commissioner, Odisha & Sri. Fakir Charan Satpathy, Collector, Puri.

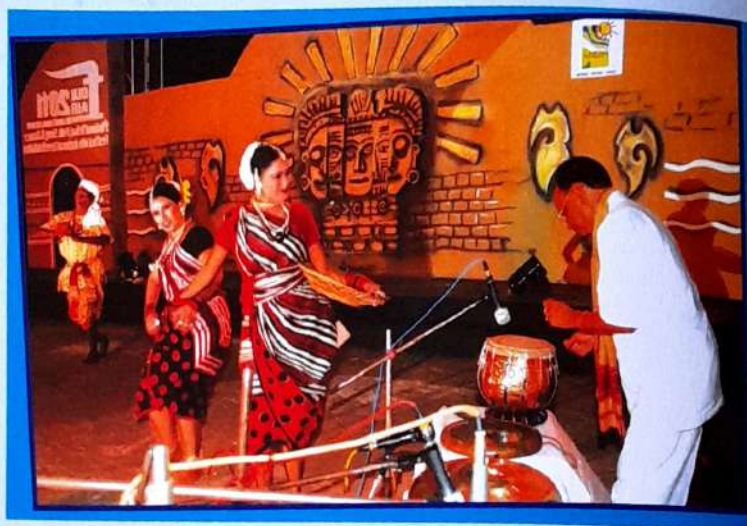






Sri Bijaya Kumar Sharma,  
IPS (Commissioner of Police,  
BBSR) received the Shrikshetra  
Samman-2011 on the occasion  
of Folk Fair-2011

Dr. Giridhari Gamang  
troupes performing  
Rangabati Dance



Odisha's tribal artists  
performing tribal dance on  
the occasion of  
Folk Fair-2011 .





Uttarpradesh Artists  
performing Mayur dance



Odisha Artists performing  
Chhau Dance



Jharkhand Artists performing  
Tribal Dance







Uttaranchal Artist  
performing Folk Dance

Hariyana Artist performing  
Folk Dance



Sikkim Artist performing  
Folk Dance







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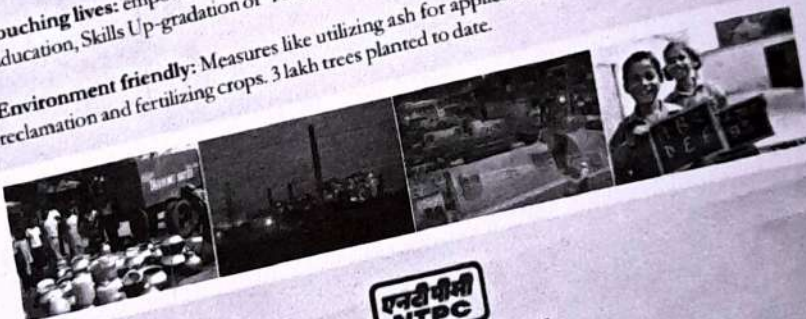
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## LIST OF INDIAN FOLK DANCES

Indian folk and tribal dances are simple dances, and are performed to express joy. Folk and tribal dances are performed for every possible occasion, to celebrate the arrival of seasons, birth of a child, a wedding and festivals. The dances are extremely simple with minimum of steps or movement. The dances burst with verve and vitality. Men and women perform some dances exclusively, while in some performances men and women dance together. On most occasions, the dancers sing themselves, while being accompanied by artists on the instruments. Each form of dance has a specific costume. Most costumes are flamboyant with extensive jewels. While there are numerous ancient folk and tribal dances, many are constantly being improved. The skill and the imagination of the dances influence the performance.

### **Andaman and Nicobar Islands**

**Nicobarese dances:** This is the dance of the Nicobarese - the fascinating tribal group residing in the island of Car Nicobar. The dance is performed during the Ossuary Feast or the Pig Festival. Dedicated to the departed head of the family, the occasion is observed with night long dancing in the full moonlight under the swaying palms. The dancers dressed in coconut fronds step gracefully in time to traditional songs. Feasting and good food followed by a pig fight in the morning are other highlights of the celebration.

### **Andhra Pradesh**

**Thapetta Gullu:** This is the dance form of the Srikakulam district of Andhra Pradesh, in which more than ten persons participate, singing songs in the praise of the local goddess. The dancers use drums, which are hung around their necks to produce varied rhythms. Tinkling bells around the waist form a distinctive part of the dancers' costumes.

### **Arunachal Pradesh**

**Bardo Chham:** A folk dance of Sherdukpens, a small community of West Kameng District of Arunachal Pradesh, Bardo





Chham depicts the victory of good over evil. The dance has an interesting background. According to the local beliefs, forces - both good and evil, rule mankind. The folks believe that in one year, twelve different types of stupid things, representing evil forces, appear each month and get together. The sherdukpens mask themselves representing the different animals and dance to the accompaniment of drums and cymbals as an act of fighting the evil forces.

## Jharkhand

**Karma/Munda:** The traditional dance gets its name from the Karma tree[ambiguous], which stands for fortune and good luck. The ceremony starts with the planting of the trees. Dancers, both men and women, form circles around it and dance with their arms around each other's waists. As the drum beats get quicker and louder, the dancers gain momentum and generally end in an uproarious tumult.454545

## Chhattisgarh

**Panthi:** The folk dance of the Satnami community of Chhattisgarh bears religious overtones. Performed on Maghi Purnima - the birth anniversary of their Guru(Saint) Guru Ghasidas, the dance is evolving still to include a variety of steps and patterns. The dancers dance around a jaitkhamb set up for the occasion, to the songs eulogizing their spiritual head. The songs also reflect the Nirvana philosophy, conveying the spirit of renunciation of their Guru and the teachings of saint poets like Kabir, Ramdas, Dadu, etc. Dancers with bent torsos and swinging arms continue to dance till carried away by their devotion. As the rhythm quickens, they indulge in acrobatics and even form human pyramids. **Raut Nacha:** A traditional folk dance usually done by yadavs/yaduvanshis (a caste which considers itself as descendants of Krishna) as symbol of worship to Krishna.

Done at the time of 'dev udhni ekadashi' (time of awakening of Gods after brief rest) according to Hindu pancang (calendar). The dance is a close resemblance of krishna's raas leela (dance of lord with his village's girls called gopis) with gopis.





## Goa

**Tarangamel:** The multi-hued dance is all energy and youthfulness. On the occasions of Dussehra and Holi, the spirited young girls and boys swarm the streets in colorful group, waving flags and streamers (tarang), inspiring and inviting one and all to imbibe the festive spirit. They shout Ho! Ho! To the beats of 'romut', 'dhol' and 'tasha'. The rainbow like costumes of the dancers and the multi-coloured flags and streamers make Tarangamel a visually appealing affair. Kunbi Dance , Koli Dance , Samayi nrutya , Jagar ,Ranmale, Gonph, Tonnya mell, Dekhni

## Gujarat

**Garba :** Garba is customarily performed by women, the dance involves circular patterns of movement and rhythmic clapping. It popularly performed during Navratri. The word comes from "garbha deep" which is translated as either light in the inner sanctum of the temple or lamp inside a perforated earthen pot (which is often used in the dance).[1][2]

**Padhar:** It is performed by a rural community living around NalLake. In it, performers simulate the rhythmic movements of roving mariners and the undulating sea waves. The Bhil tribes, who live close to border tracts, and the Adivasis of Dangs district, have particularly lively folk dances.

**Raas:** Raas is an energetic, vibrant dance originating in the state of Gujarat. Often called the "stick dance" because it uses polished sticks or dandiya, it represents a mock-fight between Durga and Mahishasura, the mighty demon-king. It is nicknamed "The Sword Dance" because the dandiya represent the sword of Durga and are hit together.[1][3] The combination of garba and raas has become very popular at the collegiate level in the United States. Garba-Raas competitions are increasing in number. Popular ones include Dandia Dhamaka,[4] Raas Chaos,[5] Garba With Attitude, Dandia on Fire and Maryland Masti among others.[6]





ceremonial fashion. It is dug into the ground and the men begin to dance, forming a circle. The musical accompaniment comprises a drum and the vocal singing of the participants. Dumhal is performed on set occasions and at set locations.

## Lakshadweep

**Lava:** It is the colorful dance of the Minicoy Island of Lakshadweep in which dancers wear multi-hued costumes, a headgear and carries a special drum. The dance movements are prolific and profuse and are in rhythm with the drum beats and vocal accompaniment.

## Madhya Pradesh

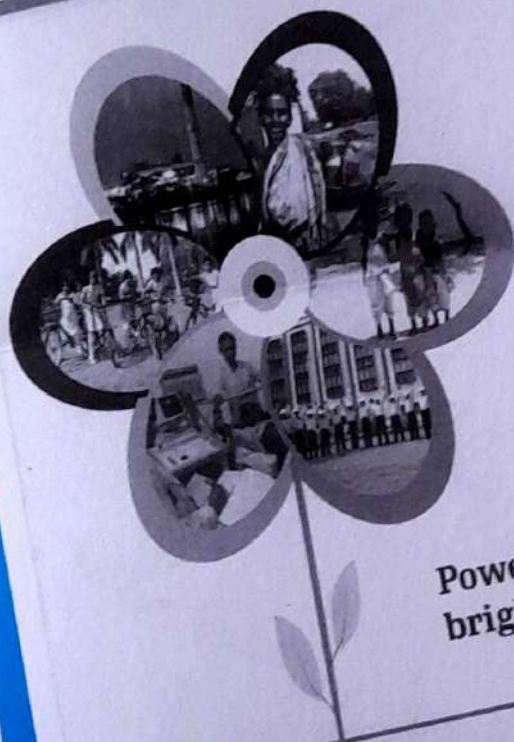
**Tertali:** The Kamar tribe performs the Tera Tali, which is an elaborate ritual with many elements of dance. It is generally performed by two or three women who sit on the ground. Manjiras, or small metal cymbals are tied to different parts of the body, mostly the legs, and with a cymbal in either hand the dancer strikes these in rhythm. The head is covered with a veil, and at times a small sword is clenched between the teeth and an ornamental pot balanced on the head.

**Charkula:** This dance is performed in the Braj region of Uttar Pradesh- the land of Krishna and his consort - Radha. Veiled women balancing large multi-tiered circular wooden pyramids on their heads, alight with 108 oil lamps, dance to the strains of 'rasiya' - songs of Krishna. Charkula is especially performed on the third day after Holi - the day, which Radha was born. According to legend, Radha's grandmother ran out of the house with the charkula on her head to announce the birth of Radha, since then, Charkula has formed a popular dance form of Brajbhoomi, performed during various festivities.



**Jawara:** The Jawara is performed in the Bundelkhand area of Madhya Pradesh. It is essentially a harvest dance-reflecting the gaiety and pleasure of the peasants who have reaped a good harvest.





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काय से




आग




खुशहाली




फसल




आग



रोशनी



अग्रसर



खिल्ली



The dance is performed by men and women together. The costumes and jewellery worn by the women are colorful. The women carry baskets full of jawara on their heads and although the dance is very vigorous they are able to balance these baskets very skillfully on their heads. The accompaniment includes a rich variety of percussion, stringed and wind instruments.

## Maharashtra

**Pavri Nach:** In the hilly regions of the northwest, the Kokna tribal dance to the accompaniment of the tarpha or pavri, a wind instrument made of dried gourd. Because of this, the dance is known as Tarpha Nach or Pavri Nach. The performers hold each other by the waist and dance in close formation. Men also dance separately, and this includes feats of skill, like forming a pyramid or rapidly revolving a dancer round a stout pole.

1.Lavni, 2.Dhangari Gaja, 3.Povadas, 4.Koli, 5.Tamasha, 6. Dindi, 7.Kala, 8.Dangi

## Manipur

**Thang Ta:** Thang Ta is the martial art form exclusive to Manipur, with 'Thang' meaning sword and 'Ta' meaning spear. In this amazing display of the traditional art of warfare, performers leap and attack each other and defend themselves. Encouraged by the kings of the earlier times, Thang Ta is an ingenious display of skill and creativity. The art has a ritualistic aspect with some movements of sword intended to ward off evil spirits, while other postures indicating protection. All the dance forms of Meiti people are believed to have originated from Thang Ta.

**Dol cholam:** The drum, by itself, enjoys a privilege in the dances of Manipur. There are several kinds of drums, each intended for a particular occasion. The festival of Holi, in spring, is the real time for drum dances, such as Dhol Cholom. Folk dance of maharashtra is Lavni





## Mizoram

**Cheraw Dance:** Cheraw dance is a combination of rhythm and skill. Four people hold two pairs of long bamboos across one another on the ground. As the bamboo sticks are clapped together, the main dancers in traditional attires weave patterns through them in time to the rhythm. Cheraw is a major attraction during all festive occasions in Mizoram. Cheraw is believed to have a foreign origin. Similar dances are popular in the Far East and the Philippines. The Mizos may have brought the dance with them when they migrated to their land in India.

## Nagaland

**Chang Lo (or) Sua Lua:** This dance of the Chang tribe of Nagaland was performed to celebrate the victory over enemies in the earlier times. Presently, it forms a part of all the community celebrations, such as Poanglem, a three day festival preceding the harvest season. There are dramatic costumes of the traditional Naga warrior and finery of womenfolk.

## Orissa

### Ghumura Folk Dance from Orissa

Ghumura Dance (or Ghumra Dance) is one of the most sought and leading folk dance form in Odisha. It is classified as folk dance as the dress code of Ghumura resembles more like a tribal dance, but recent researchers argue different mudra and dance form present in Ghumura bear more resemblance with other classical dance form of India. The timeline of Ghumura dance is not clear. Many researchers claim it was a War dance in ancient India and used by Ravana in Ramayana. Ghumura dance is depicted in Sun Temple of Konark confirming this dance form is since the medieval period. In the 'Madhya Parba' of "Sarla Mhabharata" Ghumura has been mentioned as:

Dhola Madala Gadi je Ghumura Bajai Ghumura je Ghumu Ghumu Hoi  
Garajai

In Chandi Purana mentions: Biratwara Biradhola Daundi  
Ghumura Kadamardala Bajanti Mari Galatura





Ghumura was also used as a Darbari dance in the princely state of Kalahandi and played by the erstwhile Kalahandi state during war times. The typical mixed sound that comes out of the musical instruments like Ghumura, Nishan, Dhol, Taal, Madal etc. and the expressions and movements of the artists make this dance to be a "Heroic Dance". Since thousands of years Ghumura dance has evolved from a war dance to a dance form for cultural and social activities. The dance is associated with social entertainment, relaxation, love, devotion and friendly brotherhood among all class, creed and religion in the present days. Traditionally this dance is also associated with Nuakhai and Dasahara celebration in Kalahandi and large parts of South Western Orissa. Ghumura dance is still hidden in the village level in South Western Odisha and some parts of bordering Andhra Pradesh and Chhattisgarh. Kalahandi region has taken a leading role in popularizing and retaining its unique identity of Ghumura dance. Kalahandi is mainly known as land of Ghumura. Ghumura dance has got the opportunity to represent the nation in various international events Delhi, Moscow, Kolkata, and various other cities in India. Ghumura dance is also one of the most researched folk dance form in Odisha.

**Ruk Mar Nacha (& Chhau dance):** This is a rudimentary form of the more evolved Chhau dance of West Bengal. Performed in the Mayurbhanj District of Orissa, it has its base in the martial arts tradition. The dance is a stylized mock battle in which two groups of dancers armed with swords and shields, alternatively attack and defend themselves with vigorous movements and elegant stances. Especially notable is the accompanying music, noted for its rhythmic complexities and vigorous percussion. The instruments include 'Mahuri' - a double reeded instrument, 'Dhola' - a barrel shaped two-sided drum, 'Dhumsa' - a hemispherical drum and 'Chadchadi' - a short cylindrical drum.

**Goti Pua:** The goti puas are boy dancers who dress up as girls. They are students of the akhadas, or gymnasia, established by Ramachandradeva in Puri, in the periphery of the temple. As they were offshoots of the akhada system, goti puas also came to be known as akhada pilas - boys attached to akhadas. Another reason often given to justify the emergence of the goti pua system is that some followers of the Vaishnava religion disapproved of





dancing by women as a pretext for worship - they introduced the practice of dancing by boys dressed as girls. The word goti means 'one', 'single' and pua, 'boy', but the goti puas always dance in pairs. Boys are recruited about the age of six and continue to perform till they are 14, then become teachers of the dance or join drama parties. Goti puas are now part of professional teams, known as dals, each headed by a guru. The boys are trained for about two years, during which, after having imbibed the basic technique, they learn items of dance, ornamental and expressional. The goti puas, being youngsters in their formative years, can adapt their bodies to the dance in a far more flexible manner as opposed to the maharis. A goti pua presentation is ably supported by a set of three musicians, who play the pakhawaj, the gini or cymbals and the harmonium. The boys do the singing themselves, though at times the group has an additional singer.

Nacn?: female performers who sing and dance professionally in rural areas, accompanied by male ?hulk? and nagar? drummers

**Odissi:** Extract from <http://en.wikipedia.org/wiki/Odissi> Odissi is one of the eight classical dance forms of India. It originates from the state of Orissa, in eastern India. It is the oldest surviving dance form of India on the basis of archaeological evidences. The classic treatise of Indian dance, Natya Shastra, refers to it as Odra-Magadhi. First century BCE bas-reliefs in the hills of Udaygiri (near Bhubaneswar) testify to its antiquity. It was suppressed under the British raj but has been reconstructed since India gained independence.

It is particularly distinguished from other classical Indian dance forms by the importance it places upon the tribhangi (literally: three parts break), the independent movement of head, chest and pelvis, and upon the basic square stance known as chauka.

**Origin and history :** The first clear picture of Odissi dance found in the Manchapuri cave in Udayagiri which was carved at the time of king Kharavela. Flanked by two queens Kharavel himself was watching a dance recital where a damsel was performing dance in front of the court with the company of female instrumentalists. Thus Odissi can be traced back to its origin as secular dance. Later it got attached





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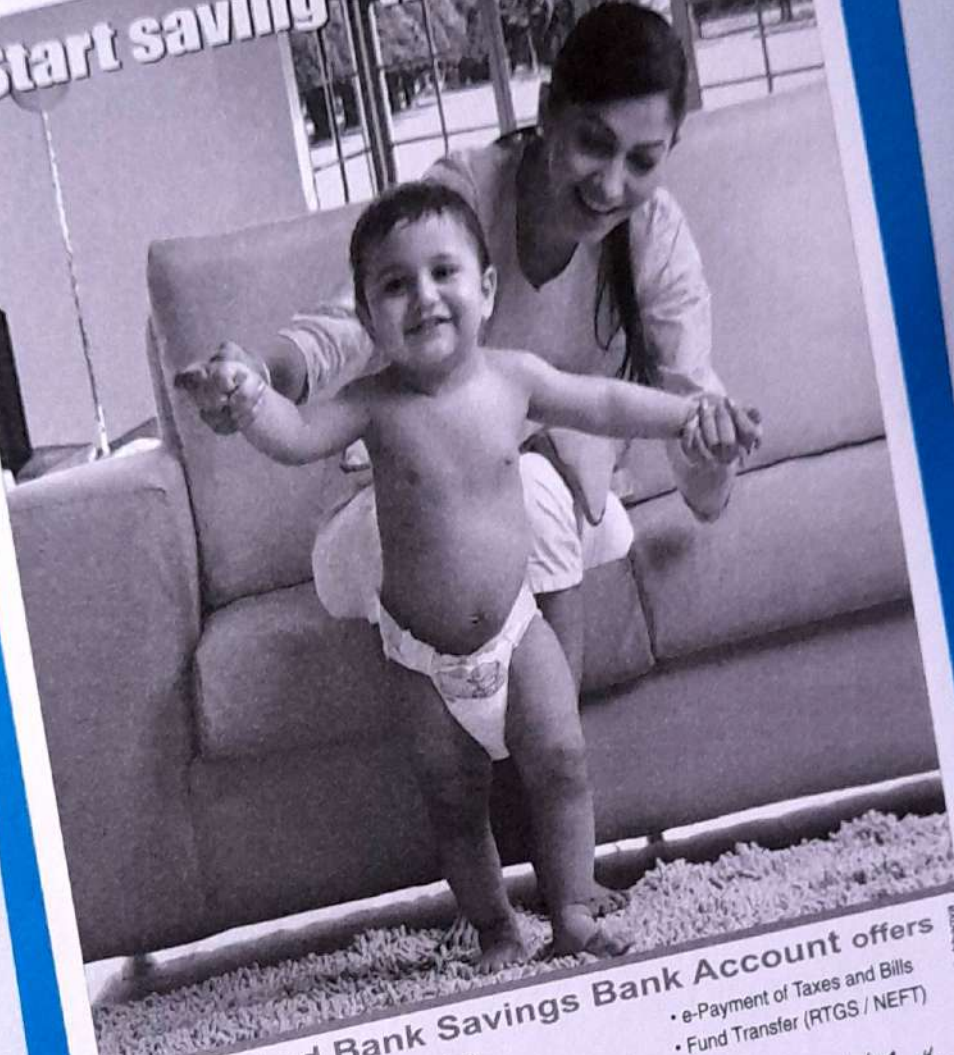


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with the temple culture of Odisha. Starting with the rituals of Jagannath temple in Puri it was regularly performed in Shaivite, Vaishnavite and Sakta temple in Odisha. An inscription is found where it was also engraved that a Devadasi Karpursri's attachment to Buddhist monastery, where she was performing along with her mother and grand mother. Thus it proves that Odissi first originated as a court dance. Later it performed in all religious places of Jaina as well as Buddhist monasteries. Odissi, was initially performed in the temples as a religious offering by the 'Maharis' who dedicated their lives in the services of God. It has the most closer resemblance with sculptures of the Indian Temples. The history of Odissi dance has been traced to an early sculpture found in the Ranigumpha caves at Udaygiri(Odisha), dating to the 2nd century BC. Thus Odissi appears to be the oldest classical dance rooted in rituals and tradition. In fact, the NāṭyaShāstra refers to Odra Magadhi as one of the vrittis and Odra refers to Odisha.

## Pondicherry

**Garadi:** The famous dance of Pondicherry is believed to have a purely mythological origin. As the legend goes, when Rama - the epic hero of Ramayana defeated Ravana then the vanars (monkeys) performed this dance to celebrate his victory. Garadi is performed during all festivals and usually continues for five to eight hours. The dancers are disguised as 'vanars' and carry sticks in their hands as they dance to the beat of two big drums, called 'Ramadolus'. A distinctive feature of this dance is the iron rings called 'anjali' which dancers wear on their legs - ten on each leg. As the dancer proceeds, these rings produce a melodious sound.

## Punjab

**Bhangra:** The dance known as Bhangra is one of Punjab's most popular dances and the name of the music style. Bhangra is done with classic style Punjabi dresses, and with instruments including a Dhol, Chimta, Tabla, etc. It was originally danced during the harvest season, but now is a popular form of celebration at any time such as weddings and festivals. Bhangra is a very popular style of music and dance in Punjab, but is also very popular in the diaspora, specifically in Canada and the U.K. where





many Bhangra competitions are now held. Creating Bhangra teams has become very popular and influential with teenagers.

**Giddha:** The counterpart to male bhangra, giddha is a female folk dance from Punjab. It is an energetic dance derived from ancient ring dancing that highlights feminine grace and elasticity. It is often accompanied by singing folk couplets known as boliyan.

## Rajasthan

**Ghoomar:** is a traditional women's folk dance of Rajasthan, India which was developed by the Bhil tribe and was adopted by other Rajasthani communities. It is performed by groups of women in swirling robes, and accompanied by men and women singing together. This folk dance gets its name from 'ghoomna', the pirouetting which displays the spectacular colors of the flowing 'ghaghara', the long skirt of the Rajasthani women. There is an amazing grace as the skirt flair slowly while the women folk twirl in circles, their faces covered with the help of the veil. Their measured steps and various graceful inclinations of body, beating palms or snapping fingers at particular cadences while singing some lilting songs.

**Kalbelia:** The dance is performed by the women of Kalbelia community. The main occupation of the community is catching snakes and trading snake venom. Hence the dance movements and the costumes bear resemblance to that of the serpents. Dancers attired in traditional black swirling skirts, sway sinuously to the plaintive notes of the 'been' - the wooden instrument of the snake charmers.[8]

**Bhavai:** Bhavai is also an important dance form originated in Rajasthan. Bhavai is partly entertainment and partly a ritual offering made to Goddess Amba. In the courtyard of the Ambaji temple near Mount Abu the Navratri festival is celebrated with Bhavai performances. Amba is the presiding deity of Bhavai. Bhavai according to some scholars[who?] is made up of two words - Bhava and Aai. Bhava means universe and aai is mother, together it means mother of the universe, Amba. Subtle social criticism laced with pungent humour is the speciality of Bhavai. The pompous and incongruous behaviour of





high caste people is scoffed at in Bhavai. Probably the anger over injustice suffered by the originator of Bhavai, Asaita Thakar, permeated the art of Bhavai. Some of the Bhavai plays present a scathing review of the caste-ridden social structure. People belonging to different levels of social strata ranging from king to knave are portrayed in Bhavai.

## Sikkim

**Singhi Chham:** It is a masked dance of Sikkim, depicting snow lion - the cultural symbol of the state. (Snow lion was decreed the guardian deity of the people of Sikkim by Guru Padamsambhava). The third highest mountain in the world - Kanchenjunga (Khang-Chen Dzong Pa), standing sentinel over the state of Sikkim, is believed to resemble the legendary snow lion. The natives display their cultural symbol by dressing up in furry costumes and performing this majestic masked dance.

## Tamil Nadu

**Kamandi or Kaman Pandigai:** This is celebrated to commemorate the puranic event when Manmada the God of Love was burnt to ashes by Siva in anger. The villagers separate themselves into two parties as Erintha katchi and Eriyatha katchi and a heated debate ensues. Kaman and Rathi, his consort, are main characters.

**Devarattam:** Devarattam or 'the dance of the gods' is the dance of the Kambala Naikar community of Tamil Nadu, who believe that they are the direct descendants of the 'devas' or gods. Fast and fluent movements to the rhythmic sound of 'Deva Thunthubi' - a drum-shaped percussion instrument, make this dance truly enjoyable. The dance is performed during festivals, marriages and other social occasions.

**Kummi:** The womenfolk of Tamil Nadu have three closely related dances, which can be performed at any time but are seen at their best during festivities. The simplest of these is the Kummi, in which the dancers gather in a circle and clap their hands as they dance. As an extension to this is the Kolattam, where instead of clapping, the participants hold small wooden rods in their hands and strike these in rhythm as they dance.





**Kolattam:** Kolattam is an ancient village art. This is mentioned in Kanchipuram as 'Cheivaikiyar Kolattam', which proves its antiquity. This is performed by women only, with two sticks held in each hand, beaten to make a rhythmic sound. Pinnal Kolattam is danced with ropes which the women hold in their hands, the other of which are tied to a tall pole. With planned steps, the women skip over each other, which forms intricate lace-like patterns in the ropes. As coloured ropes are used, this lace looks extremely attractive. Again, they unravel this lace reversing the dance steps. This is performed for ten days, starting with the Amavasi or Newmoon night after Deepavali.

**Karagattam or Karagam:** Folk dance of Tamil country, the villagers perform this dance in praise of the rain goddess "Mari Amman". In this dance, the performers balance the water pot on their head very beautifully. Traditionally, this dance is performed in two types - Aatta Karagam is danced with decorated pots on the head and symbolizes joy and happiness, while the Sakthi Karagam is performed only in temples and is mainly danced for entertainment. Earlier it was performed only with the accompaniment of the Naiyandi Melam, but now it also includes songs. Most expert artistes are from the regions of Thanjavur, Pudukottai, Ramanathapuram, Madurai, Tirunelveli, and Pattukottai and Salem.

In the Karagam dance intricate steps and body/arm movements decides the skill of performer. This dance can be performed individually or in pairs, by both the sexes. Some of the steps that are widely used are similar to the circus acts; dancing on a rolling block of wood, up and down a ladder, threading a needle while bending backwards and many more. Today, the pots have transformed from mud pots to bronze ware and even stainless steel. The pots are decorated in many ways with the help of attractive flower arrangements, topped by a moving paper parrot. The parrot rotates as the dancer takes swings along these looks beautiful. When men perform this dance, they balance the pots filled with uncooked rice, surrounded by a tall conical bamboo frame decorated with colourful flowers. Drums and long pipes form the musical instruments that add vigor to the dance. Also they dance standing over a plate i.e. rim of the plate, filled with water, without spilling water out of the plate while balancing the pot on their head. Mayil Attam or Peacock dance: This is done by girls dressed as peacocks, resplendent with





peacock feathers and a glittering head-dress complete with a beak. This beak can be opened and closed with the help of a thread tied to it, and manipulated from within dress. Other similar dances are, Kaalai Attam (dressed as a bull), Karadi Attam (dressed as a bear) and Aali Aattam (dressed as a demon) which are performed in the villages during village get-togethers. Vedala Aattam is performed wearing a mask depicting demons.

**Paampu attam or Snake Dance:** Paampu attam is yet another typical speciality of the southern region is the snake-dance which arises from the popularity of the snake as a protective divinity, safeguarding the health and happiness of the rural folk. Usually danced by young girls dressed in a tight-fitting costume designed like the snake-skin. The dancer simulates the movements of the snake, writhing and creeping, at times making quick biting movements with head and hands. The raised hands held together look like the hood of a snake.

**Oyilattam:** Meaning Dance of Grace, was traditionally a dance where a few men would stand in a row and perform rhythmic steps to the musical accompaniment, with the number of dancers increasing; over the past ten years women have also started performing this dance. Typically, the musical accompaniment is the Thavil and the performers have coloured handkerchiefs tied to their fingers[3] and wear ankle bells.

**Puliyattam:** Puli Attam is a Folk Dance of early Tamil country. This Dance forms "a play of the Tigers". Normally the performers make movements of the majestic tigers. Their bodies are painted by local artists in vibrant yellow and black to resemble replica of a tiger. The music instruments used are Tharai, Thappu or Thappattai. Performed during temple festivals on the village streets.

**Poikal Kudirai Attam:** Poikal attam refers to the dance of "false legs". Here dancers are attached to a dummy horse at the waist. Instead of 4 legs of a horse only 2 legs of the person with the prop on his body is present. The image is similar to a rider on a horse (albeit a two legged horse and thus the name Poikal attam). This is a popular folklore dance with themes often on "Raja Desingu" - a once popular Rajput ruler called Tej Singh who invaded areas all the way up until Tamil Nadu.





**Bommallattam:** Puppet shows are held in every village during festivals and fairs. Many different kinds of puppets are used for this show - cloth, wood, leather, etc. They are manipulated through strings or wires. The persons stand behind a screen and the puppets are held in front. The stories enacted in the puppet shows are from puranas, epics and folklore. These shows are very entertaining and hold both adults and children enthralled for many hours.

**Theru Koothu:** Normally conducted during village festivals, during the months of Panguni and Aadi. This is performed where three or four streets meet. Here, make-up and costumes are considered of prime importance. Only men take part; the female roles also played by them. The performance consists of story-telling, dialogue-rendering, songs and dance, all performed by the artistes. The stories are taken from Puranas, epics such as Ramayana and Mahabharata, and also local folklore. The play starts in the late evening and gets over only during the small hours of the nights. Theru Koothu is popular in the northern districts of Tamil Nadu. The Koothu can be categorised as Nattu Koothu, including Vali Koothu, Kuravai Koothu etc. Samaya Koothu dealing with religious topics, Pei Koothu including Thunangai Koothu and Porkala Koothu dealing with martial events.

## Tripura

**Hojagiri:** Hojagiri is a reflection of the age-old culture and the unique style of dance of the Reang community of Tripura. Only lower half of the body is moved to create rhythmic movements. Dancers performing unusually amazing acrobatic feats is the main highlight of the dance. Reang girls twist and turn and dance in time to the compelling rhythm, sometimes dancing on an earthen pitcher or balancing a bottle on the head with a lighted lamp on top of it.

## West Bengal



**Gambhira:** The folk dance/theater of Gambhira originated among the Hindu community of Maldah in West Bengal. After Partition of India, Chapai Nawabganj in Rajshahi became the main center of Gambhira. With time, Gambhira has undergone many changes in terms of theme and style of its presentation. Muslims also became



the custodian of the dance, and thereby it became an integral part of their culture. May be for that reason the dancer now wears the Lungi. Gambhira comprises a few characters with dialogues in an atmosphere of music, its themes now being contemporary social problems, fakeness and selfishness of people and so on.

**Kalikapatadi:** The main story of this Bengali dance form is 'how Shiva calms down angry Kali after killing Asura. It is more prevalent in Howrah. Before the coronation of Shiva on Neelpuja Day (Chaitra Sankranti), the performance of this dance is a must. The green leaves of water hyacinth is used to make the hair of Kali and the black ash of Ganja to decorate the body. Clay mask is used for Mahadeva. Palm leaves reddened with Alta is used as the tongue of Kali. Participants go on fast for the whole day. The dance is being performed for nearly five-hundred years.

Nacn?: female performers who sing and dance professionally in rural areas, accompanied by male ?hulk? and nagar? drummers.

**Alkap:** Alkap is a rural performance, popular in many places of Bengal, especially in Rajshahi, Maldah and Murshidabad districts, and the Rajmahal Hills in the state of Jharkhand. This is associated with the Gajan Festival of Shiva around the middle of April. The beginning of this form was in the late nineteenth century. It has no written script, but scenarios based on popular love stories, which the actors elaborate with extreme dialogues, breaking up for songs, dances and comic or satirical sketches called Kap. It is a composite performance comprising acting, dancing, singing and recitation. Each Alkap group consists of ten to twelve dancers, under the leadership of a 'Sorkar' or 'Guru'. The group includes two or three 'Chhokras', one or two lead singers called 'Gayen' or 'Gayok'. Also, there remain 'Dohars', the chorus called 'Gayokdol' and instrumentalists called 'Bajnadars'. Alkap performances take place at night on an open stage.

**Domni:** Domni belongs to Maldah in West Bengal. A Domni performance starts with a Vandana dedicated to God. Then the 'Mool Gayen' (Lead Character/Protagonist) and 'Chhokras' (Supporting Characters) offer devotional prayers. The dance performances of





the Chhokras are called 'Nachari' or 'Lachari'. The main characters are the roles of husbands, wives, mothers, greedy moneylenders, peasant-girls and so on. The plays are composed taking extracts from small events of everyday life and are presented in a satirical manner. The musical instruments are Harmonium, Dholak, Kartal, Flute and so on. Domni groups are found in Maldah. With change on social life and popular taste/culture, this folk form is becoming extinct.

## Western Orissa

**Baagh Naach or Tiger Dance** This Kosli Sambalpuri folk dance is performed in Binka and Sonepur of Subarnapur district during the month of chaitra. The dancer (only males) paints his bare body with yellow and black stripes like that of a tiger and attaches a suitable tail. One or more dancers move from house to house and after a crowd gathers the dance begins. The dancers are accompanied by a drummer and a bell player who provides the music. The dance is nothing but acrobatic movement in rhythm. They make hissing sounds while dancing. Tiger dance is also performed in Berhampur during the Thakurani Jatra.

**Dalkhai:** Though Dusserah is the occasion of Kosli Sambalpuri folk dance Dalkhai, it's the most popular folk-dance of Koshal, its performance is very common on all other festivals such as Bhaijiuntia, Phagun Puni, Nuakhai, etc. This is mostly danced by young women of Binjhal, Kuda, Mirdha, Sama and some other tribes of Sambalpur, Balangir, Sundargarh, Bargarh, Nuapada and Kalahandi districts under the Koshal region in which men joins them as drummers and musicians. The dance is accompanied by a rich orchestra of folk music played by a number of instruments known as Dhol, Nisan, Tamki, Tasa and Mahuri. However, the Dhol player controls the tempo while dancing in front of the girls. It is known as Dalkhai because in the beginning and end of every stanza the word is used as an address to a girl friend. The love story of Radha and

Krishna, the episodes from Ramayana and Mahabharata, the description of natural scenery are represented through the songs. The song associated with this dance is sang in the Kosli Sambalpuri Language. The young women dance and sing intermittently. The songs are of





special variety with the additive 'Dalkhai Gai' which is an address to a girlfriend. While dancing to the uncanny rhythms of the Dhol, they place the legs close together and bend the knees. In another movement they move forward and backward in a half-sitting position. Sometimes they make concentric circles clockwise and anti-clockwise. The women generally dress themselves in colourful Sambalpuri Saris and wear a scarf on the shoulders holding the ends below in both the hands. Bedecked with traditional jewellery, their robust frames sustain the strains of the dance for long hours. The Dalkhai dance has several adjunctive forms for all ages and groups :

The man who worship work, composes "Karma" and "Jhumer" invigorating Lord Vishwakarma and the Karamashani goddess.

**Dhap :** This Kosli Sambalpuri folk dance is mostly performed by the Kandha tribe of Kosal region. Both men and women participate in the dance. Men of one village dance with women of another village. Usually unmarried boys and girls take part. The dance is performed during marriage ceremony and more often for the sake of recreation. The dance is named so because of the accompanying instrument called 'Dhap.' The dhap is in the shape of a Khanjari made up of wood with one side open and the other side covered with a piece of animal skin. The dhap dancer holds the dhap with his left hand, the sling slung over his left shoulder, and beats with his right as well as left hand.

**Ghumra :** Kosli Sambalpuri Folk dance Ghumra is also known as vira-badya of koshal region. It was used during war times in the past to encourage soldiers. It is also used to give social message like forestation, saving girl child, literacy etc. It is a typical drum. It is just like a big pitcher with a long stem made of clay. The mouth is covered with the skin of a Godhi (a reptile). When played with both hands, it produces a peculiar sound quite different from other varieties of drums. The dance performed to the accompaniment of this drum is called Ghumra Naat. It begins fifteen days before the Gamha Puni (full moon in September) and culminates on that night in a ceremonial performance. Young men of various communities fix a Ghoomra each on the chest with string tied the body simultaneously dance and play. The performance begins with slow circular movements. The Nisan is a smaller variety of Kettle-drum played with two leather-sticks. The





player always places himself in the centre and controls the tempo of the dance. He also indicates change over the movements. After a brief dance sequence in different rhythmic patterns all the dancers move in a concentric circle and then stand erect in a line. Then enters the singer who first sings in praise of Saraswati and other gods and goddesses. During the song the drums remain silent. After the prayer-song Chhanda, Chaupadi and other literary folk-songs are sung. Each couplet of a song is followed by a dance. At the end of the each couplet the singer adds 'Takita Dhe' which is a numonic syllable for the time-beats and indicates the dance to begin. Ghumra dancers are basically from Kalahandi and Balangir dist.

**Karma Naach :** Karam or Karma literally means 'fate' in Kosli Sambalpuri language. This pastoral Kosli Sambalpuri folk dance is performed during the worship of the god or goddess of fate (Karam Devta or Karamsani Devi), whom the people consider the cause of good and bad fortune. It begins from Bhadra Shukla Ekadasi (eleventh day of the brightmoon of the month of Bhadra) and lasts for several days. This is popular among the scheduled class tribes (e.g., the Binjhal, Kharia, Kisan and Kol tribes) in the districts of Balangir, Kalahandi, Sundargarh, Sambalpur and Mayurbhanj. This dance is in honour of Karamsani, the deity who bestows children and good crops. After the puja is done it is followed by singing and dancing in accompaniment of drum (maandal), cymbal etc. The dance performance full of vigour and energy combined with charm of the youth decked with colourful costumes in exuberance of red cloth, set in peacock feathers, skillfully designed ornaments made of small conch shells, brings the onlookers as well as the performers to a mood of trance and ecstasy. In this dance both men and women take part and continue to engross themselves for the whole night. The skillful movement of the young boys with mirror in hand indicates the traditional pattern of love-making in course of dancing and singing. The dance is performed sometimes by boys in group, sometimes by girls in group and sometimes both the sexes together. The subject matter of songs constitutes the description of nature, invocation to Karmasani, desires, aspiration of people, love and humour.

**Keisabadi :** Only men can take part in this form of the Kosli Sambalpuri folk dance. Some of them holding a stick two feet in length. They dance in different forms by striking the sticks according to the rhythms of the song they sing. The leader sings first and others follow him. They sing in Kosli Sambalpuri language and in every stanza they shout " Haido ". The main theme of the song is derived from the love story of Radha and Krishna.







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