

HISTORICAL ANALYSIS ON FOLK CULTURE OF BIRBHUM DISTRICT (1970-2020 C.E)

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Abstract:

In terms of folk cultural legacy, Birbhum is quite rich. Despite their daily struggles, the locals of the district have long practiced many aspects of folk culture. The villages in the district, which has a huge population of tribal people, are filled with various priceless folk cultural resources such as folk songs, folk dances, folk crafts, folk theatre, and folk festivals. Additionally, the region plays a significant role in the folk geography of the nation thanks to some distinctive folk music and craft styles. People from the district's various communities pass along their unique cultural heritage over the generations without changing their own cultural identities. Birbhum's folk culture components are intimately related to one another. This historical analysis has been done using a research approach.

Keywords: Folk, Culture, Birbhum

INTRODUCTION:

Birbhum is a region of Bengal's Rarh region, as was previously indicated. Numerous ancient inscriptions, copper plates, and manuscripts contain mentions of the name Rarh. The name "Larh" is mentioned in the oldest book of Jain texts, the Acharanga Sutra. It appears that the Rarh area is mentioned in the book. The names "lal," which are easily associated with the Rarh region, are mentioned in the "Dipbangsha" and "Mahabangsha," published in the fifth century in Sri Lanka. The name Rarh appears in the inscriptions of the temples at Khajuraho. Tanjore inscriptions have also made reference to the name Rarh. According to the book *Tabaquat-e-Nasiri*, the Ganges' western section came to be known as "Ral" during the Muslim era. The main objective of the study was to perform historical analysis on folk culture of Birbhum district (1970-2020 C.E).

RESEARCH PROBLEM STATEMENT:

This particular investigation is actually folk culture based on environmental and geographical perspective. Researcher restricts the analysis of his just to Birbhum district, West Bengal, India. Researcher selected folk songs, folk dance as well as folk crafts for that study. Among the issues of studying lifestyle of India is the fact that there has not really been any systematic attempt to capture folk history as well as folk culture.

RESEARCH METHODOLOGY:

A methodical, scientific process should be used for quality research projects. Due to the interdisciplinary nature of the study, a descriptive survey based on popular culture was also used. The data that was gathered for this investigation did not follow the typical geographic data format. According to the 2011 Census, there are 2243 inhabited villages in the district. In order to conduct the research, a total of 422 villages from three subdivisions of the Birbhum district have been chosen for a field survey. A total of 1686 folk craftspeople from 422 communities have been polled.

The study's necessary data was gathered using the following techniques:

(I) Direct information gathering technique:

In accordance with the study's goals, information was mostly gathered through participation in the district's various folk festivals and fairs. By interviewing them, visiting their workplaces, and maintaining constant contact, the researcher was able to gather all the material needed for the research project. Various techniques were employed to gather primary data, including

(i) Observational Technique:

This approach to gathering data is particularly helpful because there is no bias present because the researcher is directly observing the data. This approach aids the researcher in comprehending the significance of Birbhum's folk culture. It also aids in seeing how the folk culture naturally responds to a particular folk festival or ceremony. It might aid the researcher in confirming the veracity of the data gathered through the interview method.

(ii) Interview Technique:

This method of gathering information on folk life from the community is incredibly helpful. In this study, an unstructured direct interview strategy was employed. By interviewing the district's traditional healers, numerous important pieces of data were gathered.

(iii) Data collection via a schedule:

Data was gathered using predetermined questions. This approach is highly helpful in gathering significant information about the local folk culture. This approach to data gathering enabled the researcher in numerous ways to comprehend the connection between Birbhum's geoenvironmental setup and folk culture.

(II) A secondary technique of data collection:

Secondary data was gathered from a variety of printed sources, including pertinent books, journals, theses, and academic writers' published works.

The research work's methodology was divided into three parts, including:

(i) Before field work begins:

Planning and preparation for a certain topic were included at this stage. Already reviewed were existing books, periodicals, and associated literature. All of the data for the study was gathered from secondary sources, including the District Census Handbook, booklets, government publications, reports written by academics, privately held records pertaining to the subjects, etc. Additionally, electronic sources were used. The most important aspect of this stage is choosing the appropriate methodology. In this step, research questions are created in accordance with the parameters of the study. The research objectives are taken into consideration when creating the questionnaire

(ii) Stage of fieldwork

This phase includes a field survey of the district in Birbhum, the research region. Various data collection techniques have been used to gather primary data. This stage involved the study and recording of folk cultural materials, the analysis of folk documents, the interviewing of folk practitioners, the gathering of experiences, the participation in various folk events, and the taking of photographs.

(iii) Following fieldwork:

Data collection is processed and tabulated at this step. Both qualitative and quantitative data have been gathered for this research project. For the study of the data, appropriate processing and tabulation methods were employed. The data were interpreted using several tables and

charts. The acquired data were organized and summarized in order to be able to respond to the research-related questions and comprehend the relationship between the geo-environmental conditions and the folk culture of the Birbhum area.

ANALYSIS, FINDINGS, DISCUSSION AND RESULTS:

Folk Songs of Birbhum District:

Folk songs have historically been integrally linked to the advancement of human civilization across all civilizations and cultures. Bengali folk music is a product of a well-organized society. For a coherent society, not of it (Chakraborty, B., 1387, p. 46). Contrary to common belief, folk songs frequently don't refer to the present; rather, they move from generation to generation, from the past to the present to the future. Basic words go well with basic feelings, and the songs' innate musicality permeates the folk culture. The melodies of folk songs serve as an outlet for the emotions of the folk people's daily lives. Folk music's origins are typically linked to various mythical and religious events, circumstances, and elements that shape these communities.

Folk music doesn't need to be contrived because it typically comes from the hearts of the people. Although each folk song has unique traits, they all share a common core and are deeply rooted in folk culture and the natural world. Folk music and the everyday activities of the folk people are inextricably linked. Folk music, according to Mr. Hemanga Biswas, should be experienced through being emotionally connected to it. Folk music is composed by hardworking, productive individuals; melody-writing folk musicians are those who produce food. The hands that hold a plough, hold boats, weave netting, manufacture dotara, and play drums are the same hands that do all of these things. (Pal, A., 2004, p. viii)

Folk music is one of the jewels of folk culture and has a rich history and legacy. Folk music has been used by folk society to communicate its joys, sorrows, and pains since the dawn of humanity. Folk music uses sound to bridge the gap between life and people. Folk music develops as a result of the struggles of the average folk person and the many ceremonies held by folk communities. In folk society, folk music has traditionally been performed acoustically for generations. The musical traditions are carried on by the common, illiterate, or least educated members of society. Consequently, "the music that flows orally in the village life of the people from generations to generations, has no written form, no specific composer or lyricist, and is called folk music" (Gangopadhyay S., 1998, p. 24). Therefore, folk music can be referred to as the song of the common people. The primary element of folk music is spontaneous emotion. "Folk music is the result of a musical tradition that has evolved through the process of oral transmission," the International Folk Music Council stated in 1954 in an attempt to describe the flavor of folk music.

The following variables influence traditions: (a) Continuity, which connects the present to the past. (b) Variation that results from an individual's or group's creative urge; and (c) selection by the community, which decides the forms or environments in which the music endures. (Roy, S., 1983, p. 35). Folk music is not only concerned with the present; it also travels back in time and moves forward. Traditional music preserves the wisdom and ideals of the traditional communities of the past. It has a deep connection to human civilization. Folk cultures convey their happiness, love, sadness, and daily struggles via their music. The lyrics and melody of folk music are straightforward and basic, reflecting the daily lives of the folk people. Folk music embodies simplicity and inherent vigor. One of the primary characteristics of folk music is regionalism. "Music from one location differs from music from another. The diversity of the natural environment is the primary cause of this. (Goswami, K., 2013, p. 49) Every type of folk

music has unique traits, but they all share a common core and are deeply rooted in local culture and the natural world. The variety of folk songs in Birbhum district should be properly and scientifically classified while keeping in mind the folk song's type. Folk songs of Birbhum can be categorized as follows:

(i) Baul Song (ii) Fakiri (iii) Kabigan (iv) Patua Song (v) Bhadu Gan (vi) Satyapirer Panchali (vii) Alkap (viii) Santhali Song (ix) Bolan (x) Jhumur (xi) Tusu (xii) Manasha Mangal (xiii) Jari Song.

Folk Dances of Birbhum District:

Folk societies pass on various folk cultural practices from one generation to the next (Das, N., p. 203). Different folk dance genres have been developed by folk groups to combat the struggles and boredom of daily life. Birbhum's traditional dances capture the unbridled enthusiasm of the local populace. Folk dances, according to academics, provide the basis of Indian classical dance. The district of Birbhum is home to many different races, religions, and cultures. A variety of traditional dances are performed throughout the district. The following forms of folk dances of Birbhum are:

(i) Bariana dance (ii) Bhadu dance (iii) Bhajo dance (iv) Bharal dance (v) Santhali dance (vi) Horse dance (vii) Maharum dance (viii) Bolan dance (ix) Baul dance (x) Gaurio Baisnab dance (xi) Jhumur dance (xii) Raibeshe dance (xiii) Tusu dance (xiv) Habu dance (xv) Matua dance (xvi) Alkap dance (xvii) Scroll Painting dance (xviii) Dhaki dance (xix) Bede dance (xx) Bahurupi.

Folk Crafts of Birbhum District:

The folk art of a society frequently reflects the way of life of that society. The folk craft industry is built on the foundation of the rural community. The natural world provides fertile ground for folk art. The daily routine, customs, and rites of the folk people are central to folk craft. These

are the primary sources of inspiration for the industry of folk crafts. Without any official training, folk artists make a variety of crafts based on their knowledge and abilities. West Bengal's folk art map gives Birbhum a prominent place. A region dedicated to folk art has been established around the settlements of the various ethnic groups that have lived in Birbhum over the years and settled there. In order to meet their needs, folk societies produce a range of folkcraft goods depending on the resources that are available locally. The fact that diverse types of folkcraft goods are produced throughout the area is what defines Birbhum's folkcraft sector. This is a result of the district's varied geographic environment. The following forms of folk crafts of Birbhum are:

(i) Kantha Stitch (ii) Shola Pith (iii) Bell & Brass Metal items (iv) Dokra (v) Alpana (vi) Bamboo Craft (vii) Wood Craft (viii) Scroll Paintings (ix) Wall Paintings.

CONCLUSION:

Folk way of life is usually connected with feeling of place. In case the abstract thought of a folk culture moves into a brand new spot, it nevertheless carries the mark of the initial spot. The cultural atmosphere usually attempts to motivate folk culture. Customs including meals, songs, dance, drama, shelter, cloth etc. are actually affected by prevailing fauna, flora, soil, climate, and physiography. Individuals living close to nature usually analyze the situation close to them and therefore are the usually the first person to make out and adjust to any changes. Birbhum district occupies a crucial place on the folk cultural chart of West Bengal. Subject matter and the significance of folk culture is prevalent. This's incredibly true in the situation of folk lifestyle of Birbhum district. The folk lifestyle of the district not just reflects the lifestyle of the state but additionally the folk identity of the nation which they've sustained from generation to generation.

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