



The Traditional Folk Song Of Odisha And Its Application

Chakradhara Satapathy

ABSTRACT

Apart from Odissi music, various folk songs have also been prevalent in different districts of Odisha. The prevalence of various types of folk songs along with the folk musical instruments are found, especially in the districts of Mayurbhanj, Keonjhar, Koraput, Sambalpur, Kalahandi etc.. The prevalence of various tribal music is found in Odisha's western Odisha region, North-Odisha region and southern-Odisha region. According to the findings, the tribal communities of Odisha used to compose various folk dance by following the activities of wild animals and birds. Some of the folk-dance forms are named as such:-Gharachatia (house sparrow), Harina (deer), Pahadia bhuan, Bagha(tiger), Bhalu (bear), Hati (elephant), Saapa (snake), Shaguna (vulture). The Ganda tribals named their folk-dance as Mayur (peacock), Para(pigeon), Kukuda(hen), Chita bagha(leopard) etc. Normally these tribal people use very simple musical instruments. Instruments called Chaangu (a type of drum) and Banshi (flute) are used in almost all the tribal regions of Odisha. Besides this some specific musical instruments are used in some particular regions. Durga is a wooden musical instrument. This particular instrument is used only by the Gond tribals of Umakote area, in Odisha. The Khanjani musical instrument is used mainly during the Kondh tribal dance of Phulabani district. Tuila is a wire made musical instrument and this Tuila instrument is mainly played by the farmers of Mayurbhanj district. Similarly the musical instruments called Goonoong made of thin-stripes of bamboo is only played by the Gond tribals.

KEY WORDS :- Compose, Cast, Tribal, Tradition, Dance, Music

It would be appropriate to say that the folksongs are like the mementos which live in numerous hearts of the people. Folk music is meant for the recreation and entertainment of people. This music is a companion in one's daily routine. At times we come across some people who sing out of joy or spontaneously for example, a farmer while ploughing his field used to sing a song or when a carter used to sing a rustic song while driving a cart. This is what we called folk song.

Actually the folk songs are full of Rasa. Hence it has become rich by representing the human hopes, thoughts and experience. Apart from this folk music can be divided into two categories one is community and the other one is individual.

The folk songs sung by farmers, Bullock cart drivers, boatmen etc. can be categorized as the individual folk song and the folk songs used during the Danda nacha, Patua, Ghoda nacha, Ogal- geeta etc. can be categorized as community or group folk songs.

As the position of folk music has a distinct place in our state and our country so also it has a similar place in other parts of the world. If we analyse the folk songs like Rajasthani, Gujarati, Boondelkhandi, Maithili, Bhojpuri, Chhattishgarhi, Assamese, Kashmiri then we can reach at one conclusion, that all these have one body and one soul, i.e. All these are one. Though these are

differentiated on the basis of caste, community, religion but the one common thing in all-these things is that the humanity, or the voice of people which is common. From this point of view the odia folk music and folk instruments have definitely a distinct position. Utkal is a land of splendid art. There has been a glorious cultural tradition here since the age of Kharavela's empire. Hence it is said that the people and the tradition of this state are so great.

By performing traditional Ghoomoora dance, Kendara songs, Jodi-shankha, Ghanta, Mrudanga, Mardal, Odissi-kirtan(devotional songs), Telingi-badya, Mahoori, Nageswari, Jodi naagara, Ghoda naacha-geeta, Gopala's Ogala- songs, 'Patua-dance, Dhooduki songs, Khanjani-songs and Danda songs and dance, etc. The Utkal people have added splendor to their glorious tradition.

Odisha is mainly a rural based state. The education and literacy rate is not so high here. Hence from this point of view the position of folk music and folk musical instruments has much significance here. The farmers, labourers and daily wagers when return to their respective homes after a tire some daily work, prefer to relax in the places of recreation like library, Chaupadhi- house, Akhada-ghara (a village gymnasium), Bhagabata-tungi (a publis room where sacred book of Bhagawat is read out). It is the folk music which fulfills the aspirations of these working class people to a great extent. The folk music one, which acts like a companion in one's work and which stays alongwith one's religion, can also be a source of joy for those who practise music and can also be a treat to the audience. The following informations are about some folk songs of Odisha.

Palla is a folk- art of Odisha. The Palla performance has a mass appeal among the people and audience. Palla is a popular medium through which the audience are enabled to understand the difficult contents of various literature and myths and the language of Palla performers are simpler and familiar. For this it is a popular folk- art. A whole troupe performs music harmoniously. For performance of 'Palla' the musical instruments like Chamar, Jhanja, Mrudanga, Ginni etc. are essential. According to various analysers poet karna had initiated Shohala palla for the shake of puja rituals which was meant for the coordination of muslim and hindu culture and this Shola (16) palla developed in course of time and today we call this new form as Palla. Some of the most prominent Palla performers of Odisha, that we know till date, are late Binod Barik, Sri Narayan Mohanty, Sri Harinath, Sri Paramananda Saran, Sri Nitranjan Kar, Sri Khetrabasi Mishra, Sri Jagannath Behera, Sri Aniruddha Mishra, Sri Pitambar Kar, Sri Dharmanand Dixit, Sri Brajamohan Das, Sri Sudershan Kar, Sri Abhay Charan Swain, Sri narottam mohapatra, Sri Ananta Charan Mohapatra, Sri mayadhar Panda, Sri Dhaneswar Satpathy, Sri Suryamani Behera, Sri Debendranath Mishra, Sri Laxmidhar Parida, Sri Sridhara Debata, Sri Dhruvacharan Sarangi, Sri Lambodar Das, Sri Amarnath Nayak, Sri Dhruva charan Harichandan, Sri Hrushikesh Hota, Sri Kapil Khandei, Sri Chandra Sekhar Dakhinaray, Sri Prahallad Surendra Singh, Sri Brundaban Barik, Sri Kulamani Satapathy and Sri Rajkishore Mishra. Daskathia is said to be the oldest among all the forms of folk music in Odisha. But according to the opinions of Daskathia artists that when lord Sri Ramchandra won victory over Ravan's Lanka then lord Hanuman sang Kirtan (devotional song) in praise of his lord Sri Ram and the musical instruments used by lord Hanuman was called 'Raam-Taali' which is the previous name of Daskathia instrument. This is said to be the aboriginal source of Daasya-bhakti. According to some others opinion, lord laxman, the younger brother of lord Sri Ram for sake of his brotherly love and sing in praise of Sri Ram, has prepared this musical instrument. Though the truth about these legendry tales are yet to be ascertained, still it can be said undoubtedly that the Daskathia as a folk-music, has a mass appeal among the people of Odisha.

Especially in the Ganjam district it is liked much by the people. A few prominent artists of Daskathia who have kept- intact the traditional musicality of this folk music are viz. Sri Krushnacharan Sahu, Sri Baidyanath Sharma, Sri Kashinath Panda, Sri Buddheswar Pradhan, Mangulu Mohapatra, Muralidhar Bisoi, Trinath Padhi, Buddheswar Nayak, Udaynath Lenka, Krushna Chandra Satpathy, Charan Routray, Damodar Mohapatra, Ramahari Padhy, Udaynath Sahu, Padmandav Das, Ananta Panigrahy, Saarathi Panda, Jogi Mohapatra, Manoranjan Ghosh, Kshyetrabasi Satpathy etc. Sri Krushnachandra Sahu is regarded as today's adyaguru of Daskathia folk music, his life long contribution towards the propagation of this form of folk-music.

Patua is a form of folk dance which requires, playing of musical instruments viz. Mardal, Dhol etc. In Balasore district or our state the folk dance forms called Dadhinata, Ghodanata and Patua nata are much popular. Songs are also sung along with the performances of Ghoda nata and Dadhi nata. Alongwith this a story- subject is also enacted in this performance. Patua-nata performance is mainly based on the appreciation of noble qualities. Dance and songs are also performed during this 'Patua-nata' performance. This type of folk music is mostly prevalent in Balasore district of our state.

Another type of folk dance called Ogaala is also prevalent here and the stick-fighting art is its main feature. In this folk dance the songs and dance are performed in praise of lord krushna and Radha and thus a spiritual touch is found in this. Yet another form of folk play called Chadhei nata is also popular in our society. But it has no particular style and no particular subject matter is found in this folk-performance. The summary portions of various folk tales are depicted in this Chadhei nata performance.

Dandanacha folk dance is more popular in Dhenkanal district, Ganjam district, Narsinghpur area, Athamalik, Mayurbhanj district, Boudh district, Sonepur region etc. Like Patua folk dance, it is also considered as a religious folk form. The songs of Dandanacha are mainly sung in reverence of lord Shiva or Mahadev. The Chadhei-chadheiani and Baidhana songs which are parts of this song are much appreciated by the people. Besides this, Jodi- shankha (double conch) and Nageswari musical instruments are Odisha's own folk-musical instruments. The two well known artists of these two musical instruments respectively are Sri Mochiram Muni and Sri Narayan Nayak.

Likewise some folk songs which are performed especially at places, at times and on festive occasions are namely 'Halia-geeta' Nauria-geeta, Kuanra- punein geeta and Raja doli geeta are most popular. But some folk songs of our state like Dhaga-dhamali (proverbial songs), Kaandana (a typical song in form of crying act done on occasions), Dhobageeta (sung by washermen community) etc. are on the verge of extinction.

Apart from this the folk songs like Puchi-khela geeta, Dalkhai songs, Jamukoli songs, Karama songs, Banki- jhuki and Baramasi songs etc. are the typical forms which are performed in Odisha only. If more fact finding or research is done on these folk music, folk musical instruments and folk dance, then some more informations about Odisha's past traditions and culture can be discovered.

The tribal people belonging to the communities like, Bhuiyan and 'Gond" etc. are mainly found in North Odisha. The folk songs of these people are different. Jhoomar is the first folk-song of this region. No specific place or occasion is needed for singing of this song. Any one can sing this song and there is no restriction for this. Be it a poor or a rich person, one and all can sing this folk song. Even though there is no specific place, time or character needed for singing this song, still the harmony, tunes etc. Of this song performance are very well co-ordinated and attractive Madal and Dhol musical instruments are played while performing this folk-song.

There is yet another form of folk- song called Ropa, which is prevalent in this region are habituated in singing a type of song. Farmers, while sowing rice-seeds in agriculture lands (which is called Ropan in Odia) use to sing this type of song and enjoy themselves. This song is very enjoyable for the listeners. This is popular as Ropa-geeta. The language of this song is not completely Odia but this is heard in various languages also.

Another type of dance called Jhankaapuri is also performed. A group of female dancers or male dancers use to perform this form of dance by remaining in a circle shape. Those who join this type of group dance are made acquainted with speed steps style of this dance. All the members of this dance troupe use to perform uniformly and harmoniously. While performing the song and dance, all the troupe members concentrate to move in a crescent shape as a whole, and the song that they sing has a distinct language. Normally the common people are use to perform this type of dance and song. This is composed in Odia language alongwith a mixed combination of some different language. The dance of this performance requires the playing of musical instruments like, Maddal, Dhol, Kathi etc.

As we find today that various drama stage rehearsals are done before the Durga-puja festival, similarly the rehearsals of Dasaaen dance are done at some places of North Odisha. At least a week before of puja this dance is usually rehearsed. Though this dance is performed by a group, but there is no specific rule as regards the number of this dance troupe may vary. These performers use metallic utensils like bowls, plates, gong as the musical instruments. They also use Bhuanga musical instrument, made either from bamboo or of dried gourd.

Raja is one of the important festivals of our Odisha various cakes and sweet dishes and Raja raita (a folk food) are prepared on this occasion. This festival is especially observed by the girls of Odisha and swings are particularly arranged for the girls on this occasion. This festival is also called as the swing- festival. In some regions Chhatki loka natak a folk-play is conducted just a day after the Raja sankranti. But a few people get a chance to take part in this play and also a few people use to witness this play. Women only can participate in this folk play and its audience are also women. Children are not even allowed to witness this play. Hence this play is confidentially organised for the women viewers and participants.

No specific subject matter is depicted in this play. It is composed with instant situation and subject matter. A topic is chosen and imagined instantly and then play is enacted on that said topic. As there is no specific rule about this play so many do not like this. Chhatki play is also performed after a few days of Raja sankranti and it is done in a private room. Only the unmarried young girls enact this play and some women use to view this. No male person is allowed to direct or compose the music or the drama of this play. Usually an elderly lady directs this play and its songs are sung by the young girls who take part in this. The songs of this play are very melodious and full of Rasa. A style or pattern of argument like lines are found in the song performance of this folk play.

The musical instruments like, Dhol, Dholki, Soora Maadal and clarinet etc. are played during the performance of this folk-play. Various play is found performed in this region, particularly in the north-Odisha region and it is popular in the forest area of this region and the tribals of this area have a liking for this play. Three persons use to take part in this play. Unlike other dramas or plays a specific stage is not required for this performance. Actors and characters of this play do not need any attractive costumes. Thus it is performed in a very simple manner. This type of play is called as Baliana chadheya. It is mainly composed on the basis of mythological topics. It is normally performed on an open-air stage and mainly the characters called Chadheya and Chadheyani take part in this play. The main subject matter of this play is based on the tales of Nala- damaayaanti, Kalidas- rahasya, Laxmi-upasana and some other Puja festival topics. In this Balipinda- geetinatya is performed as Badipalla. This is mainly based on the tale of lord Sri Ram Chandra's exile period.

Farce is prevalent in North-Odisha region. Two artists usually are required for this performance and dance is also done during this performance. At times, male artists also perform the female roles. Questions and answers and arguments like acts are done through singing, which is the speciality of this performance. The Farce which is enacted, concludes maximumly within 20 minutes. At times a male artist, being well dressed plays a Dhol or Madal which is put around his shoulders and male artist in guise of a female use to dance during this performance. The song of Farce is melodious and has simple tunes.

An act called Bahuroopee is also performed. It is a type of folk play. Its subject matters are not big. And its acting duration also goes for a short time. These types of folk-play are performed in praise of god and goddess. In Patua-nata songs of praise are performed in reverence of goddess. The birth-story of goddess is depicted by the Patuas performers.

In Ghoda- nata folk-play words of praise are showered in reverence of goddess Baasuli and some informations about flute are also described verbally. The Gopal caste people who rear up, cows use to sing Ogala songs in praise of cows and they also explain about flute while performing this. Various forms are exhibited during the performance Bahuroopee. About 60 or more forms are exhibited in this performance. Mainly the form (roopa) is prepared basing upon the main character of the story. Various musical instruments are used in all these performances. The musical instruments like Dambaru,

Kendara and Khanjani are played during Bahuroopee performance. Dhola, Turi and some times Jodi-naagara musical instruments are played during Ghoda nata performance, Mrudanga and harmonium are played during Chadheya nata performance. Musical instruments like Banshi (flute), Mahoori, stick, Dhol etc. are used in Ogala song performance. Different types of tunes are used according to different songs. The reverence of folk-deity (deity of the people) is yet another religious tradition which is the speciality of this region. Natural forest and greenery is abundantly found in this region. The people here in rural as well as in urban areas have a great regard and reverence for the almighty and have a spiritual bent of mind. Here there is a tradition of Brahmins doing the puja rituals of gods and goddess. But the deity of people can be revered by any one irrespective of caste and community. One and all can do the puja of people's deity of the concerned region. As we find the deity Gramadevati at the main ending area of each and every village.

REFERENCES

- Loka Nutrya Ghumura, Edited by Parameswar Mund, Mahabir Sanskritika Anusthan, June-2002. Mahapatra, Bhagyaxmi: Ethnic Dances and Music of Western
- Odisha: An Anthropological Study, Towards Promoting Eco-tourism Publishing Company, 2011.
- Mansingh, Mayadhar. History of Oriya Literature, New Delhi, 1967, p. 3.
- Mishra, Mahendra Kumar: Oral Epics of Kalahandi, NFSC; Ist edition, 2014.
- Mishra, D.B. "Glimpses of 'Performing Art' Heritage in Orissan Inscriptions", Orissa Review, May 2006, p. 22. [2]. Ibid., pp. 23-24. Mohanty, Gopinath. Cultural Heritage of Ganjam, Bhubaneswar, 2004, p. 323.
- Mohapatra, Shyam Sundar: Folklore Studies in Odisha, Lokaratna. Vol.1, 2008.
- Mohapatra, R.P., Military History of Orissa, Cosmo Publication, New Delhi, 1986, 5.
- Mukhopadhyay, D. Folk Arts and Social Communication, New Delhi: Publications Division, 1994.
- Narain, Shovana: Folk dance traditions of India, Subhi Publication, 2004.
- Nayak, K.B. "Ghumura" Folk Dance-A Glory of Kalahandi, in Tribal Dances of India, Edited by R.D. Tribhuwan, P.R. Tribhuwan, New Delhi, 1999.
- Padhy, Manmath and Achintya Mahapatra, Fairs, Festivals and Folk Culture of Odisha, New Delhi, 2014, pp. 62-63.
- Pal, Animeshkanti: Lokosanskriti, Prognavikash, Kolkata, 2009.
- Pasayat, C. (Ed.): Paschima Odishara Lokageeta, Folklore Foundation, Bhubaneswar, 2008.
- Patnaik, Nihar. R. (Ed): Glimpses of Odishan Culture, Kitab Mahal, Cuttack, 2004.
- Pattanaik, Dhirendranath: Folk dances of Odisha, Odisha Sangeet Natak Academy, Bhubaneswar, 2000.
- Patnaik, Dhirendra Nath. "Performing Arts of Orissa", in P.K. Mishra and J.K. Samal (eds), Comprehensive History and Culture of Orissa, Vol. 2, Part-II, New Delhi, 1997, p. 670.