

West Bengal, Jharkhand and Odisha are Significant Folk Drama Chandimangal and Shivayan : A study

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Abstract

Among the notable folk dramas of West Bengal, Jharkhand and Odisha, Chandimangal and Shivayan occupy an important place in the culture of this region. These two folk dramas differ according to the place of presentation. Besides, Chandimangal and Shivayan are called by different names according to the area. Chandi song in some places again Chandi Yatra, on the other hand Shivayan song in some places again is suitable for Shiva. Chandimangal and Shivayan are two folk poetry plays which are popular in this region and no research or research articles have been written on this subject. My efforts in this regard are long-standing. This research article is the result of my efforts.

KeyWords: Mahabidya, Bihar, Godhra, Mahatha, Dharshakruchae, Chamor, DhakhaJogha.

Statement of Problems

Goddess Chandi Bedha of Chandi Mangal is worshiped as their deity. Chandi's Mahatmya Chandimangal Kavya, the folk song of this poem is Chandimangal song. This song falls in the stage of folk drama. In the name Chandi there is a fierceness, that the goddess is pleased with the blood of the sacrifice. Badade Devi's position in the forest without temple shelter. For this reason, another name of Chandi is Ban Chandi. Vedha Tapashili tribe, their worship could not turn into a universal festival. For this reason Chandimangal songs or folk dramas cannot be observed in the folk society of Anga-Banga-Kalinga. On the other hand Shivayan is the main character of Shiva. Worship of Shiva is observed throughout Hindu society in India and Shivayan songs or Shivayan-centered folk plays are heard only twice a year. Because if Shiva is a male deity, Shiva is worshiped only by the women of the house. Here is the indifference of men, for this is the ebb and flow of Shivayan songs.

Objective:

Mangalkavya-centric folk drama Shitalamangal, Manasamangal, Shasthimangal, Chandimangal, Kalikapuran and Shivayan are prevalent in the three northeastern states of India, West Bengal, Jharkhand and Odisha. These mangalkavyas are sung for a long time as worship songs. If called a song, this song is a folk drama based on Mangalkavya. Chandimangal and Shivayan will be discussed in the research article.

Because these two folk dramas are common in these regions and there is nothing special about the papers and research papers on this subject. My research will be considered as a special resource for the development, promotion and future generations of the folk drama of this region.

Method of Study

The subject of research is the evolution and influence of Chandimangal and Shivayan songs (folk drama). There is no generally accepted textbook on folk drama in India. It is impossible to read the ancient manuscripts that are in various libraries in the urge to preserve them. Authors tend to write on this topic for a long time. For this purpose, I collected information from artists, singers, musicians and performers associated with this industry to write articles on this topic. I have collected information from periodicals. Above all field survey has been of special importance in this regard.

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Introduction

Mangalkavya is written in religious darkness for the well-being of people. Where people's deep faith is involved. After the creation of the world, the day when people left the forest habitat and started farming and animal husbandry, on that day, Mangalkavya influenced the minds of the Hindus of this region, not by religious fervor but by fear and trust. Such a social philosophy is not observed in other literary cultures of the world, which is only observed in this region of India. Mangalkavya is the greatness of God and Goddess touching the hearts of people who believe in Hinduism. The discussion article will discuss about Chandimangal and Shivayan, two important mangakavyas of this region. The research article will discuss the origin, evolution and impact of two Mangalkavyasrayi folk dramas. Apart from this, the setting, music, presentation method and other main issues of these two folk dramas will be discussed. The discussion will shed light on the social relations of this region with Chandimangal and Shivayan.

Analise

Chandimangal

The significant goddess of rural Bengal is Chandi - Dave chandi is the vedic goddess also known as BanoChandi. Chandimangal song or Chandimangal pala is presented in the poor or lower caste Hindu society of this state during the Chandipuja. Chandimangal is the song of this goddess.

Origin and evolution

Among the gods and goddess of Bengal, there is a multi dimensional identity of Chandi. On the one hand, Chandipuja is presented in various forms at the Lokayed level, on the other hand Chandi is associated with Goddess Durga. In this Hindu society, this Saktidevi is manifested in various names and forms such as Chandi, Durga, Uma, Kalika, and Hemvati along with various forms of the tenth Mahavidya, BinashiniChandi of Mahishasur in purana is Shiva's wife. The history of its origin is unique and at the same time it can be observed that they also worship a goddess named Chandi in some branches of the Godhika Totema clan of the Virhura.

The Goddess of human blessing Chandi or 'Mangalchandi' is known by various names depending on the region. Chandismangalpala is performed along with Chandipuja to appease the goddess and wish the well being of people. ChandimangalKavya is composed based on the Mahatma story of Devi. This verse is sung during the Chaitra-Baishakh months on the occasion of Chandipuja and on the occasion of Durgapuja the influence of Chandimangalis particularly noticeable in the Byadha society and in the upper merchant society. According to anthropologist the practice of worshipping Matrika was prevalent among different nation in ancient times, later its influence is present in the emergence of Shaktirupeni Devi.

Chandimangal based on the greatness of Goddess ChandiChandimangal has gained more acceptance as folk art than as poetry. The Presentation of Chandimangal is in the ancient folk style, i.e. people and culture are integrally present in it. Eminent folk artist AtulChakraborty said, 'Chandimangal is a traditional folk art analyzing the mannerisms and up shapanas. There is a lot of history behind its origins. Its origins back to the middle of the seventeenth century. As a result of evolution, Chandimangal has spread in urban areas as well. Earlier this folk art was mainly Opera, this style was prevalent for a long time but with the change of time and the Changing taste of the audience. This folk art has also undergone many changes, Although the story of Chandimangal is not changed, the artists perform their own turn during the performance. As a result many times the singer has to deviate from the main story. There was a lot has changed in the earlier lyricism. The impact of the dialogues has increased, the number of songs has decreased. Chandimangal is now also known as ChandiYatra. The detailed story is condensed in the evolution of time Chandimangalis a devotional lyrical folk drama. Even today the main purpose of this Opera is devotional performance. Chandimangal is still recognized as a significant folk drama by the audience of Medinipur.

Mode of presentation

'Chandimangal' song is performed in front of the audience. In the performance lead singer started with BandanaGan. Then this is followed by a short speech which is rich in devotional speech. During this speech the collaborators reached out in various ways. As the story progresses, the flow of asar becomes stronger. Two musicians stand near the main singer and play their instruments. Poetry, drama, music, and dance influence the entire event. The singer sings, dialogues, dances and presents, poetry in his own style. The main singer plays the role both of hero and heroine. All the characters of 'Chandimangal' entertain to the

audience by performing dances along with the songs. The protagonist moves most of the events of the long story forward alone. The pitch is very high in the presentation, which overwhelms the audience to some extent. But later the original singer skillfully adds to the distraction of the audience mind. This technique is only observed in the original singer. The mainsinger continuously dance, sings and acts.

Ashar

There is no stage in Chandimangal presentation because this aspect is completely Asar-centric. There is a 10/10 feet space in the middle of the concert where the main singer is standing on the four sides of the musicians. Usually the Asar sits in front of a portrait of DeviChandi. In the middle of the asar the canopy is at the bottom, next to it is the light of Hazak. A microphone is tied on the upper of singer. Surrounding the main singer are the musicians and paya.

Drees

The singer usually wears a red or orange half Panjabi, white dhoti a red black bead garland in his neck and a palla on his shoulder, a chamar in his right hand. The other singers wear white half Panjabi and white dhoti. All characters have garlands around their necks.

Musical instruments

Harmonium, Khole, Mridangam, Tambourin. Synthesizers are currently added.

Time of presentation

This song is mainly sung during Chaitra mash, Basantipuja and during the Durgapuja. Usually in the evening.

Shibayan

The main character of Shivayan is Shiva, according to Puran Shiva is the husband of Goddess Chandi. Shiva is the son of a Namashudra farmer family. Yet Shiva's influence is greatest among women in Hinduism. In the word Shiva there is power, there is restraint, there is love, there is fierceness, there is beauty, there is great heart and foolishness. Such good qualities and virtues easily touch the hearts of the women of the world. Women's weakness for Shiva is age-old. This is why virgin girls want a husband like Shiva. Shivayan is the main character of the hero of DhakhaJogha. If not as popular as other Mangalkavyasrayi folk dramas, Shivayan has a large viewer and audience.

Origin and evolution

Shibanyangan is performed in all festivals centered around Shiva the Shibayans story is made with various activities of Shiva. Shibayan is a pala song performed in an opera style. Shibayan does not fall under the category of Mangalkavya because worship is not the purpose of Shibayans. Shiva is a genre of narrative poetry. The marriage ceremony is described in it. Shiva is a worldly God, he is poor, drunken and lustful person. Along with Durga's leela, Shibayan is divided into two parts, i.e., mythological and secular.

At the first part:- Narrative poetry is written following Mangalkavya depicting the poor family life of Shiva during the early medieval period known as Shivayan.

At the first part:- of the Shibayan is the kirtan of the mythological glories of Shiva, such as Dakshayajna, birth of Menaka and Himalaya, Uma after Sati's renunciation, marriage with Mahadeva etc.

In the second part :- The fascinating event of the daily family life of the agriculture farmer Shiva. The Shiva stories of this section are exclusively based on rural and folk life. The Shiva character is not glorified in this part. In fact the serious figure of 'Rajathageri Sannibha' Hema-kanti Mahadeva described in Sanskrit literature and puran is completely absent here. The transformation, this mundane Shiva character is trapped in the shackles of poverty, bound by the net of the world, addicted to the hustle and bustle of life encumbered by desires. Therefore, the overall characteristics can be said that Shiva Character of Shivayan Kavya is a combination of mythological Shiva and any unearned school deity belong to Aryatra group. Shiva influence on national life in India is very high. So in general the influence of Shivayans is normal. Shivayans is a very important folk ritual in ancient folk culture Shivayans. Shiva is the dancing Nataraj, so he is also a dancer. The character of Shiva is that of an artist, in that sense Shivayan is an artistic kavya. To the beat of his dance, the creation and destruction of the world, the rise and fall took place. He is a monk and self-sacrificing but in love with Uma, he is also a householder. Even though he is married, he is unattached. His flamboyant Vahnishikha and a crescent moon next to him. He is creation, destruction, motion and stability in the universe. Winter, Summer, Spring, Monsoon, Autumn and youth are all in harmony with him. Rabindranath Tagore said, – "God's poverty in Shiva and his wealth in Annapurna. The world is true in the union of these two".

In the first century (AD), the worship of Shiva became popular when secular culture met with mythological culture. With this Shivayanpalagan's popularity increased. Shivayangan are essential in the festivals that are currently celebrated on the occasion of Shiva Chaturdashi and Gajan festival. Shivayans has been composed again and again over several centuries. And the Bengalis their own way brought the miraculous Shiva in 'Shibayan' whose language and presentation are different from region to region. The story of Shiva is known as 'Shibanya' in the genre of folk culture of Bengal.

Through several evolutions over the centuries, Shivayangan have evolved with the Indian lifestyle. Some times the story, and some times the way of presentation has changed in keeping with the tastes of the people of India. Shibayana Asar was held in front of the Shiva temple. The story was long, hummable song and the mysteries of the clown were scattered, from which the audience's mind was satisfied. At present there are Shiva temples sitting in front of the idol of Shiva but song does not have that sweetness. The story was very

short. Although there are dance songs, there is no clowning, no taste of the oldbhaktirass. In keeping with the age, all these elements are disappearing from Shivayan. It's time to compose a new Shibayan again.

Made of presentation

The artistic feature of Shibayanpala song is the melodiousness of rural self contredness. The main character in Shibayan is Shiva. He is a god of poor, and he god also villager. For which Shibayans artistry is a hindrance to daily human life. In other poetry, the influence of bigotry is seen in the vein but that effect is not there. Shibayan has several accompanists in the lead vocals. Known as musicians, these musicians primarily play instruments but also sing, tap feet and perform character based dances. At the beginning of the session the musicians joined. Juran is who plays a musical instrument and brings together rhythm and melody. After this main singer takes up the melody, the musicians play a strong instrument. The main singer will come and bow. After that the five deities perform prayer and Guruvandana. After Guru Vandana, Ganesha Vandana, Saraswati Vandana, Chandi Vandana are followed by Siva Vandana enters the main story. The development and completion of the story takes place in the tradition of events.

Along with the singer, the musician plays the instruments and delivers separate dialogues for different characters. Clowns present humor in their own poses on the run. In other Mangal Kavyas, the female character is the main character. But the main character in Shibayan is male. Shiva is a drunker, homeless man from a poor family. His vehicle is the bull the crematorium is his abode, Nandi-Bhringi is his sacred. They supply him drugs. Shiva is a wonderful character. Never get angry, when he is angry he makes Daksha Yaina and destroys everything. Presentation is not easy with such a character of Shiva. Shiva is a dancer, we see an artistic sense of his own. The praising of this artist needs to be executed very precisely. So, Shibayan is not presented wishly like other folk arts. It requires the main singer and the other singers to display their full skill like a professional artist. For which Shibayangan is still "Shibayan song". There is no room for anything undesirable in it. Hence all the hallmarks of authentic folk drama are presented in Shibayan even today.

Asar :- Shibayan is an asar without any stage. Usually Shibayan is performed in open ground in uncovered temple premises. On the floor of the asar there is usually a seat, which is reserved for the performance. Commonly the Hazak or day light is observed in asar.

Dress :- The main singer wears a light yellow coloured dhoti and orange panjabi. Garland of black Rudraksh in his neck. The black Chamor in her right hand. The other singers wear white dhoti and white or orange panjabi.

Musical instruments

Khol, Tambourine, Humour, Flute and Harmonium.

Time

Generally Shibayanganis perform in the evening.

Conclusion

The scope of this research article is very large. Within this range, many folk angiks and folk dramas of West Bengal, Jharkhand and Odisha have been noticed. Shitlamangal, Anyadamangal, Manasamangal, Shasthimangal, Kalikapuran, Ramlila, Ramlila, Krishnalila, Prahladayatra, Ghoranaty, Golanaty, Chaunach, Jhumur, Chandimangal and Shivayan and many other folk dramas have been found in this region. Besides, various tribal folk dramas have been found in Singhbhum, Birbhum, Ganjam, Jhargram and Mayurbhanj. The subject of the study is Chandimangal and Shivayan. Therefore, discussion on the previously mentioned issues was not possible. Chandimangal and Shivayan have been discussed in detail. Field studies of research have shown changes in presentation and inclusion of various social issues in stories. There has been a change in the use of lighting and lighting. Almost all the folk dramas have been influenced by the modernity. Modern songs and necessary mercenaries are added to the story. Like the yatra industry, Chandimangal and Shivayan songs have turned into commercial industries. Today folk drama could not have been saved from the status quo if it was not commercial. If not modern, social acceptability will be lost. As a result the individuality is lost and the artists associated with this art have preserved much of the tradition.

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