TRADITIONAL CUSTOM AND HERITAGE: A STUDY ON THE CULTURE OF CHHAU OF PURULIA

Chinmoyee Das
Post Graduation, Journalism & Mass Communication, Visva-Bharati University, West-Bengal, India

ABSTRACT

India is a country rich with various traditions and vibrant customs of various cultures. Every corner of India has various approaches to safeguard those social customs, for example, folk songs, traditional dances and music. As a method of communication folk dances, traditional music and dances assume a major part of the Indian culture. Chhau dance-drama of Eastern India is one of the folk art that is acted in India. There are three kinds of Chhau dance-shows.

To comprehend the meaning of this Chhau art of India, it is critical to initially comprehend the components and the sources of the Chhau. The Chhau is exceptionally important to the Indian culture since it is both a strict and fanciful practice that has been gone on through numerous ages. The Chhau is utilized as an approach to impart an ethical message by the depiction of stories from Indian folklore. The depiction of stories is the place where the dramatic viewpoint comes into the image. The Chhau characters are quite so accordingly; character development and covers are utilized rather than discoursed to show certain feelings and emotions to bring the story to life. The investigation of the history & origins, ensembles, organizing, music, and entertainers brings forth this reality. The Chhau dance is a very important to the Indian public and the Indian culture and cultural history.

Keyword: Chhau Dance, Folk Culture, Dance, Drama, Music, Communication, Traditional, Entertainment

1. INTRODUCTION

To comprehend the meaning of the Chhau, it is critical to initially comprehend the components and the starting points of the Chhau. The Chhau is important to the Indian culture since it is both a strict and fanciful practice that has been going on for ages. Not exclusively is the Chhau dance-dramatization utilized for happy festivals but at the same time is utilized as an approach to impart an ethical message by the depiction of stories from Indian folklore. The depiction of stories is the place where the dramatic angle comes into the image.

The Chhau is a culture that isn’t just utilized for entertainment purposes yet additionally as a method of correspondence with the local area to pass on specific messages by utilizing fanciful stories. The word Chhau comes from the Sanskrit, “Chhayi” (picture, shadow or dream) in view of the utilization of covers in certain types of Chhau Dance, for example, the popular style found in the Purulia District of West Bengal. The Chhau is generally performed for a group of people that is commonly Indian including children and little girls of Indian soil raised with regular Indian qualities.

The Chhau dance, additionally spelled as “Chau” or “Chhaau”, is an Indian dance that began in the Purulia region of West Bengal with the ancestral, and people traditions, with roots in eastern India. It is found in three styles named after the area where they are performed, for example, the Purulia Chhau of West Bengal, the Seraikella Chhau of Jharkhand, and the Mayurbhanj Chhau of Orissa.

Chhau is a traditional dance from the “Rarh” district. It might have been gotten its name from Sanskrit “Chāya” (shadow or masked). Others interface it to the Sanskrit root “Chadma” (camouflage or covered). The Chhau dance is predominantly performed during celebrations in the Indian states of West Bengal, Jharkhand, and Orissa, particularly the spring celebration of “Chaitra Parva” and in which the entire local area participates. The “Purulia” Chhau dance is commended during the “Vasanta Utsav”. Veils
structure a necessary piece of Chhau dance in “Purulia” and “Seraikella” styles. The information on dance, music, and cover making is communicated orally. The Chhau found in northern Orissa doesn’t utilize covers during the dance.

2. AIM & OBJECTIVES

The aim and objective of this study is to find out more about the custom and the heritage of the Chhau culture of eastern India.

3. METHODOLOGY

The Methodology used in this study is interview and observation for primary data. For secondary data, field perception and meetings have been directed. Secondary data has been gathered from library searches, Journals, Books, and websites.

4. DISCUSSION

The Chhau goes from praising hand to hand fighting, trapeze artistry, and games acted in happy subjects of the dance, to an organized hit the floor with strict topics found in Shaivism, Shaktism, and Vaishnavism. The outfits shift between the styles, with “Purulila” and “Seraikella” utilizing covers to distinguish the character. The accounts sanctioned by Chhau artists incorporate those from the Hindu sagas the Ramayana and the Mahabharata, the Puranas, and other Indian mythological texts. The Chhau is generally performed by male group, provincially commended especially during spring each year, and possibly a syncretic dance in the structure that arose out of a combination of old-style moves and the customs of antiquated local clans. The dance is stunning and unites individuals from different financial foundations in a merry and strict spirit.

The Chhau is performed by male artists, around evening time in an open space, called “Aakhada or Asar”. The Chhau dance is cadenced and set to customary society music, played on the “Mohuri” and “Shehnai”. An assortment of drums goes with the music group including the “Dhol” (a hollow and round drum), “Dhumsa” (an enormous timpani), and “Chad-Chadi” or “Kharka”. The subjects for these moves incorporate nearby legends, fables, and scenes from epics like the Ramayana and Mahabharata.

The antecedents of Chhau dance (mainly Purulia style) were “Paika” and “Natua”, yet “Nachani” dance additionally assumed a significant part in giving Chhau its current personality. Chhau dance acquires the female strides and developments from the “Nachani” dance solely. The female dance components in the Chhau dance presented the parts of “Lasya Bhava” from the “Natyashastra” that brought sexiness, and magnificence in the dance structure, while, the virile male dance development is credited to the Shiva’s “tandava” style of dance. There are various understandings of “tandava” and “lasya”.

The Seraikella Chhau created in the Seraikella Kharsawan area of Jharkhand, the Purulia Chhau in the Purulia of West Bengal, and the Mayurbhanj Chhau in the Mayurbhanj region of Orissa. While the Seraikela and Purulia subgenres of Chhau use veils during the dance, the Mayurbhanj Chhau utilizes none.

The Seraikella Chhau is performed with representative covers, and as the acting builds up the job the entertainer is playing. The Purulia Chhau utilizes broad covers molded as the character being played; for instance, a lion character has a face veil of lion and body ensembles too with the entertainer strolling on all fours. These covers are made by potters and are basically sourced from the Purulia region of West Bengal. The Mayurbhanj Chhau is performed without veils and is in fact like the Seraikella Chhau.

The Chhau Dance is supported by the government. The Sangeet Natak Akademi has set up a National Center for Chhau Dance at Baripada, Orissa. Purulia Chhau Dance is listed on UNESCO. The principle distinction between the Purulia Chhau and Odisha Chhau is in the utilization of the masks or the cover. Purulia Chhau utilizes veils in dance, yet Orissa doesn't have covers or the masks consequently adding outward appearance with body developments and gestures. Traditionally, the Chhau dance is held the time when one farming circle closes and another circle begins. Purulia Chhau artists wear the natural and dramatic veil which addresses the fanciful characters. Subsequent to making the state of the veil with mud, it is hued and enhanced with “Shola” and different things.

As the essential distinction of Purulia Chhau, the covered mask is one of a kind of customary. These Chhau veils are made by the “Sutradhar” people. The creation of a veil experiences different stages.
8-10 layers of delicate paper, submerged in the weakened paste, are glued consistently on the shape before the mud form is cleaned with fine debris powder. An exceptional layer of mud and fabric is applied and the cover is then sun-dried. After this, the shape is cleaned and the second round of sun drying is done prior to isolating the layers of fabric and paper from the form. In the wake of completing and boring openings for the nose and eyes, the veil is hued and embellished.

Purulia Chhau dance, not at all like the other two dance styles are described by extremely enormous and vivid covers and expand outfits portraying legendary characters from strict writings (Ramayana, Mahabharata, Vedas legends, and Puranas). Documentation about the beginning of Chhau dance is scant and its root has consequently not yet been solidly settled.

5. CONCLUSION

Dance is a very important type of nonverbal communication. It assumes a significant part in our communication with others people. The implications related to messages sent by individuals who are dancing. It’s an effective way to communicate. It can help recount a story or a massage, pass on sentiments and feelings, and associate with others and with ourselves. Cultural development can be expressive and informative. It tends to be utilized as a method for self-articulation where words are a bit much – the body does all the talking! Chhau Dance is time committed to important motions. In any case, dance conveys meaning, as well.

Chhau dance is significantly more than one of the praised performing expressions. It is as a traditional method for entertainment and information. Chhau Dance includes the whole body, and the body can be an incredible specialist of correspondence. The music used in Chhau also entertains and connects the people together.

Chhau Dance is without a doubt not limited to just a segment of the performing expressions despite the fact that all by itself is a strategy for entertain and information. Fundamentally, Chhau dance assumes a greater part in the process of traditional communication system. Chhau Dance is one of the critical types of traditional dance-drama forms. Communication through Chhau dance is more than passionate. It is likewise of otherworldly level. It can shoot an inclination that can’t be portrayed in words.

6. ACKNOWLEDGMENT

I would like to express my special thanks of gratitude to my teachers for their able guidance and support in completing the study. I would also like to extend my gratitude to the center of Journalism and Mass Communication.

BIBLIOGRAPHY