

A REVIEW OF THE FOLK CULTURAL LANDSCAPE IN COOCH-BEHAR DISTRICT AND THE PREVAILING ATTITUDES AND IMPACT ON THE PRESENT-DAY YOUTH SOCIETY

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Abstract

This article investigates the tales, religion, practices, and protection from change that make up the rich embroidered artwork of Cooch-Bihar District's folk culture. The culture is exceptionally regionalized, with solid territorial varieties making interesting cultural landscapes. Notwithstanding, current popular culture, moved by speedy network and globalization, represents a threat to native lifestyles. There are a wide range of kinds of folk music investigated in this exploration, from the static old-style music to the steadily evolving Jhumur. The report additionally underlines the various leveled, moving, and defiant nature of youth culture and what it means for individuals' qualities, convictions, and activities. Chhau, Gambhira, and Raibenshe are only a couple of the styles of folk dance that are broadly celebrated around here. A powerful cultural scene and youthful society in the locale are called for in the assessment, which features the job of youth culture in modernization and advances the tranquil concurrence of custom and advancement.

Keywords: Folk culture, Cooch-Bihar District, Impact, Religion, Customs, Cultural landscapes, popular culture, Youth culture

1. INTRODUCTION

Expounding on "Loko Sanskriti," or Bengali folk culture, can be testing since it includes such countless various parts of life and culture [1]. This is on the grounds that "Loko Sanskriti" covers many points, from legends and folklores to religion and wizardry to customs and customs to fairs and celebrations to oral writing, music, and craftsmanship. A little, stable, unequivocally sew, for the most part provincial local area's folk culture incorporates its practices, customs, gifts, clothing, and lifestyle [2]. Folk culture is represented by custom, and there is areas of strength for a to modernization. Instruments, music, stories, and customs generally tend towards the natively constructed and hand-made. Houses are worked which is as it should be. The physical, social, and monetary states of a local area all assume a part in forming its unmistakable folk culture [3]. Since folk culture differs significantly starting with one area then onto the next, the idea of cultural districts gives a supportive system from which to research conventional approaches to living all over the globe. Definition: Folk culture depicts the customs and practices of a generally little, separate country local area. Oral transmission shows the prevalence of "old ways" over "new ways," and it binds to a sensation of having a place with a local area [4]. A solid association with place is normally present in folk customs. Regardless of whether parts of a folk culture are taken on by or relocated to another country, they will major areas of strength for hold with their nation of beginning [5].

1.1. Folk Culture versus Popular Culture

In actuality, tremendous, fluctuated networks that share a few ways of behaving regardless of differences in other individual characteristics are commonplace of the popular culture (material culture), otherwise called global culture [6]. Rather than popular culture, which is based on the comfort of worldwide correspondence and travel, folk culture arises because of explicit ecological, social, and financial circumstances inside a local area. The endurance of folk cultures is in peril because of the spread of urbanization and advances in satellite correspondence. It's conceivable that popular culture is less inclined to address nearby geology and bound to change it as per general standards. The scope of popular culture far surpasses that of conventional cultures, which will

generally stay confined [7]. While the starting points and makers of folk culture stay a secret, popular culture is a result of Western and Eastern industrialization.

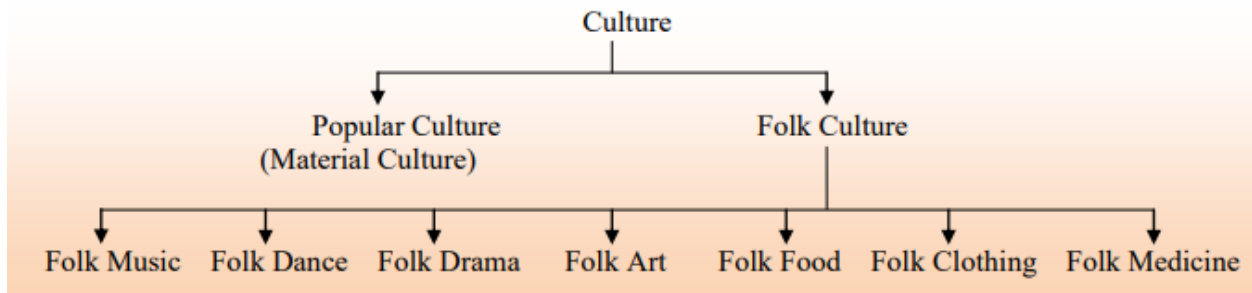


Figure 1: Types of culture

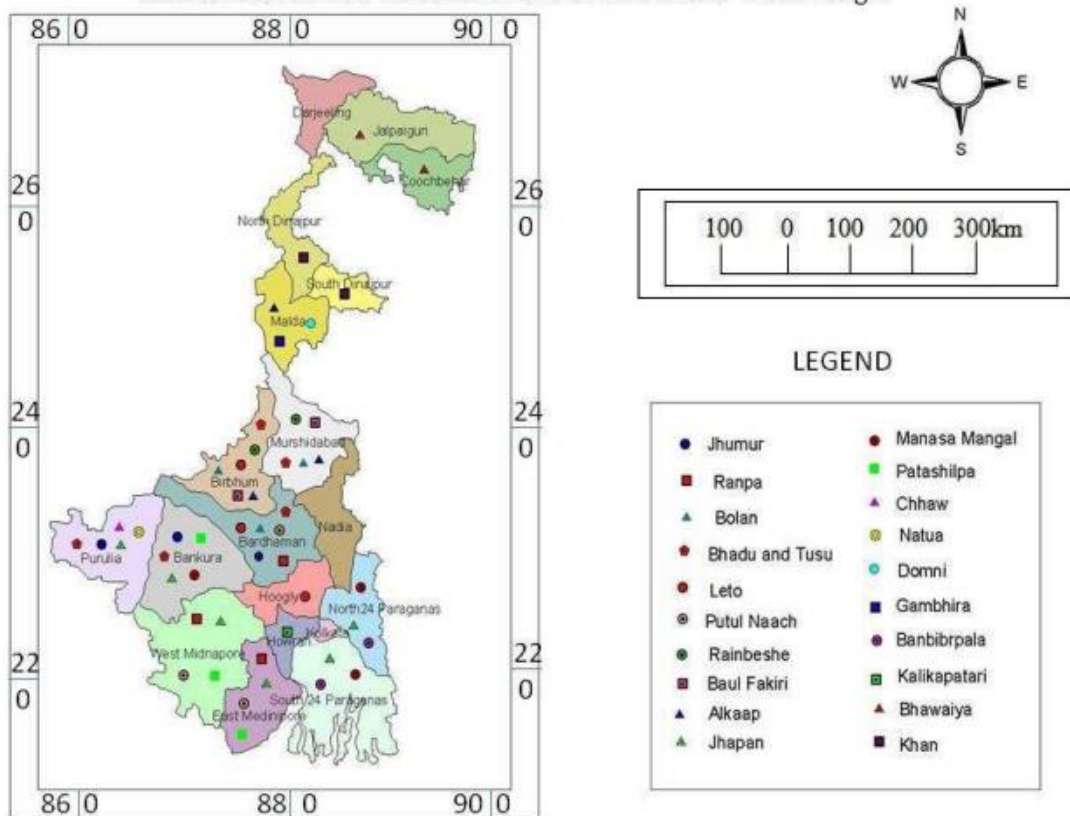


Figure 2: Distribution of folk culture in various districts of Cooch Behar district

2. STUDY AREA

Cooch Behar, or Koch Bihar, is a district in the northeastern corner of West Bengal. Cooch Behar district, which involves 3.82% of West Bengal's all out land region, is situated between the districts of Jalpaiguri and Alipurduar toward the north and west, the province of Assam (the districts of Kokrajhar and Dhubri) toward the east, and the Worldwide Limit with Bangladesh toward the south, south-east, and south-west [8]. The district can be tracked down between $26^{\circ} 32' 20''$ N and $25^{\circ} 57' 40''$ N in scope, and $89^{\circ} 54' 35''$ E and $88^{\circ} 47' 40''$ E in longitude. The south-east-streaming Torsa, Jaldhaka, Kaljani, Raidak, Gadadhar, and Tista waterway frameworks partition the district into blocks. Alluvial soil framed as of late. Its greater part is sandy and brittle. Soil prevails at ground level, and great earth is in little stockpile. There are a sum of twelve CDBs and six regions that make up Cooch Behar district's managerial design.

Cooch Behar's set of experiences has been still up in the air by the independent Koch realm more than some other single component [9]. It has the eleventh most noteworthy populace thickness in the state at 832 occupants for each square kilometer. There are a sum of 2,819,086 individuals living nearby. Generally 89.70% of the whole populace lives in provincial regions. 51 point seventeen percent of the district's populace is comprised of SC and ST individuals [10]. The District's Sex Proportion of 942 (females per 1,000 guys) is lower than that of the State's 950 (females per 1,000 guys). Guys (80.71%) and females (68.49%) have comparable education rates (74.8%). Work association is 40.01 percent (58.24 percent of men and 20.67 percent of ladies), putting it fifth in the state [11]. Mugginess and precipitation are normal in Cooch Behar. Rice is the main harvest for the district's economy, while jute and different yields additionally contribute altogether to the area's economy.

3. FOLK MUSIC

“....Whatever the theme, the Maiden sang
as if her song could have no ending;
I saw her singing at her work,
and o'er the sickle bending;--
I listened, motionless and still;
and, as I mounted up the hill,
the music in my heart I bore,
long after it was heard no more”.

The music that William Wordsworth (1770-1850) conveyed in his heart had no start and continued in any event, when it was presently not discernible, as he relates in his sonnet *The Singular Gatherer* [12]. Custom based oral transmission of folk music. Ranchers, day workers, and others from country regions who needed admittance to advanced education were the first experts and nurturers of this conviction framework. An absence of ability is quickly obvious in a live folk music execution. Folk music holds its validness as the tune of mother earth since the artists who sing it are not experts and lack the capacity to deal with practice because of their occupied and unpleasant everyday plans for getting work done [13]. The paper's creator spreads the word about a work to highlight a few well styles of folk music.

3.1. Different Types of Folk Music

➤ Baul/ Fakiri

Fakir Lalon Shah (1774 - 1890) the father of baul songs criticized the superficiality of religious divisions:

*“Sob loke koi lalon ki jaat songsare
Lalon bole jater ki roop dekhlam na ei nojore.”*

“Everyone asks: “lalan, what’s your religion in this world?”

“Lalan answers: “how does religion look?”

I’ve never laid eyes on it. (Translated)

There is a novel spot for 'Baul' and 'Baul melodies' in the records of West Bengali folklore [14]. The common individuals of Bengal utilize both the Arabic word 'Aul' and the Bengali word 'Baul'

much of the time because of their common beginnings in the Arabic language. The focal subject of Baul is the significance of affection in one's life. Dehotawa, in a real sense "human body and soul," is the fundamental component in these tunes [15]. The essential objective of imaginative articulation was to uncover the internal operations of the human brain and soul. From the sixteenth century ahead, the Baul reasoning created and thrived. The breakdown of the Mughal realm seriously impacted ordinary individuals' social and political lives [16].

Hindus and Muslims, Bengal's two biggest strict gatherings, are similarly addressed among baul's disciples [17]. At the point when individuals enter this industry, they frequently forsake their own strict practices and embrace those of a gathering called the baul, whose clique stresses a feeling of worldwide fraternity that is heedless to contrasts in economic wellbeing. Changes over from the Hindu confidence are called baul, while the people who convert to Islam are called fakirs [18]. They pick the panhandler's lifestyle and quit any pretense of all that they know. In akhara, a region without any indications of modernization, they live in little networks.

➤ **Bhawaiya**

Goalpara, Assam, Coochbihar-Jalpaiguri-North Dinajpur, West Bengal, and Rongpur-Dinajpur, Bangladesh are home to conspicuous Bhawaiya people group [19]. The Coachman is the person who plays out this style of melody. While cruising all over in their cow-drawn truck, they sing this tune. Baudia is the name given to bhawaiya vocalists. The melodies depict a great many feelings, from tragedy to very much want to dejection to cataclysmic events. Maishal bandhur gaan, chitan bhawaiya, chatka bhawaiya, karun bhawaiya, gadan bhawaiya, ghirol bhawaiya, and khirol bhawaiya are instances of bhawaiya music classifications [20]. One of the most notable Bengali folk vocalists, Abbasuddin Ahamed (1901-1959), gave a dynamite execution of a bhawaiya tune:

*“Fande poria bauga kandere.
Fand basaichhe fandire vai, punti macho diya
Oore machher love boka bauga pode uurao diyare”.*

➤ **Bhadu and Tusu**

Despite the fact that downpour is unprecedented in the western piece of West Bengal, the locale actually praises a huge number of celebrations every year [21]. Bhadu love is one such festival, and the tunes sung right now are called Bhadu melodies (which in a real sense signifies "melodies of the period of Bhadra"). Every evening of the month, the single ladies sing tunes they have composed on the spot and made particularly for the event. The tunes that are forgotten by morning frequently contain the best considerations, loaded with a gritty flavor. Nonetheless, when reaping is finished in the Bengali month of paus, the ladies of the district of Purulia and the encompassing region notice a folk custom. Tusu is a capricious reap goddess, and her commitment has its own name [22]. The melodies sung on this event are probably the best examples of Bengali folk music, at times communicating exceptionally delicate human feelings enhanced by a hint of disgraceful experience of life, and the actual celebration is the main provincial celebration of the area. Coming up next is a delineation:

“O my mother, cruel mother,
You kept me in my husband’s place
On the occasion of the harvest festival
You don’t know how I passed my hours of sorrow,
.....
.....
You left me there where I had to undergo
An ordeal of fire, o my cruel mother.”

➤ **Jhumur**

The ancestral individuals frequently sing jhumur, a sort of customary folk melody. More prominent Chhotanagpur and the southern Deccan level are likewise remembered for its geographic reach. On account of west Bengal, this melodic style is broadly polished by the locals of the western line, especially in Purulia [23]. This tune's overall allure comes from its beginnings as an affection melody. In these tunes, Radha and Krishna assume the parts of champion and hero. These melodies likewise incorporate unmistakably repeating topics in light of the Ramayana and Mahabharata. Thus, Ramlila jhumur and Bharatlila jhumur are two different names for jhumur. While taking a

gander at the master plan of jhumur, there are four particular ages that might be recognized: the Old Time frame (before to 1750), the Middle age Time frame (1750-1850), the Cutting edge Time frame (1850-1950), and the Green Period (after 1950). With the moving financial states of country networks, the subjects of jhumur melody have additionally advanced [24]. The subjects of jhumur tunes range broadly, from those of affection melodies to those of cataclysmic events, purana, and destitution. Contingent upon the topic, jhumur can be separated into the accompanying five classifications: laukik prem, radha-krishna prem, pouranik, samajik, and prahelika. Here is a tune in light of the Radha and Krishna story:

*Tumi shyam kalo sona kari beshi aanagona
Ghare pore gelo jana kichhu roilona baki
Loke kare kanakani ghore kemon thaki
Ager moto aanagona aar korona kalo sona
Chupe chupe kono rupe eso samay thaki...*

4. CHANGEABILITY OF YOUTH CULTURE

Pecking order, smoothness, and resistance are signs of youth culture. Its inborn progressive system considers the accompanying three degrees of grouping [25]. At the most major level, we find an extensive variety of youth-situated peculiarities and approaches to everyday life addressed by, for instance, the language, words, music, craftsmanship, film, style, way of life, taste, and so on. The subsequent level is the worth attributed to the previously mentioned peculiarities, which can be separated into six classifications: experience esteem, virtue, strict worth, political worth, logical worth, and creative worth. Thirdly, these originations put requirements on speculating and arranging adolescent mental reason, stylish taste, and the pattern of mental change. Since pre-adulthood is a period of progress, it is truly pliable. As per Fei Xiao tong, there are two unmistakable types of culture: those that twist and those that ultimately lead to a defensive shell and deteriorate. The last option isn't youth culture. The primary layer of reflection shows the shallow, always advancing nature of youthful culture. There is a basic association between the upsides of the present youthful and this quickly creating culture. In the second degree of noticing youth culture, this is the main premise. For the basic explanation that these standards mirror the standing and capability of youth in the public eye. These standards act as a proportion of what is

correct and terrible, wonderful and monstrous, cherishing and despising, etc, and as a reason for the sort of life and ways of behaving that youngsters decide for them and the networks in which they grow up. In any case, they can develop through time and can go through sensational changes in a short measure of time. The third level and the goal foundation of the period, the social climate and the conventional cultural in which the youth live, all of which have the attribute of progress, structure the overall premise of contemporary youth culture [26]. Subsequently, the present youth are bound to perceive the truth about the traditional and current culture and to offer their viewpoints according to their own exceptional perspective as a result of this quality of resistance. There will be an amazing overflow of discontent with and difference from the standard. Its close to home very front and forefront really catch its insubordinate soul. As indicated by Parsons, youngsters have their own remarkable cultural system. Youth culture, which stresses over the top lives and rejects the expectations and restrictions from elderly folks, frequently conflicts with grown-up ideas that underline obligation, submission, and useful work.

5. FOLK DANCE

Folk dance is believed to be originated in ancient times to express the joy of wins, hunting animals and in such many occasions where people used to gather to celebrate. All dances originated in magical practices of our primitive society. Therefore the magical character of most of the folk dances can still be discerned on close analysis. With passage of time folk dance has undergone change from region to region [27]. Many cultures hold that folk dances were first performed at old festivals of war triumphs, game prizes, and other critical occasions. Our progenitors involved dance for custom and otherworldly purposes in our initial society. Accordingly, with closer review, the folk dances' mysterious pith is as yet detectable. Throughout the long term, folk moving has advanced contrastingly in every area.

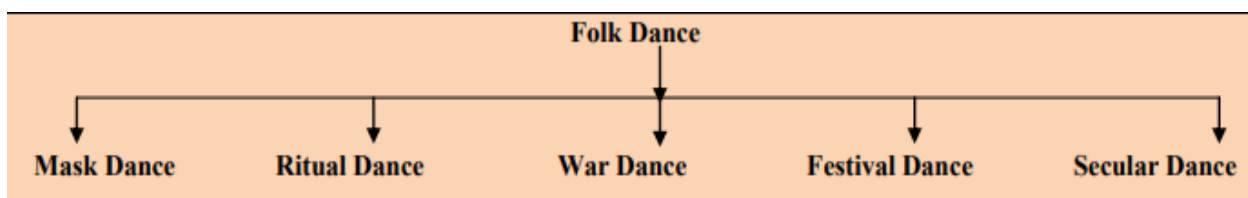


Figure 3: Types of folk dances

5.1. Different Types of Folk Dance

➤ Chhau

Chhau Dance, a kind of West Bengali cover dance, has become renowned all over the planet in the beyond couple of many years. West Bengal and the two adjoining territories of Bihar and Orissa put on this customary dance show consistently on the event of sun-celebrations. The Purulia and Medinipore districts of West Bengal are home to the notable conventional dance known as Chhau. The antiquated legacy of this fine art attracted its motivation from stories the Ramayana, the Mahabharata, and different puranas [28]. Chhau dance music includes fundamentally instrumental pieces, with few voice tracks. At the point when another person or article is uncovered, joined by a short tune plays constantly until the following person is seen. Specialists who assume female parts, similar to Kali and Durga, are ordinarily men. In this sort of moving, the instrumental music assumes a principally critical part. The nupurs, nakra, sanai, dhol, bheri, singa, and so forth are among the chief instruments. Entertainers some time ago would shut down their countenances and dance to the dhol the entire evening. As time went on, veils and different types of costuming turned out to be more typical than painted faces.



Figure 4: Chhau Masks of Lord Ganesh



Figure 5: Chhau Masks of Devi Durga

➤ **Gambhira**

Gambhira, one more kind of veil dance acted in west Bengal, is questionable. The Maldah district of West Bengal is the main known place where gambhira happens. Gambhira is a folk dance that is remarkably Bengali regardless of being acted in a district that borders Bihar. The harmonium, tabla, trumpet, kartal, and so on, are usually utilized in this performance dance execution [29]. This moving style is utilized to endlessly respect Ruler Shiva, who is adored as the evil spirit destroyer for which he is named. The entertainers improve their countenances with cosmetics and veils before every presentation. A particularly respected and intriguing piece of wood was utilized to make Gambhira's cover. These are bulky to haul about while moving in light of their weight. Along these lines, the strength expected to wear it all over is significant. In this dance style, Shiva and Parvati become the overwhelming focus.

➤ **Raibenshe**

West Bengal is home to a rich cultural legacy, including the folk dance known as raibenshe, which is customarily performed by a gathering of male artists utilizing a ready bamboo tail. The Bagdi, Bauri, Dom, and other immature populaces of Birbhum, Burdwan, and Murshidabad are liable for popularizing this sort of moving. The artists exhibit great impressive accomplishments and adaptability, including side by side adjusting and lifting each other off the ground. The dhol, dhak,

kanshi, ready bamboo sticks, and so forth, are among the most frequently utilized instruments. The dhol and kanshi rhythms rouse the artists to give their best exhibitions. Rather than utilizing a particular tune, specialists simply create a trademark sound at one point in the exhibition to energize the crowd and themselves. The dhoti is hitched in the conventional malkocha style, and a thin red texture is folded over the midriff. The entertainers frequently decorate their feet with nupur, a kind of anklet.

6. YOUTH CULTURE AND ITS IMPORTANCE IN MODERNIZATION

According to an underlying functionalist perspective, youth culture as a component of aggregate consciousness takes on specific great and terrible cultural jobs. As far as concerns its, young culture has added to the endurance of social cognizance and is hence crucial for its proceeded with presence. In the first place, youth culture can possibly advance both monetary and social development. The outcome could be an astonishing and satisfying public activity. Simultaneously, it can encourage improvement, changes in mindfulness, and the arrangement of novel standards. It can possibly start a fresh start and shape a better approach for life. The exceptional parts of youth culture help youngsters in finding some peace with what their identity is and forming their personalities. It could assist them with standing apart among their companions [30]. Furthermore, it can meet their shifted prerequisites, upgrade their personal satisfaction, etc. Concerning converse capability, youth culture can be a channel on society's assets while at the same time raising related costs. With regards to youngsters specifically, it's memorable's vital that youth culture can prompt character emergency, wickedness, and even impropriety. As per primary functionalists, youth culture fills a double need: it permits youngsters to have their own culture while likewise helping them in making their mark and addressing their own requirements, and it does as such by permitting them to relinquish a portion of their vulnerability about the world and society. Culture's objective as a social security valve is served by these components.

Youngsters are the fate of their country. The Chinese Socialist Faction, as addressed by Mao Zedong, Deng Xiaoping, and Jiang Zemin, puts an exceptional on youth; their various expressive works regarding the matter exhibit the worth of youngsters to a nation's future. A decently effective

society is generally the obligation of China's youth, who are main thrusts behind the country's incredible restoration and public reunification. Subsequently, the most important phase in developing the establishment for modernization building is to direct, advance, and extend the youth culture in the correct bearing.

How current culture connects with the culture of the present youth There is a persuasive connection between contemporary culture and that of the youth. The advancement of human progress is the scholarly establishment, the profound stimulus, and the scholarly spine for the development of human culture. The strength of the culture comes from the life, innovativeness, and solidarity of the country in general. Present day culture affects the present youths. Without really trying, the public, logical, and popular communist point of view on modernization, the globe, and what's in store saturates youthful culture. Since youth culture is novel to youngsters and significantly influences their convictions, perspectives, tasteful inclinations, and mental make-up, it will have enduring ramifications for the manners by which they practice communism later on, including their capacity to construct a communist development, advance useful innovation, and complete the communist modernization key errand. It is just through invigorating the Three Delegates' high level standard culture that a last norm of the center thought and the worth determination can be accommodated the local area and its youngsters. Youngsters, prepared by popular culture to gain ethical objectives, a valuable way of life, and mindful person, are the fate of any general public and its delegates.

7. CONCLUSION

We find a nuanced transaction among custom and innovation as we examine the folk cultural climate of Cooch-Behar District and its impact on the present youthful society. Nearby rustic Bengali individuals hold dear their folk culture however are attempting to keep up with it. Notwithstanding being monetarily rustic and socially impeded, these gatherings are the guardians of authentic history. Its credibility is, nonetheless, undermined by the way that less and less new specialists are being made because of the consistently present draw of industrialism and globalization. Nonetheless, youth culture is a functioning element because of its various leveled

construction, variety, and insubordinate soul. We want to painstakingly control content and oversee web correspondence if we have any desire to guide it in the correct heading. In aggregate, the eventual fate of Cooch-Bihar District's folk culture is questionable. Making a fair compromise between rationing this noteworthy record and supporting the present youth culture is fundamental. Cooch-Bihar District's cultural climate and youth society would benefit enormously from this work to keep up with harmony and success between the old and the new.

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