

# **A CASE STUDY OF DIFFERENT FOLK CULTURES OF PURULIA: A STUDY OF FOLK SONGS AND DANCES AND THE PROBLEMS AT “BARAM” VILLAGE, PURULIA, WEST BENGAL, INDIA**

**SANTANU PANDA\***

## **CERTIFICATE**

This is to certify that **Santanu Panda** has completed his general work for partial fulfilment of M.A 3rd semester bearing Roll- 53310016 No-0046 Session- 2016-2017 of **Sidho-Kanho-Birsha-University**, carried out his field work at Baram village of Purulia district under supervision of Dr Jatishankar Mondal of Department of English.

This is original and basic research work on the topic entitled **A Case Study of Different FOLK CULTURES OF Purulia: A study of FOLK SONGS AND DANCES AND THE PROBLEMS AT “BARAM” VILLAGE**

He is very energetic and laborious fellow as well as a good field worker in Field study.

**Faculty of the Department of English**

## **ACKNOWLEDGEMENT**

I, **Santanu Panda** a student of semester III, Department of English, **Sidho-Kanho-Birsha University, Purulia**, acknowledge all my teachers and guide of the research project who help me to complete this Outreach Program with in time

I, acknowledge **Dr. Jatishankar Mondal, Assistant Professor**, from the core of my heart because without his guidance and encouragement, this work is not possible.

I also acknowledge my group members (Raju Mahato, Ramanath Mahato, Nitai Mondal, Nobin Chandra Mahato, Pabitra Kumar and Saddam Hossain) for their participation and the other group also for their support.

My sincere thanks also go to the respondents, that is, the villagers, the Chhau club and Jhumur club in Baram for their sincere co-operation during the data collection.

Above all, I convey my gratitude to the almighty God and my dear parents for their blessings and support, which motivated me to carry out this work.

## **Researcher**

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Session – 2016-2018, Department – Department of English

## REVIEW OF LITERATURE

A detailed and authentic account of this songs and dances do not exist. Works on the Folk cultures by the various distinguished researchers do not give us full account of the tradition which these people are leading. These people are still living in a remote corner from the light of modernization. No one is caring about them. They have described the practice of the folk culture in brief but still their data very dependable and helpful for the present work. Only "Gramin Vikas Seva Sanshtha" has submitted a report to "SER Division Planning Commission, Govt of India, New Delhi" about "Evaluation study of Tribal/ Folk arts and Culture in West Bengal, Orissa, Jharkhand, Chhatishgarh and Bihar" where they only focused on 'Chhau Dance' because of its wide popularity.

## METHODOLOGY

In present research work is carried out about 'Folk Songs and Dances' of Baram village in Purulia district of West Bengal were basically general research tools are applied for collecting the primary data, those tools are like: Observation, Interview, Photography Schedule etc. Also I consulted to the university library and other resources for the data collection.

**Table. Techniques used for data collection**

Techniques	Tools Used	Type of information collected
In-depth interviews	Semi-structured Schedule	
Focused Group Discussion	Discussion Checklist	
Observation	Observation checklist	
Key informant technique		

## DATA

Primary data for the study was collected from the respondents mainly through focus group discussion, key informant method and in-depth interview.

## RESPONDENTS

Primary respondents for this study are the people of every age group of the village Baram. According to the census of 2011, the total population of this village is 2,129. However, the study sample comprised of only 85 persons. This is because these people were available during study and agreed to participate.

## METHODS APPLIED

Focus Group Discussion (FGD), key informant (KI) method and in-depth interviews are the chief methods for data collection for the study. Besides, Non-participant Observation is also an important method used.

- In-depth interview: A short note
- Focus-Group Discussion: Short note
- Key-informant: Hariram Kalindi, Binod Mahato
- Participant Observation: Short note

## TOOLS & TECHNIQUES

This qualitative study used number of tools and techniques to collect and represent information. This included Schedule, checklist for conducting Group Discussion, Observation Guideline and key Informant Technique.

Each of the in-depth interviews lasted for approximately fifteen minutes. However, some interview sessions were quite long.

Data collection was completed in one day, on 22 November, 2017.

## **ETHICAL CONSIDERATIONS**

The research tried to comply with ethics that are generally required in social science research.

- Getting Consent- Permission to do the research about the people who are practicing folk culture formally obtained after the researcher presented his study before the ethical committee of the respective Gram Panchyat. The committee is constituted by Panchyat Pradhanas well as common people like, village representative, academicians and members from civil society.
- Restricted use of electronic devices- Voice recorder and Video Recorder were used with prior permission during interviews. Apart from that no electrical gadgets were used.

## **AIMS AND OBJECTIVES**

1. To get the present status of Folk Songs and Dances.
2. To write the report on it women acceptance in Folk culture.
3. To know the impact of Modernizations among the songs and dances.
4. To find out the changes on their tradition.
5. To find out whether anyone (Govt./Privt) take any step to preserve them.

## **RESEARCH QUESTIONS**

1. Whether they have any knowledge about Folk history and tradition?
2. Whether women participants are well accepted or not?
3. What is the Source of the songs and dance?

4. Whether the next generation is interested or not?
5. Present condition of the songs?
6. Whether Govt/ other provide any allowance?

## **INTRODUCTION OF THE STUDY AREA**

### **INTRODUCTION OF THE VILLAGE**

This village is surrounded by the waste land, forest and other village on its east Kulara village, in its west Gundligora and Nagla village, in its north Tunta village and south side is Mankiari village. Baram village has a primary school and a higher secondary school. This village also has a 'Chhau club' and a 'Jhumur Club'.

This village has various social groups such as Mahato, Kalindi, Hasda, Mondal, and so on. There are 572 Households in this village and almost 2,129 population where live in this village, almost every one spent their life doing the agriculture and day labour. Though some of them are professionally connected with folk songs and dances but the major parts take it as a profession,

### **LOCATION & EXTENT AND BOUNDARY**

Baram is a large village located under Arsha block of Purulia district. It lies south western portion of Arsha block approximately at a distance of 29 km from the Purulia town. The latitude of the village is 23.37987 and longitude is 86.13131. The Purulia Ranchi road runs through northern portion. It should be mentioned that to the north of the Baram village has 'Deaulghata'. An ancient sun temple is there.

**GEOGRAPHICAL MAP OF THE BARAM VILLAGE**



**Block wise village position**



**Geographical position**

**DEMOGRAPHY**

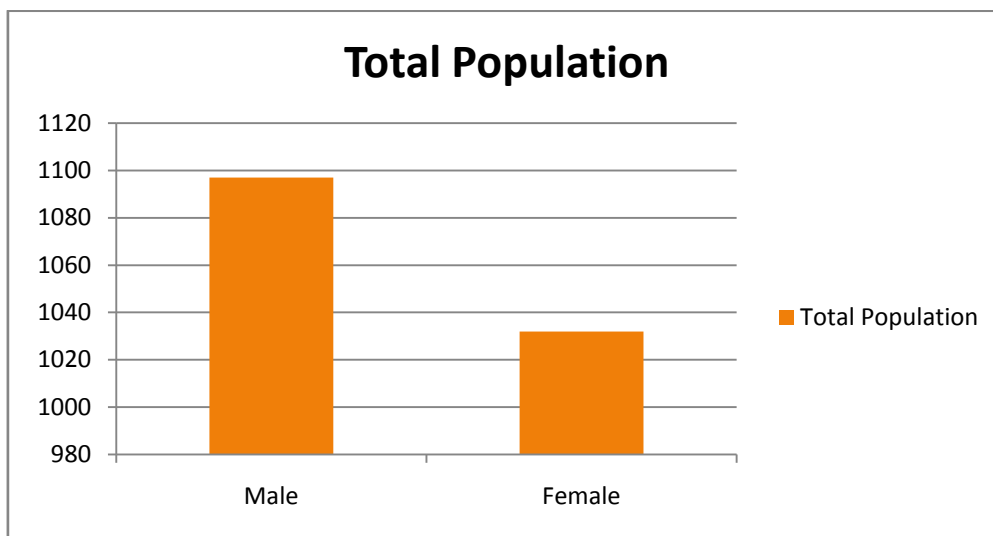
**DEMOGRAPHIC CHARACTERISTIC**

**POPULATION DENCITY**

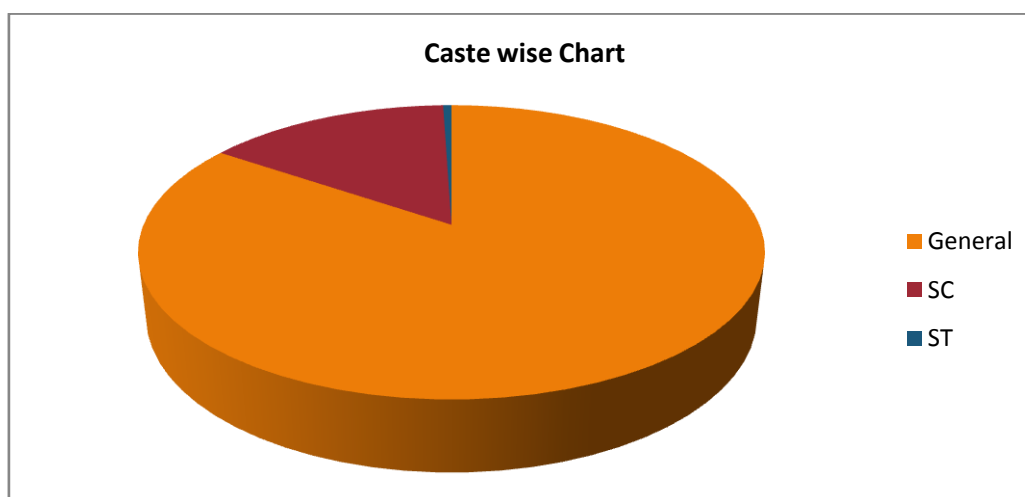
**Table. As per 2011 census, caste wise total population of Baram village’s is as in chart**

Type	Total	General	Schedule Caste	Schedule Tribe
Total	2,129	1,798	320	11
Male	1,097	929	161	7
Female	1,032	869	159	4

**IN CHART**



**CASTE COMPOSITION**



**EXPLANATION**

Caste composition of village Baramis mixed with a clear majority of general community.

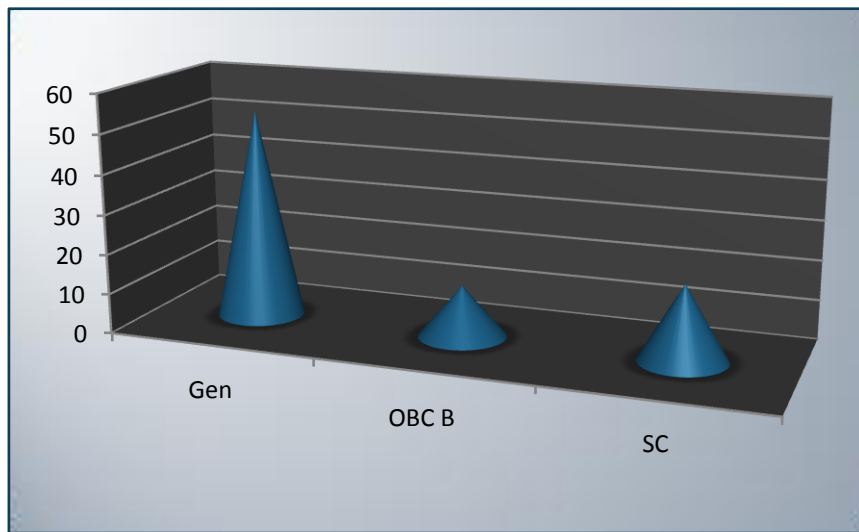
According to 2011 census the total population is 2129. Out of them 1798 are belonging to general category, 320 are from SC and 11 are from ST.

**CASTE COMPOSITION (OF THE RESPONDERS)**

**DATA COLLECTED BY SUVEY**

Caste	Quantity
Gen	53
OBC –B	13
SC	19

**IN CHART**



**EXPLANATION**

From the total 85 household surveyed 53

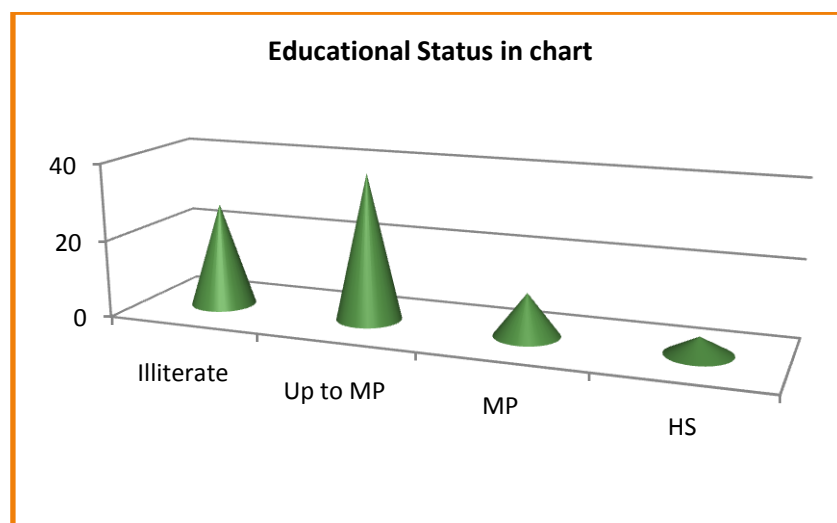
belongs to General community and all of them are Mahato, 13 belong to SC community and other 19 belongs to ST community.

**LITERACY/ EDUCATIONAL STATUS**

**EDUCATIONAL STATUS (ACCORDING TO DATA)**

Class	Content
Illiterate	27
Up to MP	38
MP	11
HS	9

**EDUCATIONAL STATUS (IN CHART)**



**EXPLANATION**

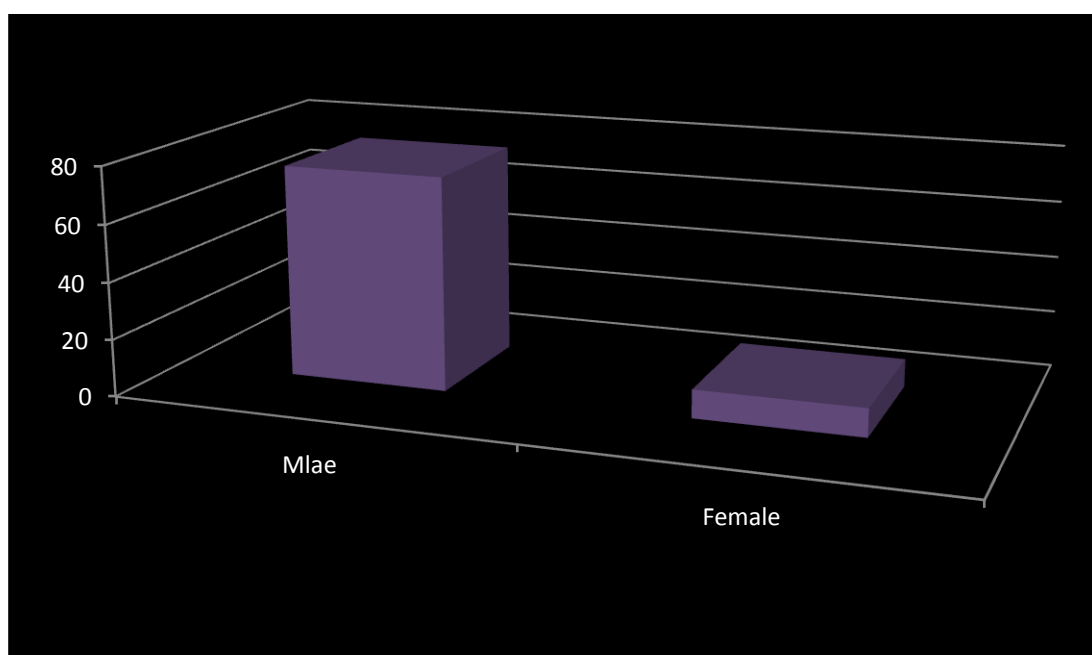
The literacy rate of village Baram is not satisfactory as its literacy rate 49.3%, which is below average compared to west Bengal state average (74.04%). According to our survey in

Baram, out of 85 samples 27 are illiterate, 38 belong to the category of 'Up to MP', 11 are Secondary pass and 9 are Higher Secondary pass. There are no candidate of college and university.

**GENDER OF THE RESPONDERS**

Gender	Quantity
Male	75
Female	10

**IN CHART**



**EXPLANATION**

Through our survey we get 85 samples from the village Baram. Out of them 75 are male and 10 are female.

general scale as the income of a person in a month is more than 15 thousand or above is 'good condition', 10 thousand or above is 'moderate condition' and above 5 thousand but below 10 thousand is bad condition.

**ECONOMIC ASPECTS**

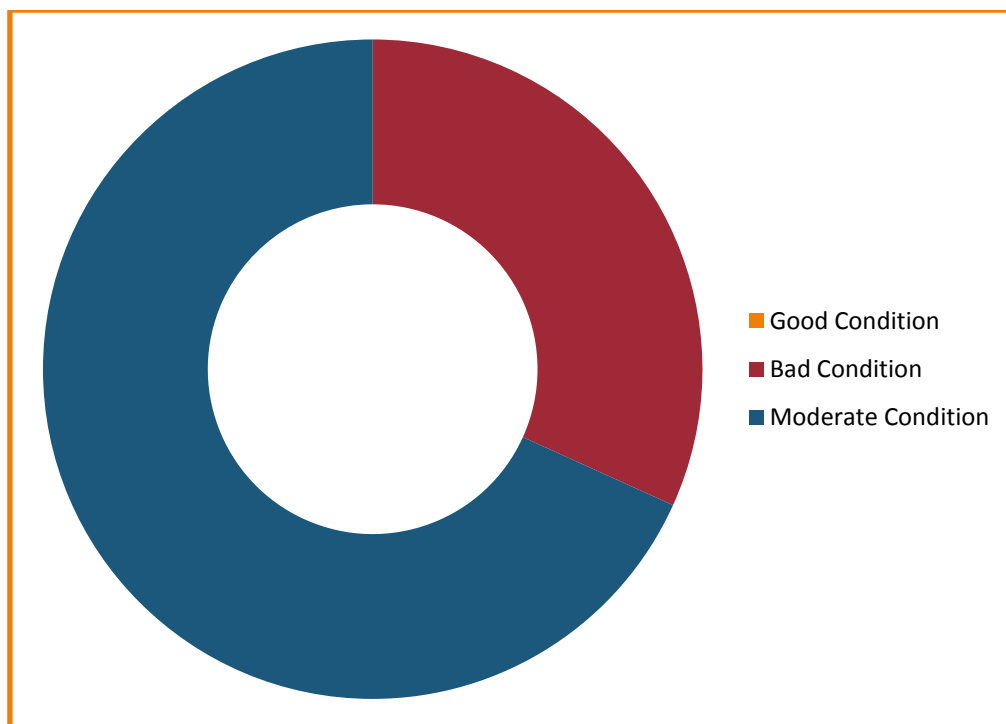
- As per the survey 58 persons are economically in moderate condition.
- 27 persons are in bad condition.
- We did not found any sample of good condition.

**GENERAL INFORMATION**

Through our survey we get most of the people who are in moderate condition. We took a

## ECONOMIC PROFILE

### IN CHART



Not only these people are depend on folk songs and dances but they mainly do different work to run their households.

### AGRICULTURE

Agriculture is the important source of villager's income. Most of the villagers engaged mainly daily labour as well as seasonal agriculture. Main important crops of the village are paddy and several vegetations like tomato, potato, brinjal, onion, coli-flower, cabbage etc. As these crops are cultivated in rainy season so they are mainly dependent over Agriculture in this season (June to September) and in other time they work as daily labour .Man and women both engaged in agricultural land.

### ANIMAL HUSBANDRAY

Most of the household near some kind of domestic animal like cow, buffalo, hens, duck,

goat etc. Out of 85 samples surveyed 48 household keep domestic animal. Cow is the most important domestic animal reared by most of the household. Animals are reared mainly for obtaining milk, meat, eggs, manures etc. Fishing is practiced by the Chhau group to run their Chhau club and brought the accessories for dance.

### DIFFERENT FOLK SONGS AND DANCES

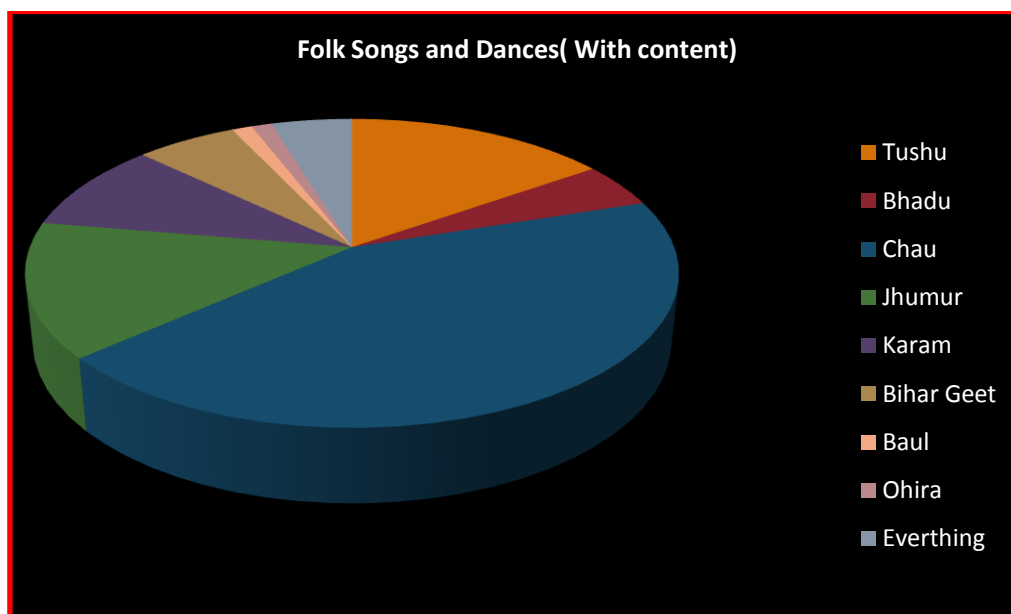
Purulia is a land of cultural melee. Different kinds of songs and dances are juxtaposed here. During our survey at Baram village we found different kind of folk songs and dance which are generally practicing by the tribal people. For the shortage of time we did the survey of 85 people.

**During our survey we got 85 samples that practices different kinds of folk songs and dance. The list is as below:**



Folk Songs & Dances	Content
Tushu	13
Bhadu	4
Chhau	37
Jhumur	12
Karam	8
Bihar Geet	5
Baul	1
Ohira	1
Everything	4

### IN CHART



### EXPLANATION

As per our survey it is clear that 'Chhau' is the most prominent and famous folk dance and 'Jhumur' is also quite famous. Others are not famous and gradually losing its worth.

### TUSU SONGS

#### CHIEF FEATURES

- This festival is also known as 'TusuParab' or 'TusuPorab'.

- It is a tribal festival in rural Bengal, popular in Bankura, Purulia and Medinipur.
- Key feature is one month of celebration. After the 'Punya Snan' they observed this.
- Chhau-dalas are made with bamboo sticks and decorated with colorful papers, dolls and other accessories.
- This program is totally for women and everything is prepared at home.
- It comes to an end with the immersion of Tusu structure.



**Tusu Porab in Purulia**

## **BHADU SONG**

### **DISTINGUISH FEATURES**

- Bhadhu is a social festival of south Bengal, also famous in purulia.
- This festival also has the features of one months of celebration, starts with the first day of Bhadro, the fifth month in Bengali Calendar.
- It is originated from the story of a princes Bhadravati.
- On the last day of Bhadro, they gather on the river bank and immerse the image in the water.
- Songs mainly focuses on marriage. Both professional and armatures take part.
- Fairs cultural programs and Bhadu songs are inseparable part of this.

### **HISTORY OF BHADU SONG**

It has its origins in the story of a princess called Bhadravati (Bhadresvari) of Panchakote who

committed suicide. Bhadravati's devotees make an image of her and sing and dance before it throughout the month. On the last day of Bhadra, they gather on the river bank and immerse the image in the water. Songs, mainly focusing on marriage, form the main attraction of the festival in which both professional groups and amateurs take part. Celebrations include fairs and cultural programs. Bhadugaan, an inseparable part of Bhadu festival reflects the colours of rural society. It used to be very popular i n Burdwan, Bankura and Midnapore. But in Birbhum the existence of this unique genre is being threatened by the rising popularity of cinema and television.<sup>[4]</sup> Bhadu songs are composed extemporaneously and sung on each night of the festival, depicts the Goddesses as young girls. They describe Bhadu and tell in loving detail how they will be entertained. Since Bhadu is unmarried, her songs are sung mostly by unmarried girls. Dancing and playing drums accompanies Bhadu.



Vadu Porab

### CHHAU DANCE

Chhau dance of West Bengal is originated from Purulia district. It is probably the most famous and well accepted dance of tribal people. Out of 85 samples of our survey 37 are engaged with that. It is included in the sophisticated dance performances of Bengal. The Chhau dance is a mask dance in which only male

dancers can participate. In the performance of the Chhau, some of the characteristics of primitive ritualistic dance performance are noted. This can be also seen through its vigor, style and musical accompaniment mainly with the drum. Generally through these dances they deliver knowledge to society. The theme of the song is based on religious and social ideas.





**JHUMUR, BAUL, KARAM SONG AND BIHAR GEET**

'Jhumur' is also another famous folk song of that area. We took 12 people with that. Men and women both can participate with that.

'Karam' and 'Bihar Geet' are also folk song of purulia. Though these are not as much popular as the other song. The women are connected

with these songs. We found 8 people connected with Karam and 5 with Bihar Geet.

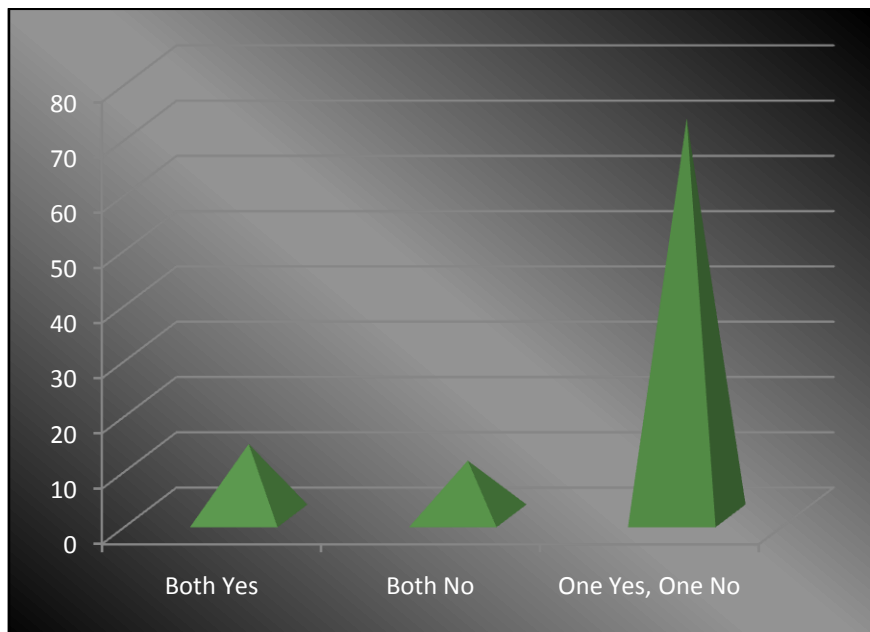
**Baul** are a group of mystic minstrels from Bengal, which includes the country of Bangladesh and the Indian State of West Bengal. We got one who is professionally connected with that and 4 people who know all these songs and dances.

**RESPONDERS KNOWLEDGE ABOUT FOLK SONGS AND DANCES**

**DATA COLLECTED IN SURVEY**

Ability	Person in no
Both Yes	13
Both No	10
One Yes, One No	72

**IN CHART**



**EXPLANATION**

Folk songs and dance are developed by the people that reflect the life of a certain country or region. The songs and dance are performed by the people in different festival or social function. Though they may later be arranged and set for stage performances. This indicates

its linkage with social and economic life of the farmer & common man.

During our survey in Baram village, we found that Baram people were also known various type of folk songs and dances. During our

survey we got 13 people have both singing and dancing abilities and 10 people don't know

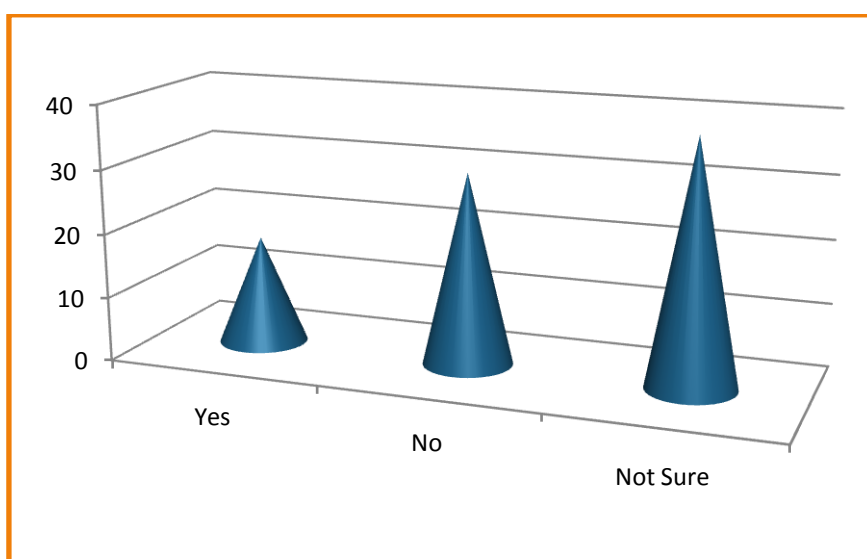
anything. The major part (72 people) knows either dance or sing.

**RESPONDERS KNOWLEDGE ABOUT ITS HISTORY AND TRADITION**

**DATA COLLECTED IN SURVEY**

Ability	Persons in No
Yes	17
No	30
Not Sure	38

**IN CHART**



**EXPLANATION**

The history of folk dances dates back several centuries, though very little detail is known about its origins. While no body is really sure that folk dancing thousand years ago, histories are confident that it already existed at that time. Because folk dances are highly traditional and are taught generation to generation

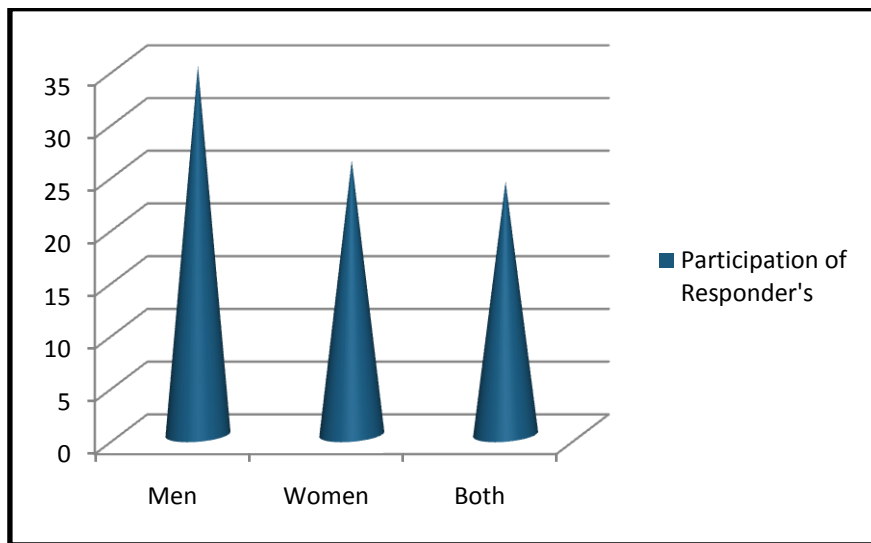
.According to our survey, we found that 17 people knew about knowing folk histories and tradition. 30 have idea about it. 38 are not sure about it. They were almost taught his elder and generally knowing about his family .But folk dance came into begins with social function weaving recreation into celebration and important agricultural events.

**RESPONDERS PARTICIPATION**

**DATA COLLECTED IN SURVEY**

Type	No
Men	35
Women	26
Both	24

**IN CHART**



**EXPLANATION**

Through our survey the picture of participation is very clear. 35 samples are male and 26 samples are female. In Chhau and Jhumur only

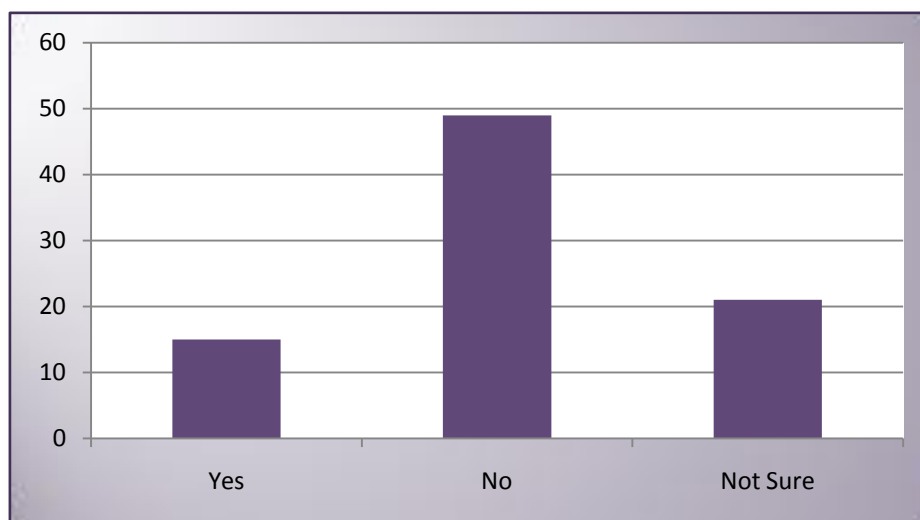
male can participate and Tusu and Vadu are only for women. But in some fields like Karam, Baul both man and women can participate. We got 24 samples of that kind.

**ACCEPTANCE OF WOMEN PARTICIPANTS**

**DATA COLLECTED IN SURVEY**

Type	No
Yes	15
No	49
Not Sure	21

**IN CHART**



**EXPLANATION**

There are some folk traditions in Purulia in which particularly women participate like-"Karam " "Tushu" Vadu and Bihar geet . Once in the field of Chhau and Jhumur women's participation was not well accepted. But with the passage of time it is found that in those fields they are also participating. When the

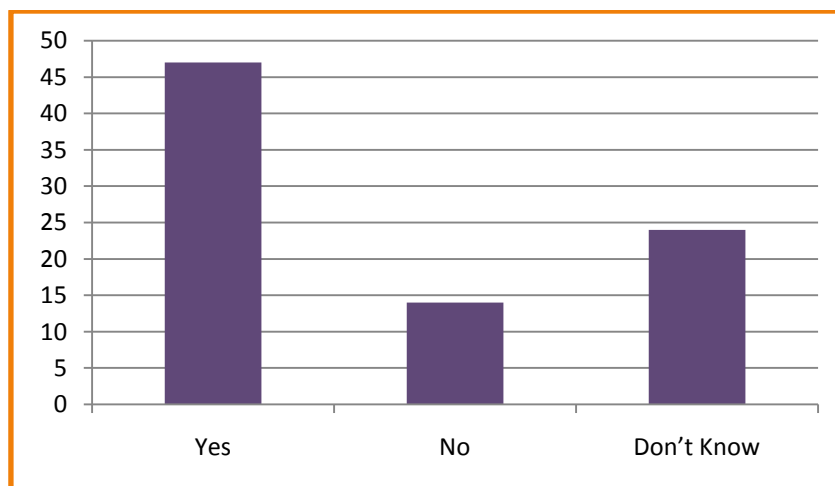
male members were asked to express their view in this case they said that women's are the " Izzat " of family, they are suitable for household work only. Some of them opine that Chhau is laborious for women. We got 15 samples who are ready to accept the women in the field, 49 are not ready to accept them and 21 are not sure about their position.

**IS THERE ANY PARTICULAR SONG OF WOMEN PARTICIPANTS?**

**DATA COLLECTED IN SURVEY**

Type	No
Yes	47
No	14
Don't Know	24

**IN CHART**



**EXPLANATION**

Through these sometimes they express their nostalgia for their paternal house; sometimes it becomes the unscripted documentary of their sorrow and sufferings. Moreover it is also a media of their protest against the suppression get from the society. Kagji Mahato, an old woman through a Karam Geet says that it is very important and pleasant to spent the "KaramRati" at their own paternal house. Again

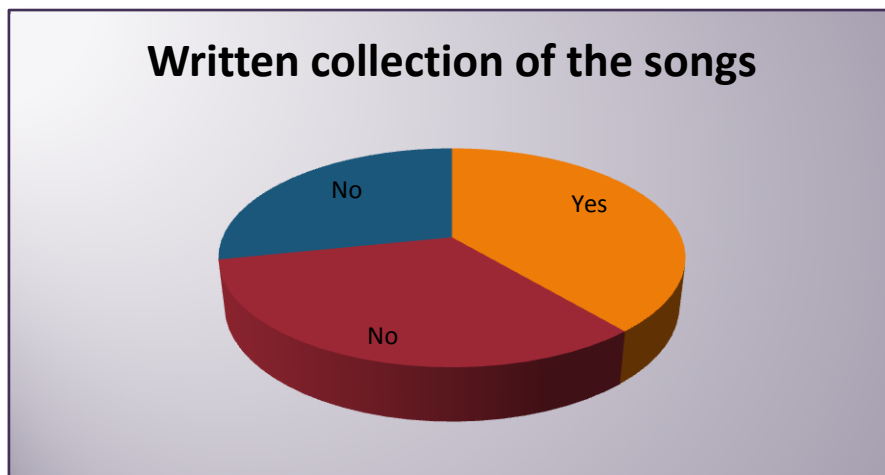
Sundara Mahato a lady about 21 years old through a Wedding song (Bihar Geet) pleads against her father's decision of premature marriage that deprives her education. We got 47 responders who told that women participants have their particular song. We also got 14 told that the women participants have no particular song and 24 who has no idea about it. But we get the clear idea the folk songs and dances which are for women has its own song.

**WRITTEN COLLECTION OF THE SONGS**

**DATA COLLECTED BY SURVEY**

Type	No
Yes	33
No	28
Don't Know	24

**IN CHART**



**EXPLANATION**

During the survey, the persons we meet were highly inspiring and motivated towards their folk culture. But when we asked from where they have collected the songs and dance style they did express that they got these songs by their elders and their family. Only 33

responders told they have the written scripts. 28 persons told that they don't know about any written form and 24 people have no idea about it. It is their oral tradition came to them from generation to generation. They do not know from where actually this culture came. But they are trained by their ancestors.

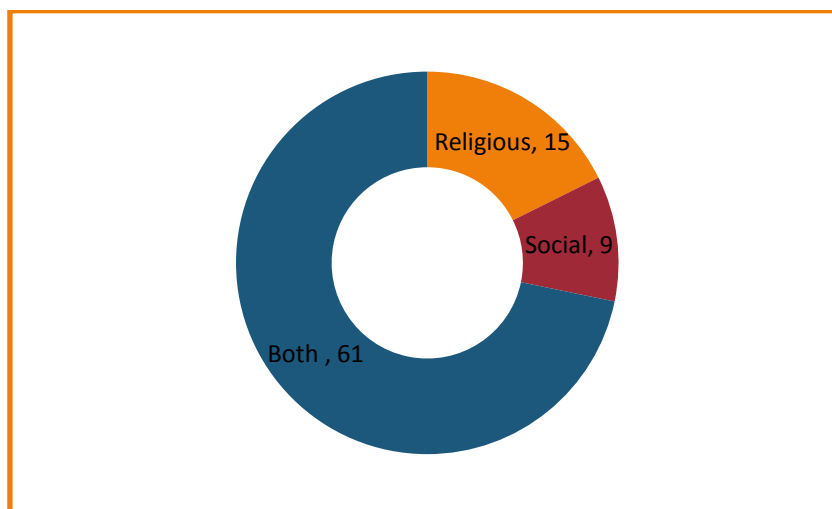
**THEME OF THE SONGS AND DANCES**

**DATA COLLECTED IN SURVEY**

Type	No
Religious	15
Social	9
Both	61



**IN CHART**



**EXPLANATION**

The theme of the songs of folk culture is different. It may be religious, social, political, philosophical and spiritual. It depends on the base of folk culture. On the case of Jhumur it may be different. Jhumur expresses sorrows, and joys of common people, depression, frustration inner conflict of people. It also expresses their life style, their hopes and agony, dreams and disappointment. It reveals people's love and compassion for life. The Jhumur singer usually relates their song to the socio-economic and geographical condition of his or her locality and the people of their region. The themes of Tushu songs are basically daily village life , prayer of happiness and prosperity, many problem faced, household work of women, protests against male

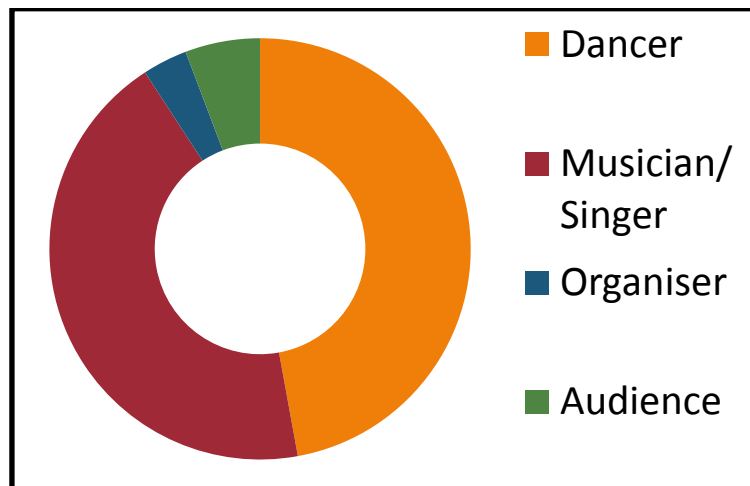
domination , social injustice etc. The songs reflect the simplicity and innocence of tribal people. The songs of Bhadu reflects religious picture. It shows women's orthodox belief on Bhadudevi. The theme of Ohira is basically religious. The theme of Bihar Geet is basically on dowry system. But the theme chhau dance and song is multiple. In ancient days the theme chhau dance is religious. The theme of Chhau dance is on the epic stories of Ramayana and Mahabharata. But at present its theme is social, political and even education also. Through chhau dance the re-current picture of society either good or evil is reflected. The prejudices, social injustice, class conflicts, child marriage, Ponprothaetc are shown on the stage. Through these songs the entire world is visible to our mind's eye.

**MODE OF PARTICIPATION**

**DATA COLLECTED IN SURVEY**

Type	No
Dancer	41
Musician/Singer	38
Organizer	3
Audience	5

**IN CHART**



**EXPLANATION**

Among the 85 samples most of them are professionally and economically dependent with these folk songs and dances. Among them 41 persons are dancer. In Chhau and Jhumur where the physical fitness is more important because it is a hard work so more dancers are needed with these. 38 are singer or Musician.

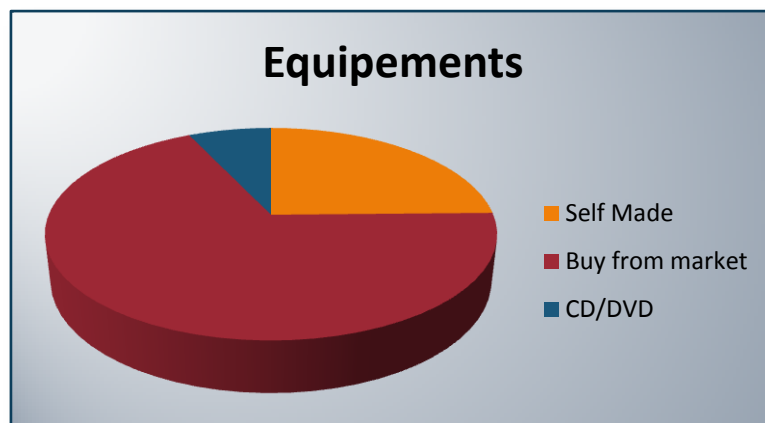
Singers are connected with Tusu, Bhadu, Jhumur, Baul and Ohira and Musicians are mostly connected with Chhau and jhumur. 3 among of them are organizer. They are mainly connected with Chhau. Actually they control the whole procedure of Chhau performance. 5 out of them are audience. They are not directly linked up with the main stream but they encourage and help them to perform.

**EQUIPEMENTS**

**DATA COLLECTED IN SURVEY**

Type	No
Self Made	21
Buy from Market	58
CD/DVD	6

**IN CHART**



**EXPLANATION**

Equipments are an important part of folk culture. These equipments have different sources, Such as the equipments of Jhumur are Madal, flute, jhunjhuni, and different cosmetics which are used for decoration. These are brought from market. Tushu equipments are choudalas which are wooden, bambo used for frame, colour paper, dolls used for decoration. Choudalas are made by themselves but others equipments are brought from market. Bhadu: allequipments are brought from market. Atlast

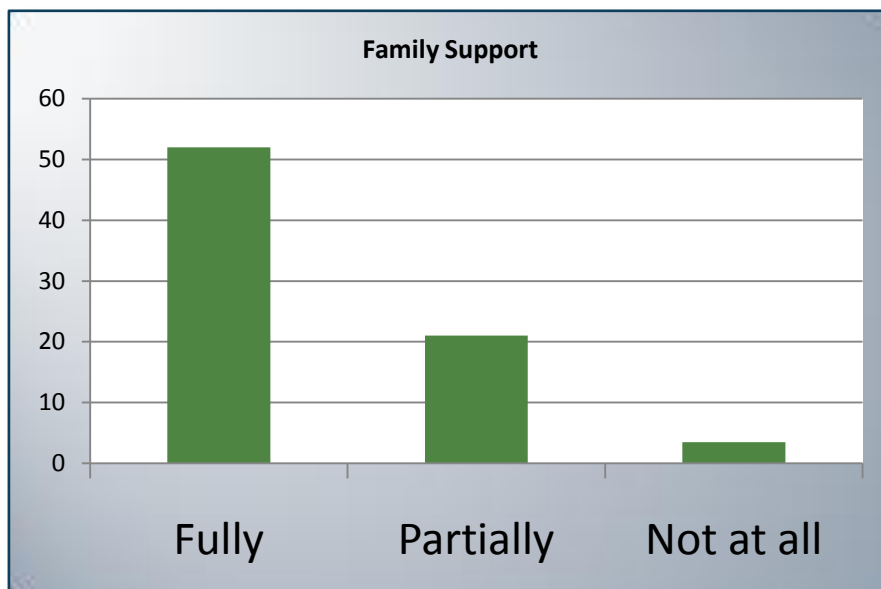
without equipments chhau dance is meaningless. The main equipment of chhau dance is its masks and then its cloths and different decorations. Cloths of decoration are brought from market and even different villages like Bamnia. During our survey we came to know 21 samples those are in touch with Tusu, along with some instrument of Chhau use homemade instrument. 58 person said that they brought it from market. 6 people said that they use CD and DVD in their performance like Jhumur.

**FAMILY SUPPORT**

**DATA COLLECTED IN SURVEY**

Type	No
Fully	52
Partially	21
Not at all	12

**IN CHART**



**EXPLANATION**

As these folk songs and dances are their hobbies, they participate in these dances only to express themselves. But the money which they receive from stage performance is not

enough to support their family economically. From this earning, they buy various equipments. As their participation doesn't help their family economically, the other family members don't have their full support on their participation .The family think that they should

concentrate more on their family business and household work. As most of the stage performances take place at night ,the participants somehow manage their time and their family members don’t complain in this case. In the case of youths who are still pursuing their study the family members are

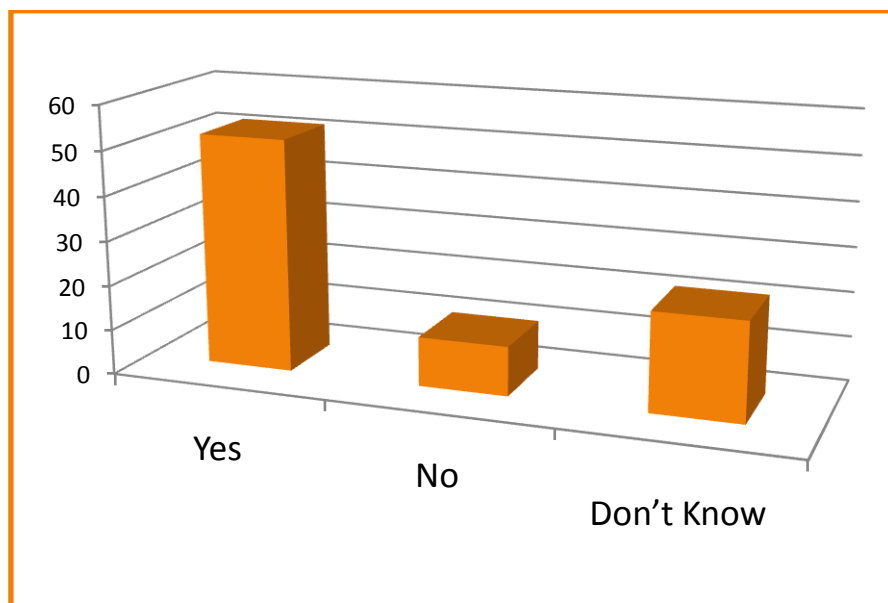
not ready to let them participate in stage performance wasting their precious time of study. Out of 85, 52 inform us that they have full family support in their participation .21 inform us that they have partial family support, 12 inform us that they don’t have family support at all .

**INTEREST OF THE NEXT GENERATION**

**DATA COLLECTED IN SURVEY**

Title	Number
Yes	52
No	11
Don’t know	22

**IN CHART**



**EXPLANATION**

In this ultra-modern world the folk cultures are running in a very crucial time .All the boys and girls running towards the modern world that has a particular affect on it. But the people of Baram still continue these folk songs and dances and their coming generations also has a latent interest on their folk cultures. Among 85 samples 52 samples are interested on it but we

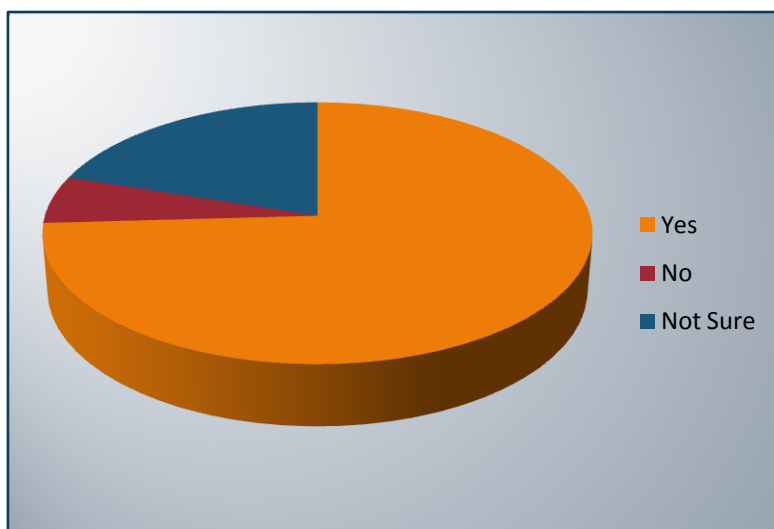
found 11 samples are not interested because they said that they are fade up with these folk songs and dances, and they are nowadays find their interests on television shows cinemas, and sports. Later 22 samples said that they are not sure whether they can lead their folk cultures in future time. They also informed me that their familiar conditions are not very good and that is why they are not sure about theirs folk culture's permanency.

**DO YOU WANT TO TEACH THIS TO YOUR NEXT GENERATION**

**DATA COLLECTED BY SURVEY**

Type	Number
Yes	64
No	5
Not Sure	17

**IN CHART**



**EXPLANATION**

When asked many of them if they want to teach these songs and dances to their next generations, the responders said that they want to teach these to their next generation. Actually they want to preserve and continue their folk songs and dances which their ancestors did. According to our survey 64 samples said that they want to teach these folk

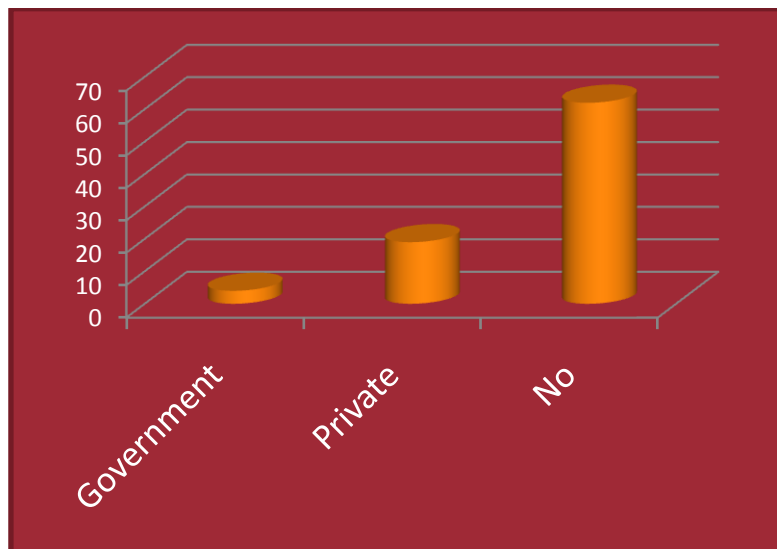
cultures to their next generation, but 4 samples do not want to teach these folk songs and dances to their next generation because they want their next generations should be involved in educations and get degrees. After that we found 17 samples are not sure about their decisions because they said that their children's may not carry out these cultures or they may involve in other occupations.

**ALLOWENCE**

**DATA COLLECTED BY SURVEY**

Type	Number
Government	4
Private	19
No	62

**IN CHART**



**EXPLANATION**

The state government provides allowance to the artists to revive the interest of people in the folk songs and dances. But at Baram the number of recipients of this allowance is not

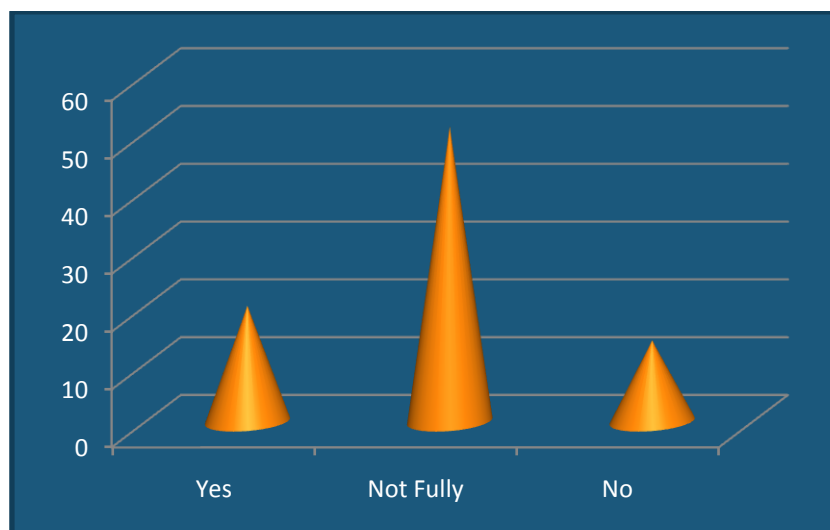
satisfactory. Out of eighty five only four artists are receiving government allowance .Various private agency are giving private allowance to nineteen artists and rests are deprived of these allowance.

**ECONOMICAL DEPENDENCY**

**DATA COLLECTED BY SURVEY**

Type	Number
Yes	20
Not Fully	51
No	14

**IN CHART**



**EXPLANATION**

Through our survey we came to know that most of the people are not economically dependent of it. 20 people out of 85 said that they are

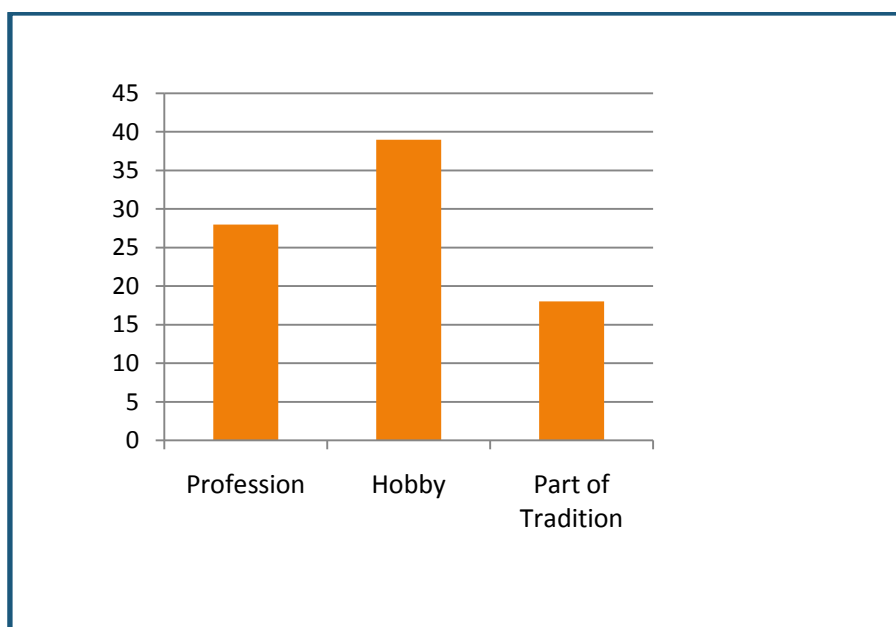
economically dependent on it. 51 said that they are not fully economically dependent on it. They generally use to do harvest and works as labour. They do it as a hobby. 14 people said that they are not dependent on it.

**HOW DO THEY TAKE THIS?**

**DATA COLLECTED BY SURVEY**

Type	Number
Profession	28
Hobby	39
Part of Tradition	18

**IN CHART**



**EXPLANATION**

A major part of the samples take this as profession. 28 people take it as profession. They are economically dependent with that. 39 people take it as hobby. They are mainly dancer, singer and musician of Chhau. Another major part takes it as hobby. They are not

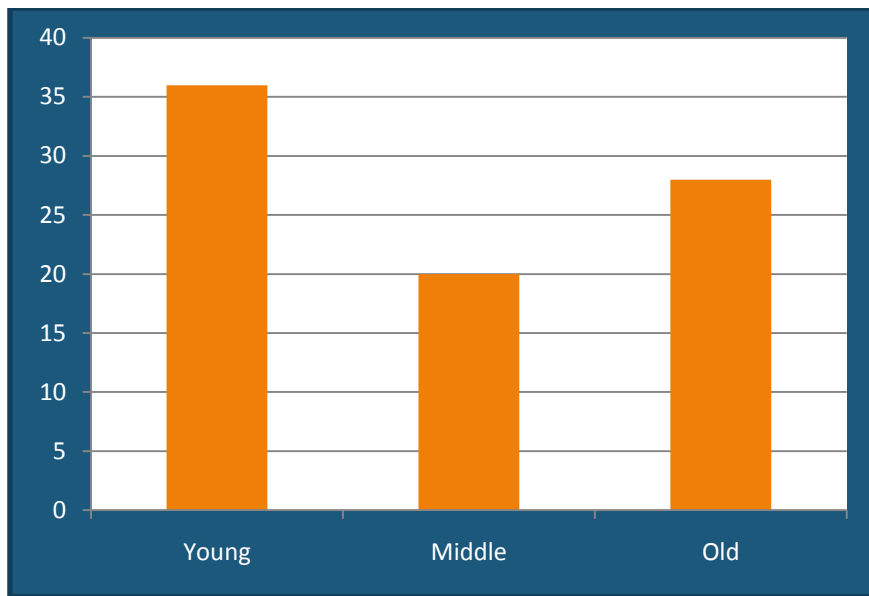
economically dependent on it. They are generally engaged with it in its pick time and other time they work as a farmer or labor. 18 people take it as part of tradition. Neither they are economically dependent on it nor they have any interest on it but they take it a part of tradition. They are trying to preserve the tradition which their ancestor carried out.

**AGES GENERALLY CONNECT WITH THAT**

**DATA COLLECTED BY SURVEY**

Type	Number
Young	36
Middle	20
Old	9

**IN CHART**



**EXPLANATION**

Chhau needs some labours physical exercise. That is why the youth are more suitable here. But the real source of their inspiration is the older. While the youth continues these folk cultures, the older helps them to know about its rules and regulations. In the field of KaramTushu and Bihar geet, women of various

ages participate but they form a group in their own age. Obviously the "Agdauli" (the leader) is the most senior and the experienced one in the field.

During our survey we got 36 young responders, 20 middle age responders and 9 old age responders.

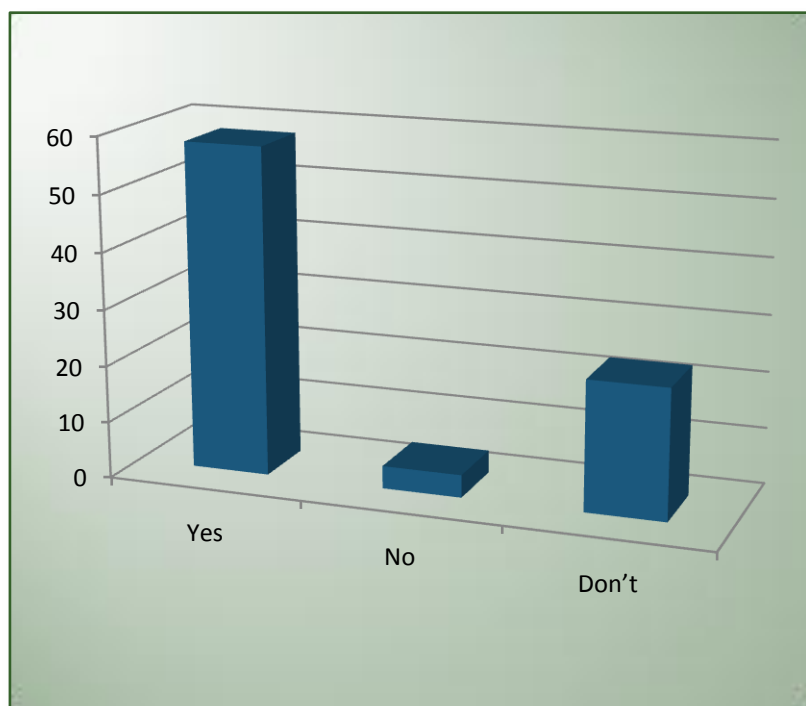
**SOCIAL KNOWLEDGE**

**DATA COLLECTED BY SURVEY**

Type	Number
Yes	58
No	4
Don't know	23



**IN CHART**



**EXPLANATION**

Through their songs the artists express their inner feelings. Of course, these songs are the mine of social knowledge. Most of the folk songs are based on the ancient myths like Ramayana and Mahavarata. Of late, they are spreading social awareness against some social evils like dowry, maltreatment of housewives through their songs. The women express their

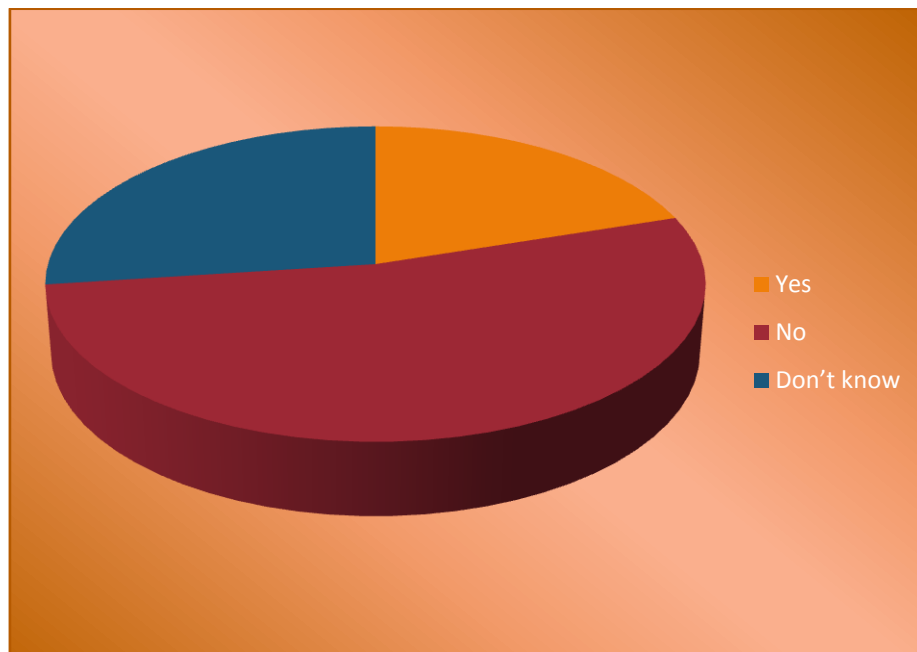
acute suffering in her management of household work through tusu and karam .But few persons due to the lack of their knowledge about myths don't even know the meaning of these songs. They sing these songs as they have been thought .Out of eighty five, fifty eight know the meaning of folk songs and the rest (23 do not have any idea and 4 said it provides no social knowledge) and fail to have this honey.

**ARE THESE SONGS AND DANCE FACING CRICIS?**

**DATA COLLECTED BY SURVEY**

Type	Number
Yes	17
No	45
Don't Know	23

**IN CHART**



**EXPLANATION**

With the progress of science and technology, these folk songs are losing their popularity. People are being gradually attracted to Hollywood Bollywood, Tollywood and T.V serials. The folk artists are migrating to another state due to the lack of employment in this district .The government’s steps to survive these folk songs are not satisfactory. The aged and middle aged persons are still interested in

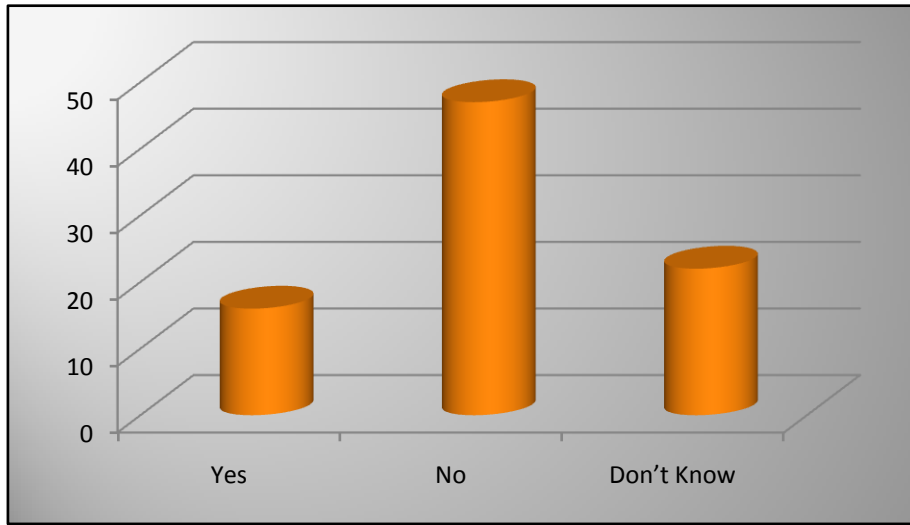
the folk songs and dances. The youths who are pursuing their study are more interested in Bollywood Tollywood songs than their own folk songs. Though in front of camera almost all the artist assert that the popularity of these songs is at peak, during personal interaction they agree with the fact that these folk songs gradually losing its presence. We got 17 samples said that it is losing its presence. 45 samples said it is not losing. 23 responders said that they don’t know.

**DOES ANYONE TAKE ANY STEP TO PRESERVE THESE SONGS?**

**DATA COLLECTED BY SURVEY**

Type	Number
Yes	16
No	47
Don't know	22

**IN CHART**



**EXPLANATION**

Though state govt. and private company has taken many steps to preserve this, yet according to most of the villagers of Baram state govt. and private company have not taken

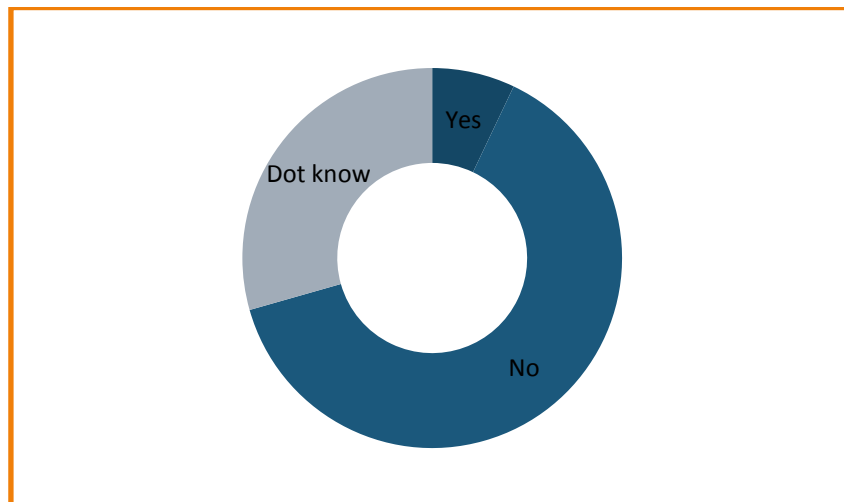
any step to preserve these. But 16 people out of 85 people told us that govt has taken step. Even the villagers practice themselves all these folk culture at night after their day hard labour to protect their culture. 47 told that no step is taken and 22 told that they don't know.

**DO THE GOVERNMENT PROVIDE ANY FACILITIES?**

**DATA COLLECTED BY SURVEY**

Type	Number
Yes	6
No	54
Don't know	25

**IN CHART**



## EXPLANATION

The village Baram is a very remote corner of Purulia. A major of villages are illiterate and have no idea about the system. Among the samples 6 people said that Government provides facilities and encouraging preserving the culture and tradition. Government organizes folk fair and gives them a platform to perform. But 54 people said that the Government does not provide any facilities to them and 25 people have no idea about it. Actually they are not up to date with modern policies and system.

## GROUP CLASSIFICATION

**Group A:**-Santanu Panda, Nabin Chandra Mahato, RamanathMahato, Saddam Hossain

**Group B:**-RajuMahato, NitaiMondal, Pabitra Kumar

## TOPIC DISTRIBUTION FOR GROUPS

**Group A:**-Chhau Dance, Jhumur Dance and Demographics of the village

**Group B:**-Tusu Song, Vadusong,Karam, Bihar Geet, Ohira

## VISUAL DESCRIPTION ON THE FIELD





## MAJOR FINDINGS

During the field work an attempt was made to capture the perception of the folk culture especially with regard to major problems of the folk culture.

To begin with it should be mentioned that these people are very talented but they are not providing sufficient help to flourish their ability and show their talent. They cannot focus on their activities for the sake of their bread. They are doing harvesting and fishing to collect the money so that they can spend their necessities regarding folk songs and dances.

Modernization has a gruesome effect on that. Because now the modern people are losing their interest on traditional songs and dances.

Baram is situated at a very remote place of Purulia so the Government facilities like 'SilpiVata' are beyond their touch.

## SUGGESTIONS

Lack of interest from the traditional culture and

lack of supporting facilities are to be the most important problems of the artist of the village Baram.

To address these problems certain measures are suggested.

1. We should be aware about our tradition and should be conscious about it.
2. The artist also be aware about the purity of the song and purity of the song.
3. The administration also takes much responsibility to provide the facilities.
4. The leaders of the village be must conscious for their activities and must inform them about various Government project, so they can participate.

## CONCLUSION

At the end we can just sum up with that the folk culture has a prominent opportunity for the people of Baram. Baram is the store house of folk culture in Purulia. The Chhau dance is now widely popular so the artist can make a history by the folk song if they got a bit of help.