

The influence of Kolkata and Chitpur's Yatra on professional Yatra of Midnapore district: A Study

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Abstract :

In the 2nd decade of the nineteenth century, the influence of western culture increased significantly in the cultural centers of Kolkata and the surrounding Chandannagar, Farsadanga, Krishnanagar. As a result, the effect of Kirtan, Tarjagan, Kabigan, Krishna yatra, hobby yatra and club yatra is reduced. On the other hand, artists and other artisans associated with these practices lose their jobs. Established artists associated with this profession are associated with professional yatra and professional theater in Kolkata. In the 4th decade of the 19th century, the city of Kolkata became the major cultural center of India. A significant aspect of this cultural center is a large industry centered around the yatra. This yatra art was not limited to Kolkata or Bengal but spread its influence all over India. All these yatra operas in Kolkata did not have a specific centre. Chitpur yatra center was established around Chitpur near Jorashanko in Kolkata in the late 19th century. Many operas in neighboring districts set up booking offices at this yatra centre. In the yatra section, yatra lovers, brokers and nayaks could directly come here and book the yatra pal as per their heart. Apart from this, Chitpur center had a significant advantage of very good communication system. In addition, the women of the adjoining prostitute village. With these, it was easy to attract young audience to the female role and acting cheaply. Chitpur is located within Kolkata and has been the center of the region's famous literary, dramatist and palakar compositions. That turn would have been much more acceptable. Gradually Adi lost the tradition of Kolkata's yatra. A brief history of Kolkata and Chitpur and the impact of yatra on the undivided Midnipur district is a subject of research.

Key Words: Vaktimarg, Idol, Kirtan, Prose dialoge, Ganges, Ashar, Clabe Yatra

Statement of Problem :

This research article discusses the impact of Jatra of Kolkata and Chitpur on Jatra of undivided Medinipur district. The discussion covers the yatra of Kolkata, later the development of the yatra industry of Chitpur, located in Rabindrasaranir. This yatra art influenced the art, culture and yatra of Midnapur district. This yatra art center yatra was once world famous. That reputation has been abandoned for being overly slick and businesslike. With the arrival of actors and actresses from film, stage and television in the traditional industry, the yatra has become commercialized and personified. For this reason, while the yatra is acceptable to the youth, the actual audience is turned away. Currently there is a dearth of guides, turnkeys and investors in the yatra industry.

Objective:

The objective of this research is multifaceted, mainly yatragan or yatra is a significant media of folk education. Nowadays folk education is lost from yatra. Besides, yatra is a part of drama literature and yatra needs to be given the status of a separate literature. As a result, the yatra can entertain the audience as well as satisfy the reader's taste buds. If the yatra is given a separate literary status, the lost tradition can be brought back through discourse criticism. On the other hand, yatra is an industry that covers the livelihood of many people. Literature, philosophy and society can be expressed together in the yatra. Research is needed to preserve the traditions of large and specialized subjects. This research article is just my small effort. This effort may later become informative to researchers as to the evolution and history of the yatra.

Research Methodology:

Yatrai Kolkata and Chitpur effect of Yatrar in Medinipur district Two methods have been adopted for writing the research article under this title. Firstly: Acceptable dependent information has been collected from manuscripts, yatrapala and paper journals in various rural libraries, district libraries, Calcutta University Library, Rabindra Bharati University Library and National Library of Kolkata. Secondly: The data obtained as a result of the field survey as a result of the sincere cooperation of the actors-actresses, composers, musicians, directors and palakas associated with the yatra of Kolkata, Chitpur and undivided Medinipur districts have been recognized as research documents.

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Introduction:

India's notable cultural center, Kolkata, this city was the main center of India's renaissance. Chandannagar, Farasdanga and Krishnanagar adjacent to Kolkata were very old cultural centers. These centers ceased to exist after the establishment of Kolkata. Artists and other culture lovers from these cultural centers migrated to the city of Kolkata in droves. A new culture is created by the fusion of western and western culture. A significant aspect of this culture was the Yatragan or Yatra. At that time Yatra was a hobby that Yatra stopped due to lack of investment. Begin the opera, this opera was commercial. There was no fixed center until the late eighteenth century. Later the yatra established Chitpur as a center for commercial success. The influence of the yatra of this profession spread to the yatra of Medinipur district. Professional yatra of Kolkata, Chitpur and undivided Medinipur districts is a great study. I have made a comprehensive review on this matter

Analysis

Professional Yatra of old Kolkata

In the second decade of the 19th century, the fancy yatra had stopped in the surrounding areas of Kolkata and Kolkata. As a result, the artists who got the money have to be in extreme distress. Although artists are scattered together in search of substance. Ganesha opera, Arya opera, Natte company, Satyambar opera are packed with crowds But it was not possible for these few yatra opera of Kolkata to give work to so many artists. As a result getting more salary based artist became jobless. In the first half of 19th century there had an impact on so many literary and cultural practice along with the renaissance of Bengal. At this time Englishness is more common among the educated youth. Apart from a few educated youths the mainstream of the society continues to follow the trend of the past. During that time, Krishna nagar of Nadia became a significant town of Kolkata Kirtan, Harikirtan of this devotional city was influenced in the yatra. Besides Chandannagar and parasdanga of Hoogly adjacent to Kolkata were significant places of cultural practice.

From the second decade of the 19th century Kolkatas vidwajan intellectual resisted the radical modernity created by the renaissance. This decision of vidwajan was applauded by all the writers and artists. As a result the influence of the westerners started to decrease little by little. On the other hand Krishna Yatra, Vidyasunder Yatra, Kabigan and Tarjagan in popularity among Kolkata. Apart from this, yatra operas from outside districts used to come and perform yatragan during the landlords house of opera in Kolkata. In the third decade of this century. Several fancy yatra groups sprung up in Kolkata, 1822 AD Harimohan Roy of Bhawanipur performed yatrapala. Then Badan Adhikar and Gobinda Adhikari made the team of Krishna yatra. In 1840 Krishna-Komal Goswami became very popular by singing 'Krishnayatra'. In 1849 AD Nandaviday pala was produced by Rammohan Adhikari's yatra-dal of Jorasanko. Before this, in 1835 AD 'Vidyasundar'yatrapala was performed at Navinchandra Bose Theatre. In 1858 Michel Madhusudan Dutta's play 'Ratnavali' was performed of Belgachia theatre like yatra by jadunath Pal. In 1873 AD Ardhendu shekhar mustifi used oikyatan badan in theatre like yatra. Under the Bandmaster of oikyatan parbaticharan Das's teaching formed Boubazar oikyatan society in 1873. This oikyatan used to play and perform in various places of Kolkata especially during festivals and pala also performed. In the last part of 19th century the influence of oikyatan in yatra grew to such an extent oikyatan was played at the end of each act and even at the end of each scene of some turns. In this context Haripada Chatterjee was instructed to play oikyatan at the end of each scene of Mahiraban. Till the middle of the 19th century the tola collection was prevalent in Kolkata and adjoining areas. Actors and actresses dressed as goddesses used to collect money from audience in the venue. The audience used to pay as much money as they could for the characters of actor-actress as a real God Goddess. This would give the artists additional income, the share of which the owner would not get. In the middle age of 18th century the professional Yatra and the fancy Yatra have a euphoric market of Kolkata and adjoining areas. But after the introduction of theatre plays in 1872 the Yatra's influence in the city of Kolkata began to decline. As a result, the professional yatra and Soukhinyatra have been stopped. As a result of this condition of the Kolkata's yatra the owner of the yatra resumed the yatra earnestly, centred on Farasdanga in Hoogly, adjacent to Kolkata. Now just as Chitpur Farasdanga on the banks of Hoogly river was once like that. The yatra team of Gobinda Pathak the first to be mentioned among the professional yatra teams in the reconstituted Farasdanga yatra parah. He was a resident of Jajpur in

Orisha. He directed and acted in plays like 'Harishchandra', 'Kanchvadh', 'Pandavder-Ajantvasa' etc. Krishnakomal Goswami, Motilal Roy, Harimohan Roy, Neelkanta Mukhopadhyay and other yatra personalities were with this yatra centre, whose contribution has occupied a significant place in the history of Kolkata and Bengali yatra in the 19th and 20th century. At the centre of Farasdanga yatra, adjacent of Kolkata was not only associated with the owners of yatra of this region, also the owners of yatra of different districts came to this centre for the yatra business. In 1890 Gobindadas of Chandrakona of Medinipur district stayed at Farasdanga for the yatra. Shrinath Chakraborty and Girish Chandra Chakraborty of this yatra centre were residents of Medinipur. Later none of them returned to the district Krittivas Mandal of Gopinathpur in Hoogly district was associated with this centre and gained fame by performing various palas of Mahabharata. Gurudas Ballav had four yatra teams of Farasdanga yatra centre.

The yatra culture that developed in the last half of 19th century in the region adjacent to Kolkata centred on Farasdanga did not last long. Because of the partition of Bengal in 1905, the people of Bengal settled in Kolkata and adjacent areas. It was political impatience in Bengal then. In this situation, thousands of people have to be accommodated for humanitarian reasons. As a result another industry was developed with the cultural spirit and artistic sense among the people of the densely populated area and the Yatra was also among it. Besides, many Yatra operas also came with own team, as a result their Yatra operas used to produce palas in Kolkata. As a result the market for Farasdanga Yatra teams continued to decline. And although Faras danga, there was no famous yatra industry here. By the middle of the second decade of the 20th century, opera had spread to different parts of Kolkata and started an independent yatra business. As a result, due to the name and popularity of some operas, their market is euphoria, but some opera owners beome completely quiet by business of yatra. In the fourth decade of the 20th century, the yatra centre was established at Chitpur along with the Kolkata Opera, the yatra opera of Farasdanga and the yatra opera of various districts.

In 1943 Mukunda Das came to Kolkata from Bangladesh with the Swadeshi Yatra Party. He had literary talent as well as theatrical talent and beautiful voice acting. With this versatile talent, he won the hearts of the people of Bengal by producing yatratala of stories of Swadeshi. Among them, 1st World War 1914 and 2nd World War had an impact on the politics and economy of India. During the crisis, commercial competition between two yatra operas began. The opera of Chitpur, defeated in this competition, resorted to flamboyant means of yatra. At that time, in the last half of fifty decade women artists did not act in yatra. Operas of Chitpur brought women from red light areas adjacent to Sonagachi to dance and perform in the Yatra. The Baikuntha Samaj of Kolkata brought prostitutes on the first yatra. Chitpur started to attract the audience by showing women in the event. Although the Chitpur operas were able to achieve commercial success, the spread troupes of Kolkata began to fail. Because Sajrani's performance in their yatra team was still not accepted by the youth audience. Moreover, the polite owners of this yatra group did not like the presence of prostitutes in the yatra at all. Because of this, the yatra teams are sometimes stopped due to lack of visitors. Later the predecessors of these yatra owners changed the name of the team and settled and started business with the Chitpur yatra business. The teams who could not accept this arrangement of Chitpur given a signboard.

Currently Chitpur Yatra of Kolkata is recognized as the largest yatra centre not only in West Bengal but also in India. There are more than hundred yatra operas in this yatra centre, small and big (A, B, C). Yatra groups have the largest number of needy artists in film, stage and television. Yatra is lost its caste, gotras due to the fact that these artists of various mediums perform yatra without any experience of yatra acting. Besides, like these artists the producer asked Palakar to create the character. For this reason, just as the yatra pala of Chitpur has lost its literary quality on the other hand the palas have also lost its artistic quality. In all these changes there is no much tradition of yatra. A class of audience was lost. Still the Chitpur yatra has a big market in the villages of Bengal. Ten thousand audiences fill the pandals with tickets of 50 or 30 rupees. This is still a big success of the yatra industry. No harm done to the heroes of the yatra. Overall, the yatra of Chitpur and Kolkata has changed a lot. From writing of Pala a revolutionary change in presentation. The latest additions of modern society in the use of lighting, harmony, makeup, dance songs and dialogues are in yatra. But it is not easy for other mediums to arrive, That is why Bollywood artists have arrived in Kolkata.

Influence of Kolkata and Chitpur in the Yatra of Medinipur District.

In the last part of 19th century large processions from Kolkata brought cantatrice from Bihar for dancing and singing. As a result, the attention of the Yatra to the youth increase. The production's number of Kolkata Yatra in the districts increase. On the other hand the number of professional Yatra operas is reduced by many operas. In the sixty decade of 20th Century the owners of Yatra from various districts opened their booking offices in Chitpur. These yatra operas in Chitpur bring women from the red light areas to act in Yatras. The popularity of the Yatras of Chitpur increase. On the other hand, the Yatra operas of early Kolkata took a beating. Later the original Kolkata Yatra operas were forced to open a booking office in Chitpur.

Baikuntha Samaj was popularized role play by women artists in the Chitpur yatra. Baikuntha Yatra Samaj was made by breaking the Natta Company. Big Bother, Makhanlal is the director of Natta Company. Younger brother Nani Natta founded the Baikuntha Yatra Samaj with the first female actresses. But a few days before that, some yatra dal of Chitpur took female dancers only for dancing. The influence of the Baikuntha Yatra Samaj was spread to the entire Chitpur yatra within a few years. During of the sixty decade of the 20th century in Bengal, Chitpur was the holy place of yatra, at that time, had a considerable influence on the yatra of Medinipur District. As a result, in 1962 one of prominent groups of yatra of Medinipur district, 'Shilpichakra' brought a woman named Kalarani from Kolkata to perform in their masnad pala for 40 rupees per day. The tendency of female artists to act as wives began to perform in the yatra of Medinipur district. Later, this Shilpichakra brought in a female actress, names Hira Paria for acting. Gradually women's acting started in Medinipur district like Chitpur.

Amar Ghosh was given the responsibility of directing the 'Hitler' role pala of Chitpur Youth opera Shambhunath Bag. He used different colours of light through lighting control on stage for the first time in this pala. Tapas Sen controlled the lighting of this pala. This time Shantigopal played the role of Hitler. In 1968-69 youth opera created a surprise with Sambhunath Bagh, Amar Ghosh, Tapas Sen and Santigopal in the Chitpur yatra. Just two years later it was 'Hitler' pala to produce the Manika opera in Medinipur. The producer was Sri Kamal Kumar Chakraborty. At this time lighting control equipment was

brought on hire from Kolkata Its cost 5000 rupees of producer to producer the 'Hitler' pala at that time. This is the first use of modern lighting and stage in the yatra industry of the District. Later some other operas made modern arrangements of lighting and stage, but in many operas used Hazak's light. In the last of eighty decade of 20th century all yatra operas in Medinipur district adopted Modern sound and light control system. Earlier the vehicles of the operas were bullock carts which used to line the village roads on rural yatra Nayak and organizers were in the first cart. The team manager owner, main Nat and Nati were in the next cart. In the next cart there were the co-actors and the last cart there were many boxes, some clothes of them, some wires bulbs and machine, milk were anywhere. In this way 10-12 bullock carts were moving from the station towards asar. Why not this divine arrangements? The ticket of a opera of whole day yatra is only 2-3 rupees. Four days later in the same way on the cannal side road the rows of the carts return to the station. Now the bullock carts are no longer seen in the village. There is no four days yatra in the village Business every where busloads, of people in the morning, district operas reach the venue in two or three hours with mike, boxes on the roof.

In the professional yatra of Medinipur district, along with the internal decline there have been many changes in the external as well. the best artists of the districts towards Chitpur. At one time in the seventy decade, there was a tendency to bring film artists to Chitpur operas. Earlier Kolkata operas Kolkata operas used to perform palas in the festivals of landlord's house. And at that time the people of the village used to see free of cost. Now the cost of bringing of the film artists has gone up a lot. As a result the Yatras are no longer seen. For this overall effort is being under taken the yatra ticket has to be booked. Films are being brought in the district Yatras like Kolkata yatra, the cost of the yatra as a result is increasing. That is why the organizers of the districts have started to show yatras in exchange for tickets. This system was not in the professional Yatra of the district, the influence of the yatra of Chitpur has spread. There are three types of yatra operas, A, B, C in the yatra industry of the district. The one night price of these opera is A- 65000, B-50000, C-25000. B- class opera perform free of cost with the help of the organizers. A- class operas perform four shows. This opera takes 70000 rupees if it goes outside of the district. When the A- class opera come to North Bengal and Assam Tripura it takes 100000 rupees from the organizer's. The organizers promote these A- class operas as Kolkata opera and arrange pala in exchange for tickets.

Almost every opera in Chitpur has 4-5 famous actors of the film, on the other hand the markets of the operas are named as them. On the other hand the district yatra could not be affected by the influence of Chitpur. Because the producers of the district do not have enough money. There is no famous painter of Taliganj in the yatra industry of district. Again following the manners of Toli-Boli in the acting technique, if lost its originality. As a result of this following there is a blind imitation of the make up of the actresses began. In the lust of commerce, the clothes of the girls were bitten. The shamless, Competition of the dresses of the actresses how short it will fuel the audience's Perverted desires begins. There is no protest or resistance from the women artists.

The palakars were not left out of this influence. Just like the Chitpur yatra, the palakar of the districts started to borrow from different mediums. Some palakar are recording the Chitpur pala and changing the character's name and continuing the scenes with changing and continuing in their own name. As a result the fertile field for creation of new yatras remains closed.

In Abah music the district yatra opera could not overcome the influence of Chitpur even in terms of climate. Earlier in the yatra the melody used was called 'Yatrangisur'. But some yatra operas collected tunes from different mediums of Chitpur and mixed them with Yatrangisur tunes and performed them. Gradually, the Yatrangisur tune was no longer. Various movie, theatre modern music are brought by mixing with Rajashrayi tunesome-where, a new type of ambient music are vogue by the Chitpur opera. And the operas of Medinipur were influenced by that tune and out cast the Yatrangi. There was a change in the traditional musical instruments of the yatra as well as. Earlier there was a harmonium in the district Yatra whose player was called master hander in Yatra. There were, a flute a cornet, a bamboo flute and an ashton with him. On the other hand there were dhol, digi tobla, karah, nakrah and drum with jhanjh and kartal. But under the influence of Chitpur the old instruments have been replaced by casio Synthesizer, Jajset and now puckersons and octopads.

And some operas are giving up all the instrument and taking turns producing only synthesizers.

This effect is observed in the greenrooms or dressing rooms. In the past the artists of yatra used to get seats on either sides of the green room. There was a small box in front inside this box were all the make up items like mirror comb and cosmetics. On the Chitpur yatra, the artists who applied make-up sitting on top of the first big bones were probably called box artist. Later this system became common in the professional yatra of Medinipur. When artists from Taliganj started coming to Chitpur they had to make a separate dressing room, inside the dressing room where chairs, Tables, fans etc had to be arranged separately. This is common in the yatras of districts Class - A operas of the districts now have one dressing room for one special artist.

The influence of Chitpur in pala production is also observed in the professional yatra of Medinipur. The historical, mythological, besides imaginary yatra pala were produced in Chitpur yatra before. But later the fictional, mythological and historical palas of Chitpur yatra gradually stopped. Perhaps the cloths, weapons and stage props needed in these productions and a problem was found in the carrying of the huge baggage from one event to another event. Mean-while a great change has been initiated in Bengali culture and Bengali social, and socio, political pala of Chitpur Yatra operas tended towards the productions with the changing problems. The wave of it came in the professional Yatra of Medinipur district. The yatra producers of the district continue in that direction. Part of folk culture is the religion of yatra, which is the promotion and spread of folk education. For the sake of contemporaneity, the intrusion of Hindi cinema into pala productions has undermined the uniqueness of Yatra. On the other hand palakars like Shambhu Bag, Utpal Dutta etc. brought political thought of the yatra. Producing these palas caused artists recruitment and financial problems, On the other hand yatra is still a commercial success, due to lack of devotional and mythological palas in crisis for not being profitable, the social and political palas on the other hand is very commercially successful.

Yatra pala differs from stage play as it has its own pace. Hence the yatra pala ends in a certain rhythm, scene after scene leading its extreme moment or climax. Just as there is a particular rhythm to the song in pala, every scene, every situation every character and dialogue has a particular rhythm. It is this rhythm that stimulates the emotions of the audience. So the dialogue comes alive only if you can say it in the right rhythm. Otherwise the dialogue becomes worthless. In dialogue, the underlying emotion is expressed in accordance with the situation and it is transmitted with the help of rhythm. The rhythm of speaking dialogue is divided into two parts. The first is long fusion of talking like waves. And the

second speaks in a fast clipped manner. The artists of Medinipur started following, the rhythm of speaking the dialogues which is made by the artists of Chitpur yatra on their own urge.

For this imitation the rhythm the dialogues, movement changes according to the character. There-fore, by analyzing the professionalism the dialogue, movement of the character has to be adapted to the situation. The environment in which the scene takes place also has its own rhythm. The artists has to feel it and understand it. According to body language or body movement has to be done. There should be proper lighting atmosphere and layout. But the artists of Medinipur do not try to analyze the character and do not have the mentality to touch the rhythm with feeling, thus become unable to imitate. This causes the simulation to fail.

The undivided Medinipur district is situated at the extreme southern part of west Bengal. After that Orissa is stated. So as a marginal district Oriya influence on the residents of the district is considerable. The customs, manners, customs of this district, especially the manners, of speaking and the language are influenced by Orissa. So the dialogue pronunciation of the yatra artist of the district while speaking is bad. Especially the correct pronunciation of... 'ঞ', 'ষ', 'স' does not come to the tongue of all the artists of Medinipur. As a result the imitation of Chitpur is distorted. The terms of tone projection, the yatra is called the dialogue in the high voice or low voice unnecessary. The same can be said for organ transplants. Either too much or too little or the level of organ circulation becomes a major obstacle in character building even in yatra Dilip Kumar Chatterjee, Shantigopal or Anadi Chakraborty's facial expression smiles etc get distorted and laugh out loud at the audience.

Chitpur also influenced the naming of pala in the yatra of Medinipur pala kars of the district started naming the palas following Nirmal Mukherjee's 'Sindur Diyone Muche' or Ganesha Operas 'Shankha Duyona Bhenge'. 'Babugo Sindurer Dam Nei', 'Stree Daroga Swami Asami', 'Mastan Sasurer Police Bouma'. Some palakar went a little further and give name that 'Vote Dile Paisa Debo, Na Hole Bansh Debo'. It is not that there are some poetic names among all these laugh provoking names. Like 'Neel Akasher Nilanjana', 'Jiboner Arek Nam Valobasa', 'Kono Ek Gayer Badhu', etc. Palakars of the districts are engrossed in the worship of Sundor. Producers do not want to care about new palakars even if they compose Palagan. Because producers cling to one thing only truth of life, that is money. So they have no meaning of palagan rich in real dramatic. Here the words courtesy, politeness, conscience and humility are dead. They have no attempt to retain the ancient tradition of yatra. There is no system to evaluate past history of yatra. There is only how much pala can be commercialized based on the perverted desires of the audience. These producers take turns in the name of editing. Also reduced women's clothing for no-reason, just for money. They have adopted the strategy of serving this distorted pala as art. There are some producers, who are working tirelessly to present this real folk education organ journey as a healthy cultural medium in front of the common people in rural village. They are still serving yatra pala in rural villages of Medinipur district, clinging to the ancient tradition of yatra after the influence of Chitpur with great determination.

Conclusion:

Tagore Sri Ramakrishna Paramahansa Dev said that people are educated in Yatra Theatre. Yatra is the mass media of folk education of the rural people. Yatra is a folk drama, it had no influence on the civic life of the city. Babu's shakharyatra of undivided Medinipur district, klabyatra is now extinct under the influence of Kolkata and Chitpur. The yatra in undivided Medinipur district has undergone various changes and the number of visitors has not decreased. Yatra has now become a professional industry. Films and professional theater have had a direct influence on the yatra.

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