

INDIGENOUS

MUSIC AND CULTURE OF TRIPURA

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Govt. of Tripura, Agartala.



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INDIGENOUS Music and Culture of Tripura

ACKNOWLEDGEMENT

Tripura is an ancient land in the Indian sub-continent. From pre-historic period the entire north-east zone of India under occupation of indigenous people who said to have been migrated from a place in between China, Tibet and Burma. Tripura also have historical background of Manikhya Dynasty and co-existence of indigenous culture and thus these cultural components enriched the Indian heritage and culture.

In this book all effort has been made to understand and analysis the traditional culture of Tripura tribes particularly the folk songs, dances and musical string instruments, the depth of lyrics, its compositions and presentation.

Secondly attempt has also been made to complete the chronological history of Indian Classical Music as well as other form of music and musical instruments practiced during the period of Manikya Dynasty.

Hence this book is a complete form of analytical study on the indigenous folk music and practice of the then Indian Classical Music along with life and work of eminent Indian Musicians and Instrumentalists.

I hope that the compilation will help the readers, scholars, professors and students for better understanding of the tribal culture, tradition and further research on the subject.

I specially like to thank Shri R.K. Acharyya, Secretary, Tripura State Academy of Tribal Culture who guided and advised in various occasions in doing the work. I also like to acknowledge the contributions of the following persons who have inspired me in doing this research work like Shri P.Reang, Amarendra Debburma, Arun Debburma, C.R. Debbarma (AIR), Ramesh Debbarma (ONGC) and Nanda Kumar Debbarma.

Jahar Lal Sutradhar

INTRODUCTION

Tripura is a tiny state in the north-east part of India. This state was once ruled by the then Manikya Dynasty for thousands year. Historical evidents of this glorious kingdom however recorded from the 16 th century. The subjects of this state are mainly migrated tribes of different ethnic communities. The major tribal groups of Tripura are Tripuri, Reang, Jamatia, Noatia, Mog, Chakma, Lusai, Halam, Kukis along with some other sub-tribes.

All these tribes have their individual culture relates to language, dress, habits, way of life, dance, folk songs, marriage, birth and funeral culture. However in point of economic activities tribes of Tripura have equal practice.

Since time immemorial tribals had practice of performing art and culture like group dance and folk songs in different occasions either when they are at work in Jhum field, when they organized community festival or at the time of marriage and some others events. The melody of folk songs which are accompanied with sweet tune of string instruments have real effect before the audiences.

These dance and folk songs are though primitive in nature still have rhythm and melody to touch everyone's heart. Thus it is a matter of research and studies as to how this indigenous people invented the rhythm so effectively or compose the folk songs and choreography of dances along with rhythm thereof.



"TRIPURA" IN THE HISTORY

Tripura once was known as "KIRATDESH" in ancient time. Now we are to know how Kiratdesh has been named as "Tripura". It is known from "RAJMALA" that powerful king "TRIPUR"

By name, once upon a time ruled Kiratdesh. According to his name the state has been named as "TRIPURA". Due to various opinions this fact was not acceptable to all. Some say, there was a temple of Lord Shiva, also named as "TRIPURESHWAR", This may be one of the reason for naming the state as "TRIPURA". But this fact is also said to be doubtful. According to K.C.Singh the term Tripura is derived from the word "TWIPRA". Most of the historians in present days think that it is acceptable. They say that "TWIPRA" word has come from the Tribal language of the state. It is the combination of two separate words, "TWI" means water and "PRA" means near which in totality denote "NEAR WATER", As the water flows in Bangladesh and join with the inhabitants of Tripura, named "TRIPURA". In another view we find that there was a major tribal group of people known as "TIPRA" and are still residing in the state. And it is probable that since then we find tribal groups named "TIPRA" are available in the tribal society and it may be such that the name "TIPRA OR TRIPURA" evolved from the name of this community. However, the origin of the name of Tripura is a matter of controversy among historians as also to researchers.

RATA RACE (RATA BANSGSHA)

During the period of Rata Race King Jibandharan and his son shreedharan ruled and established their superiority in that stage. The name of their capital was Davaparbat. They migrated from plane land. Their capital was situated in Kishiroda River, passed by the western side of Comilla.

DEVA RACE (DEVA BANSGSHA)

After Rata Race two kings from Deva Race ruled in the Plane land. The names of the two kings were Bhavadev and Kantidev.

CHANDRA RACE (CHANDRA BANSGSHA) -

(875 - 1035 A.D.)

Chandra Race started ruling in the PLANE LAND AFTER DEAFITING THE KINGS OF Deva Race. We find seven kings ruled in this period. They were Purna Chandra, Subarna Chandra, Trailakya Chandra, Shishchandra, Kalyan Chandra, Lahayal Chandra and Govinda Chandra. The King Trailakya Chandra attained the title "king of Kings". After the rule of king Purna Chandra his successors became Budhist. They dominated over a large part of Tripura.

BARMAN RACE (BARMAN BANSGSHA)

Barman Race started Kingship after down fall of Kings of Chandra Race in East Bengal. Jat Barman the kings of Barman Race started to rule in East Bengal. They believed in Hinduism. Their capital was in Bikrampur. However, Barman Race, due to attacks of Sen kings in different times they became weak. Subsequently due to attacks in East Bengal by the Muslims the Sen Race fell down and the king of Deva Race established an independent state. The kings of Deva Race were Purashttam, Madhu Mattandev, Basudev, Damodar Devand Dasharathdev. It is known from the rule of Damodar Dev in copper stage that



present Tripura state was built merging with Noakhali and Chitagaon (Now in Bangladesh). In the copper stage Damodardev was declared as conqueror of Tripura. And from this findings it may be mentioned here that here was no evidence of Kingship in Tripura in ancient time. And as such it may be stated that there was no state named as Tripura as because there was no even any coin or scripts wherein Tripura was mentioned. However, subsequently, "FA" titled indigenous leaders gradually became Powerful because of weakness of Deva Race Kings. And step by step these indigenous leaders were able to start their supremacy. In course of time they set up a well organized state. It is said that according to this indigenous terminology the name of the new state was Tripura. It is obviously mentioned that leaders of indigenous people were the Pioneers for building new state named as Tripura.

According to organizational set up the leaders became powerful and after some time they attained political power in Tripura state and some adjacent parts of East Bengal. This situation occurred only in the first stage of 1300 century. Gradually coming in contact with Hindu culture they gave up the title "FA" and accepted the title "Manikya".

EARLIER STAGE

Historical background of Tripura is divided into three stages such as ancient, middle and modern. Ancient period has been considered before the period of Monarchy. Medieval period has been accounted from the period of Monarchy by the rule of King Mahamanikya to Ishan Chandra Manikya (1861). Development of modern stage has been evolved from the King Birchandra Manikya brother of Ishan Chandra Manikya. If we search for continuous history of ancient Tripura, there is no such historical collection for this. There are some required historical components and data are available for knowing exact truth. For socking after



accurate knowledge contemporary literature, various historical components, collection of various kinds of ancient materials statements of ambassadors, coins, Gazettes, reports of antiquities are the basis.

Apart from this "RAJMALA" is the only document wherein we get some historical evidence. This book is nothing but narration of some important activities of the then kings of Tripura. In "RAJMALA" there are many evidences wherein indigenous people and their culture are reflected with proper importance.

We find informative relevant materials from the book of Ratan Kandoli "Sharna Katakai" by name, the Ambassador king Rudra Singh of Assam about the history of Tripura. In another collection from the writer "Arjundas Bairagi Katakai" Tripura Desher Katha Lekha" by name find many important information about Tripura royal policy.

The detailed facts and regime in the period of second Ratna Manikya are also taken into account for the history of Tripura. The coins of the royal period are very important components for historical background with year, date, period of kingship, Victory of Kingdom and another artistic skills which are the intense evidences of the king's rule of Tripura. Copper Vessels embedded with stones of that period are most important factors for writing history of Tripura. Pilak, Unokoti, Nirmahal, Devtamura, Ujjayanta Palace, Tripura Sundari Temple, Bhubaneswari temple, Benuban Bihar (Budha temple), Kali temple (Kasba), Chaturdash devta temple and Jagannath temple are the places where various wonderful ancient instances of supporting elements for historical background are found.

THOUGHT ON FOLK CULTURE

The term "Culture" is derived from Latin word "Culture", meaning to cultivate. Generally culture refers to patterns of human activity and the symbolic structures that give such activities

significance and importance. In general sense, culture refers to three extreme applications of this term. Firstly it refers to cover all forms of activities of any intelligent beings. Secondly, it denotes more narrow, relates to not technological socio-artistic activity of humans and the third, used in everyday language, where a cultural behaviors mean the behavior with commonly accepted norms in a particular society. In another place we find, culture is manifested in music, literature, lifestyle, painting, and sculpture, theatre and similar things. Cultural anthropologists most commonly use the term "Culture" to refer to the universal human capacity and activities to classify, codify and communicate their experience from the 19th century onwards, some social critics have accepted the contrast between the highest and lowest culture, but have stressed the refinement and of sophistication of high culture and corrupting and unnatural developments that unknown and put out of shape people's essential nature. On this account, folk-culture honestly expressed a natural way of life, and classical music seems superficial and a temporary period of downfall.

CULTURE RELATES TO RELIGION, TRADITIONS, CUSTOMS, WAY OF LIFE, BELIEFS, BEHAVIOURS, CLIMATE, ENVIROMENT AND NATURAL PHENOMENON OF A SOCIETY

Culture of a society or community introduces all the behaviors way of life, beliefs, customs, environment and natural phenomenon from generation to generation. As such it includes codes of manners, dress, language, religion, rituals, law and morality as well as arts and cultures. Culture identifies the indigenous people as "Noble Savages" living authentic unblemished lives, uncomplicated and uncorrupted by the highly stratified capitalized system of people. Folk religions practiced by tribal groups are common in India like other major religions. Folk religion answers hu-

man need for reassurance in times of trouble, healing, averting misfortune and providing rituals that address the major passages and transitions in human life.

PRACTICE OF INDIAN CLASSICAL MUSIC IN ROYAL FAMILY AND CONTEMPORARY MUSICIANS IN TRIPURA

If we consider the historical background, it is found that cultivation of music in royal family was started from the time of monarchy of King Birchandra in Tripura. During this period one after another, many eminent Artists of India presented their skills in royal court of Tripura. Many of the court Artists then left Tripura keeping behind their remarkable role in the field of Indian classical music in the history of music in Tripura. This sprit of musical interests and practice continued upto one and half century during the tenure of royal dynasty. The kings of Tripura had hundred of instances for patronization of many great icons of Indian classical music. The eminent music critic Rajyeswar Mitra has also mentioned about inherent qualities on musical form possessed by the then kings. He has also mentioned that the then kings of Tripura felicitated most of the renowned Artists in their court with great pleasure who came in Tripura and performed their musical skills in the period. Following are the notable Artists who presented their skill in the royal court in different period.

Jadu Vatta : Jadu Vatta was a great singer of eastern India came in Tripura with an introductory letter from the king Digambar Mitra of Bishnupur. He was an excellent vocalist in Dhrupad. Earlier he was a court Artist in Kashmir and Panchakot. Jadu Vatta was awarded with the title "Tanraj" by the king Birchandra. Jadu Vatta wrote many songs in the memory of the King. His contribution in Indian classical music at that time was remarkable.

Kashem Ali Khan : Before his arrival in Tripura, Kashem Ali Khan was under the administration of King of Nepal and Nawab

of Rampur. He was an expert player of Rudra Veena and Rabab. It is known that Kashem Ali Khan was descendent of historic Tansen of Akbar's court.

Kolandar Box : He was the inhabitant of Kashmir. Due to his excellent performance in Dance the king invited him to be the court Artist. He presented his skill through dance in royal court and the King enjoyed his performance with a quite absorbed mind.

Hyder Khan : He was an expert instrumentalist in playing sursinger and Asraj. He came from Gwalior area. The king invited him for his skillfulness in the instrument. He was named as "Jadukar" of sursinger instrument.

Nisar Hussain : In royal court and various places of Uttarpradesh he showed his musical skill in playing Sitar and Surveen. He was invited to take over charge as court Artist by the king Birchandra Manikya period.

Panchanan Mitra : He was a resident of Chandannagar. He was named as Panchababu. He was an expert in playing Pakhawaj. He joined in the royal court of king Birchandra as court Artist for playing Pakhawaj. He was highly qualified and expert in English language. Later on he joined as Dewan in the royal court and subsequently worked as private secretary.

Kshetra Mohan Basu : He was an eminent vocalist of Dhrupad and king Birchandra called him as "Drupadi" thus he was renowned for his musical skill.

Keshab Chandra Mitra : He was the son of Sri Ramesh Chandra Mitra of Kolkata. He used to play Pakhawaj in the royal court of Birchandra. The connoisseurs of that period and the King Birchandra himself praised for his skill.

Ram Kumar Basak : Originally he was a resident of Dhaka and expert in playing Pakhawaj. He was honoured as court Artist in the royal court of King Birchandra.

Pratap Mukhopadhyay : He was expert in Singing Kirtan. He showed his skill and gained popularity during that period.

Madan Mohan Mitra : He was also an excellent singer for Kirtan and favourite of King Birchandra for his skill. He was one of the most popular Kirtania singer of that time. He composed many songs which are still enjoyed by people in general.

Sarat Bain : His resident was in Kalikachha. He used to play Jal Taranga in the royal court of Birchandra. The melodies of jal tarang touch everybody's core of heart.

Chanda Baiji : She was an excellent singer. She got the respect as a singer in the court of Birchandra. Everybody in the royal court enjoyed her performance and sweet voice.

Besides these, there were many artists presented their in the royal court of Birchandra. They were Bholanath Chakraborty of Bardwan who was famous for Keyal and Tappa, Harish Chandra, the violin player was named as "Haridas Pagla", Tabla player Sadhu from Dakha, expert vocalist Mittu Khan. Toppa Singer Hasna Khan and the Sarad player Ahmed Khan etc. were remarkable.

Maharaja Kumar Mahendra Chandra : Prince Manhendra Chandra was an artist as well as a vocalist in classical music. He was also a music composer. Prince Mahendra Chandra was the music composer and director of songs based on national integrity song. For his extreme effort in playing Drum, clarionet and side drums etc. gained much popularity. He was the pioneer in organizing a concert party in Tripura. These group of concert party performed many programmes in various functions held in various places of Tripura at that time.

King Birendra Kishore : King Birendra Kishore Manikyia was the son of great Maharaja Radha Kishore Manikyia. He was having with many versatile qualities. He was devotee of Art, culture and fond of music. His life and work were centralized for cre-

ation of arts and culture like his grand father king Birchandra. He was expert in playing Sitar, Asraj, Khol and flute etc. he was interested in Drama too. He had deep attachment in literature.

King Birbikram Kishore : Soon after the death of King Birendra Kishore, King Birbikram took over the burden of kingdom in 1928. King Birbikram was devoted very much to arts and culture and also in drama. Like his father King Birendra Kishore he was also expert in playing sitar and Asraj. During that period a good number eminent artist had performed their musical skills in Tripura. They were Ustad Allauddin Khan, Enaeth Khan, Muzaffar Khan, Masid Mia, Adam box and Munne Khan and others.

Prince Nabadwip Chandra : Prince Nabadwip Chandra was expert in the field of music. He was the father of Sachin Debbarman, one of the famous music director in the country. His another son colonel Kiran Debbarma was excellent in Arts.

Braja Behari Debbarman : Braja Behari Debbarman was a famous artist in the royal court of King Birchandra. He was devoted himself in drama. He was appreciated by all concerned for his creativity in arts and culture. He was a master for background music in drama and known as "Lebo Karta".

Ranabir Kishore Debbarman : His contribution in practice of music and drama were remarkable in the history of Tripura. He developed his skills being associated with the then king Birendra Kishore.

Thakur Anil Krishna Debbarman : Thakur Anil Krishna Debbarman came of councilor family. He was the scholar for classical music. He was associated as a good friend of King Birbikram and became close for practicing of music together. With the joint effort of king Birbikram, he directed background music in drama in many occasions. Out of sincere effort from Thakur Anil Krishna Debbarma many Dances and Dramas were staged at that time.



He gained popularity in the field of music in the royal court of King Birbikram. He wrote a musical book named "Nadlipi" which has proved his creative sense. The famous Artist Ustad Allauddin respected him for his musical skill.

Narendra Kishore Debbarman : Narendra Kishore Debbarman was the son of King Radha Kishore. He was expert in music. He wrote a musical book named "Falguni" which was appreciated by the kings of the then period.

Hemanta Kishore Debbarman : Prince Hemanta Kishore Debbarman was the son of king Birendra Kishore. He was an eminent instrumentalist in Sitar. Due to hereditary tradition, he gained popularity for his performance in Sitar in whole Tripura and Bangladesh at that time. He acquired deep knowledge in musical grammar. He composed songs on "holi" which were presented in Palace and these are very much relevant till today.

Mahendra Debbarman : He was an excellent musician. He composed Tripura National anthem which was presented in Military band. During the period from King Radha Kishore to Birbikram, Prince Mahendra Debbarman attained his own skill in music. He wrote a drama named "Patibrata" and thus he got popularity among people of Tripura.

Budhimanta Singha : Prince Bhudhimanta Singha of Manipur Royal family joined as a Manipuri dance Teacher in Santiniketan as advised by king Birendra Kishore. It was the first exposure of Manipuri dance in Santiniketan. At that time girls student felt hesitation for learning and practicing dance, but at the same time as and when their Guru (teacher) started dancing with the rhythm, they began dancing coming across their hesitation. To attract more students for learning dance, the great Rabindranath Tagore had made a request wife of Prince Bhudhiman0

ta to join for teaching in Manipuri dance. He used to play Mridanga with dance.

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Basanta Singha : Basanta Singha was inner apartment Manipuri dance teacher of Royal Palace of Tripura. With his hard Practice and thoughts he applied the emotion, feeling and tune of Rabindra Sangit in the style of Manipuri dance. Basanta Singha was named as "Basan Master". He taught Manipuri dance to many Princesses of Royal family.

Allauddin Khan Saheb : Allauddin Khan Saheb was famous for his talent in the field of music. At that time king Birbikram gave him shelter for certain period of time to practice music which he did not forget for the rest part of his life. It is revealed in the letter wrote by him to Thakur Anil Krishna.

Sachin Debbarman : The great son of Tripura Late Sachin Debbarman is known to all parts of people in the country. He was famous for creation of folk music. He flourished folk style of music in Bengali and Hindi Films. Though he was a resident of Tripura but a large portion of his life spent with music in Mumbai. For his outstanding contribution in the field of music he was awarded the title "Padmashree" by the government of India. His contribution in the field of music is still give eternal memory of this legendary singer.

Amal Krishna Debbarman : He was one of the renowned and popular musician before independence. His songs were broadcasted from the All India Radio in Dakha and Kolkata at that time. He was fully devoted to music. His voice was very sweet and afflicted to the people in general. The gramophone company recorded some songs in his voice. These songs were very popular to the people of Tripura in those days. Due to his premature death he could not establish himself as father of music.

Pulin Debbarman : Pulin Debbarma graduated in music from Moris college of music in Lucknow. He became the principal of government Music College in Tripura. His excellent musical skill is still an aspiration to all music lovers in the state.

Naren Debbarman : Naren Debbarman from his boyhood started his lesson in Rabindra Sangit in Santiniketan. He was named as "Naren Thakur" at that time. Rabindranath Thakur himself taught him songs. Many student took lesson from him in Rabindra Sangit.

Joytish Debbarman : Jyotish Debbarman was nephew of Naren Thakur. He was an eminent Artist in Tripura. He gained popularity for his unique performance in many programmes in Tripura and Kolkata. He spent last part of his life in Kolkata. His talent was recognized by the people of Tripura at that time.

Krishnajit Debbarma : in the performance of modern song he was incomparable artist in the history of Tripura. He wrote a modern musical book named "Taba Smaran Khani" it was the first book in modern song in Tripura. He composed many modern songs in Bengalee. Most of his composition were presented by Amal Debbarma. In his first part of life he performed songs of Sachin Debbarman. Thereafter he took lesson from Biswmadev Chakraborty in classical music. Once upon a time the voice and songs of Krishan Debbarman was pronounced in every corner in Agartala.

Suresh Krishna Debbarma : Suresh Krishna Debbarma was brother of Anil Krishna Debbarman in councilor family. He was the founder of Anil Samaj at Agartala to the spread the classical music with new concept.

ROLE OF PRABHU BARI

Great endeavor and supervision of king like Birchandra Birendra Kishore and Birbikram have made a tradition of art, culture and music kirtan wa then very much popular before the devotee of lord Vishnu. For this, the artists from Prabhu Bari came forward and took a vital role for its presentation. Kirtan of Manohar Sahi was continued for about a period of century, with the significant role of Prabhu House.

The artists of Prabhu Housse who contributed their musical skill were :- Manik Lal Prabhu Goswami, Nitai Prabhu Goswami, Madan Prabhu Goswami, Madan Prabhu Goswami etc. who are remarkable. Due to its discontinuance, the practice of Kirtan has lost its existence.

MUSIC IN UPPER APPARTMENT OF ROYAL RESUDENCE

There was an established tradition for practice of music in vogue in the Royal Residence by the Princesses and Queens at that time. These were both instrumental and vocal music. The Artists were Queen Tulsibati, Queen Prabhabati Devi and Princess Anangamohini Devi, Bindobasini Devi, Indira Devi, ujjala Devi and Kamal Prabha Devi etc. Who are remarkable. At that time Queens and Princesses were engaged in composing songs for Holi and they used to perform these songs in organizing a group for Holi. There was a competition held in the Holi festival as a custom at that time.

MUSIC IN EXTERIOR APARTMENT OF ROYAL RESIDENCE

Though the musical activities were practiced inside the apartment of Royal Family but it gave a response to the public life in general afterwards. The groups organized for Holi used to walk with all around the city at that time. There was an environment of joy and pleasure by the people in the society at that time. All these are now history and may recall by old citizen of Agartala. It is found in an essay written by Late Dwijendra Ch. Datta. The title of the essay was "Surer Jharnatale".

The Artists who gained their popularity in the field of music were Ram Chandra Thakur, Prasanna Thakur, Ramgovinda Thakur, Ramkanai Shil and Ramdhan Shil two brothers were instrumentalist in violin and Asraj and son of Ramkanai, Radha Charan. In Tabla Amar Chakraborty, Subodh Das, Salil Nandy etc. in Sitar

bidhu Bhattacharya. Adimbox Khan, Sarengi player Chati Khan, King of Tumri Kamruddin Khan and mahadeb Mitra. Asraj player and Sitar teacher Chandika, Tarapada Chakraborty. The vocal Artist Rohini Jharia and poet Mukunda etc are remarkable.

In various spell those who had grace music in royal court of Tripura were Ustad Emdad khan, Tnaeth khan, Pritamfiri, Aftaruddin Khan the flutist and Dotara Player, Aayet Ali khan, Ustad Gul Mohammad, Ustad Ali Ahmed Khan, Gaharjan, Akhtari Bai, Noorjahan, Kirtan Artist Pannadebi, Pakhawaj player Upendra Basak, Prasanna Banik and Timir Baran , Sahanai player Ustad Bismilla Khan, table player Munne Khan, Najir Hussain. The blind Artist Krishna Chandra Dey, Dwijadas Rai Sharma, folk Artist Saheb Ali etc. There were some other Artists also who were Suren Debbarman, Bankim Karta, Harikarta, Rana lakshabir Jung, Rana Dahal Jung, presented their skills in various cultural programmes organized by the people in the society.

A BRIEF ANALYSIS OF INDIGENOUS FOLK CULTURE IN TRIPURA

The culture of Tripura since time immemorial had two segment one was being nurtured in the Royal Palace which had fame in the Indian sub-continent. In most of the cases it was observed that these were practiced through Indian classical music. The main object was to maintain cultural heritage of the country. This episode continued upto last stage of the Kingship in Tripura. Other cultural heritage of Tripura certainly grown and developed on the lap of the hills of Tripura, promoted by the dwellers of hilly areas propagated to all parts of Tripura which was known as traditional heritage of Tripura. Tribal Folk culture is the significance for their own characteristics which are closely connected with their style of living. The ancient type of Flock culture represents its traditions and customs of the ancient time in the village life style. Agriculture based peasants in the village area practice and arrange



their traditional cultural events in various ceremonies and festivals in every sphere of their life. In another place it is found that four series of culture with various features were in practice in the state of Tripura. The first series of culture had prevailed between 1830 to 1849 during the reign of Krishna Kumar Manikya. Thereafter his son Birchandra Manikya was very much fond of arts and culture. During his tenure artists from various parts of the country were invited to perform their musical skills and thus developed cultural environment in Tripura.

Moreover, Birchandra Manikya influence the national famed artists to perform their skill in Tripura and as a result eminent artists were also very much interested to come in Tripura and as a result eminent artists were also very much interested to come in the state frequently to stage their musical skills. thus a cultural environment was gradually developed in Tripura.

It is understood that at that time, Indian classical music was performed by those artists in the royal palace. Thereafter, gradually the cultural activities flourished within the members of king family and Thakur family in Tripura. During the period of King Birchandra Manikya, Rabindranath Tagore was invited to visit Tripura as a famous poet and his presence at the royal palace influenced the society with enrichment of cultural activities. It was an exceptional matter for the state of Tripura wherein it was observed that multidisciplinary of cultural field started and from that period the second series of cultural environment was noticed. Earlier this environment was not spread in city life and it was limited to the members of King Family and Thakur family only. When the idea for multidisciplinary cultural environment entered, it expanded to the city life and suburb area. Though the culture was limited to the city life gradually it came into the village life ultimately. At that time cultural activities started in village life with various ceremonies and festivals in regular intervals for uplifting people who are involved in cultural affairs in city life.

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People who are living in steep hill places with their own characteristic, style method, system which are mixed closely with their life came in touch with present modern culture.

Various types of music and (vocal instrument and dances) have evolved from their own group of community in rural hill areas and people like Tripuri, Jamatia, Chakma, Halam, Koki, Reang, Manipuri and others cultural heritage are connected with the mixed culture life style. Profession, thoughts and customs at that time and the feeling for development and for expansion of this culture was not available due to setting aside these in the green room due to influence of city life culture. As there was no scope for patronization for upliftment and expansion of the tribal Rock culture which remained as same due to negligence. Though flourishing components were available every where, nobody took interest for its development. Both tribal folk culture and rural Bengalee folk culture were diminishing in the stage performance during Kingship in Tripura due to influence of city dwellers involved in modern cultural affairs. Moreover, there was no entrepreneur for supporting these culture. During the period from 1960 to 1970 both the folk culture came into existence without the support from government and non government level but was possibly supported by the government ultimately. Though these efforts could not be succeeded for want of pioneers, somehow the performance was going very slowly by both the cultures even though it was not satisfactory. But after the period 1970 a radical change has been observed in the folk culture. From this period rural folk culture started for its upliftment in the state. Specially the tribal folk culture took a place for its presentation in the public programmes. It was found that famous dances like Hojagiri, Garia, labongmani, Biju, Oa, Garo, Koki were started by the artists in the public stage. Keeping aside all obstacles, since then thought for practice, development and performance of folk culture was started. From the initial period of 1980 work upliftment



of folk culture was supported by the government.

For this, it spreads all rural village areas with new hopes and enthusiasm. Simultaneously, folk culture in Tripura finds regaining of its cultural heritage covering all community of people in the society. Since then realizing the importance of cultural development the government is giving financial assistance to the non government organizations which are involved in enriching cultural heritage of the state. For this, Artists involved in the field of culture has been inspired and came forward for the upliftment of the culture in the society. The scheme provided for the financial assistants to the non government organizations has been developed and coming forward to perform programme in their respective discipline. For the implementation of the scheme the artists living in the village and city have started the feelings of practical application of their skills in the field of culture. The dedicated artists are being honoured and awarded by the government for their excellent performance and activities for cultural heritage in the society. Tribal dances like Hojagiri, Biju, Mamita, Labangmani, have become successful for the remarkable performance in different parts of the country even in abroad. On the other hand, Gajan Dhamaail, Manasar Gaan, Palakirtan, Lalangeeti, Kabigaan, Jatrapala, Baul Gaan etc in the folk culture have given good response in village life as well as in the city life in the society. Beside this, songs of Sachin Karta, Tarjagaan, Jhumur gaan, Dhapkirtan have been performing in various occasions in the society. Rasnirtya, Pungachalam and Manipuri dance of Manipuri culture has been performing in the public programmes. It is even observed that with the name of location and hill areas various folk cultures have been launched in the state of Tripura. These are Longthorai festival, Baramura festival, Pilak festival, Raimashaima festival, Kalajhari festival Khumpoi festival, Mahamuni festival, Unokoti festival, Jampo festival, Bramakunda festival, Thirtamukh festival, Dipawali festival, Kharchi festival and Neermahal festival etc. are remarkable.

For publicity, expansion and in support of these, ceremonies and festivals in folk culture have taken a good shape for joy and pleasure of the public in the society. Beside this, Chongpreng festival, Jhumur festival, Jatra festival, Jarisari festival, and book fair festival etc. are also remarkable. Another remarkable matter is that the songs, poems and drama of Rabindranath Tagore have been translated in Kokborak Language and circulated all over Tripura as a result of which Tribal people's culture have been aroused for the implementation of these medium. Though the work for translation was difficult to produce in the society but it has been possible by the support of the government. Sprinkling of Rabindra culture has been an excellent campaign by the government in Tripura. Beside this, Songs Poems and Drama of Kazi Nazrul and Sukanta are another steps taken by the government to attribute and articulate choice of common people in the society. Because of the support by the government these culture has been popular, colourful, enjoyable and beautiful in the state. Such efforts have been acceptable to the people of the society. Third and fourth series of culture have been flowing in the society as a medium for the survival of the people in Tripura.

Culture Flourishes human life and life flows with culture as it is reciprocal. The cultural activities so developed the artists with their skills can participate in national and international level to perform in their respective discipline. It is a matter of pride that cultural talents of Tripura are not to lagging behind in comparison with other states. With the effort of maintaining the cultural heritage and its glorious tradition in Tripura has been shaped and structured with a new vision for the future generation of Tripura in respect of upliftment and development of its activities will be regarded as one of the pioneer of cultural development in the country.

BRIEF ANALYSIS OF CONTEMPORARY FOLK CULTURE

As mentioned earlier folk culture is mainly based on the rural people practicing their customs, rituals and other socio-religious activities through dance, drama, songs and festivals etc. which actually focused their social life. Besides this people of all walks of life when become mentally fatigue and find leisure enjoy their life with different cultural events and programmes. People living in Tripura cultivated their culture since ancient time. As it is known to all, folk culture reflects the basic nature, characteristic and environment phenomenon of the people in the society and are closely associated with inherent customs and traditions. Bengalee people of Tripura were then very much skilled to perform traditional folk events like Gajan, Gambhira, Manbhajan, Noukabilas, Mathur, Nimai Sanyas like narrative operas in the state. Beside, indigenous people in the remotest villages continued to practice their age old indigenous tradition and usually performed their cultural programmes related to marriage, nature, environment, seasons, worship, religious sacrifice, Agriculture based songs are sung by folk singers still in the village areas in various ceremonies and festivals.

MUSICAL INSTRUMENTS OF TRIBAL COMMUNITY IN TRIPURA

Musical sense of people is considered as the language which is born in our mind and body itself and associated with the idea of spirituality. All sounds produced from vocal cord, instruments and dance are resounded into the inside heart through the nervous system make people joy and pleasure. People of ancient time used music and musical instruments as a part of their ceremonies and festivals in their everyday life. Music was contemplated as a source of medium to protect themselves from anger, sin, hatred and evil spirit. Thus, Presentation of such enthusiasm was an at-

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tempt to bring the grace of the almighty to rigorous and monotonous life. Such kind of musical activities attracted the enthusiastic tribal people and reflected in the form of rhythmic sound. Tribal people of Tripura are rich in their traditional culture since time immemorial.

Earlier tribal people used to express their joy and pleasure producing by clapping, stamping and moving their head and also tune from the environment but due to evaluation in their thought process they started producing sound with the help of wooden and bamboo made musical instrumentals. Various types of musical instruments of tribal people are associated with their lifestyle, seasons and jhum based life. It gives the impact of living creature available in nature in the life of tribals.

Various types of percussion instruments are used by them in terms of their respective characteristic and rhythmic pattern. It is learnt that beating drums at night acts as the signal to warn people against animal in the forest. The sound of drum is also considered as the divine power which protects them from evil spirits.

Use of musical instruments of indigenous people follow the principal of regions and local characteristics. It is known that bamboo made instruments are mostly used in Tripura by the indigenous People. We observed various types of leather covered musical instrument are also used by them during seasonal ceremonies and festivals.

Tribal people of Tripura made up their musical instruments with locally available materials like bamboo, wood, skin and horns of the animals. Musical instruments of tribal people of Tripura is believed to have certain potential of bestowing materials benefits to them. It is said that the musical instruments have certain attributory powers and the tribals of Tripura believe so. Musical instruments act sometimes as a medium by which one can iden-

tify the material culture of a particular ethnic group. Similar type of instruments and those devise of making up methodology enable one to identify certain culture of those area. It may be mentioned here that the actual and the correct assessment of the evolution of different musical instruments used by different ethnic groups and sub-groups of this region with their different socio-cultural backgrounds is yet to be made. Generally it is observed with each group with its sub-groups in Tripura have been found to have its own tradition of making musical instruments and its own technique of using them. However, following are the musical instruments are generally used by the tribal people of Tripura.

SHINGA : Usually an end blown animal horn with a medium but a fine hole in the tip. The tribes of Tripura take pleasure in the



excellence of this blowing instrument. The horn is known as Shinga in Sanskrit. It is a long, more or less conical tube ending in a large bell having a funnel - shaped mouth piece. Through "Shinga" means animal horn, yet this type of instrument was later on made with other materials but the name remained same. For carrying the horn, thin cord is attached with two hooks. This is suspended cross - wise from shoulder, It produces usually a higher note (high-pitch), but with changed in the angle between lips and the blowing

rim and variation in breath stream; thus vibration in the air column allows for further one or two notes to be produced. From the ancient time Shinga was used in Tripura to call for assemblies, to give signals and other special occasion. Many tribes of Tripura use "Shinga" in religious and social institutions. A few of them are

also used for tantric institutions. After little modification the same instrument is also used as the war trumpets at the ancient time. These instruments are also used on hunting expeditions for signaling purpose and for enjoyment.

With these few permutation and combinations of the notes, one may emit different signals during a hunting spree. The signals even refer to major accidental events like death of an inmate, the successful home coming, calling the hunter to retreat or halt and many other symbolic calls. During the Bramhakunda, Unokoti or like Tirthamukh festivals such bleating calls are often heard. The Chakma, Garo tribes of Tripura often use this instrument at their traditional festivals and occasions.

SUMUI (FLUTE): Sumu is one of the most ancient and common instruments in the musical traditions of Tripura, specially among tribal peoples. Sumu, the most perfect and least mechanical of all the instruments. The sumu is very dear to the tribals of this region. It is made of bamboo. There are two types of Sumu, One having 7 (seven) holes and other having eight holes. Mostly found are two manipulator characteristic features, these could be identified distinctly:

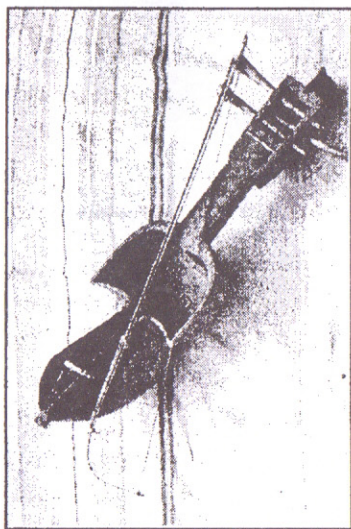


- a. Those hold along the mouth
- b. Those hold across the mouth.

Sumu are made from the hollow stem of bamboo. In their manufacture it is remarkable to know that, as such, no complicated acoustic test is applied at any stage. The instrumentalist

himself cuts the bamboo to a suitable length. Putting the bamboo to his lips in a playing position, he determines the distances of the flute stops by simply putting his fingers to the position. He follows the aero phonic instrument. Then he marks the place where the two fingers nearest to a bamboo node come down, the distance between them becomes the standard length. On ascertaining the whole position the burns marked areas with a hot iron nail. In final stage, a separate mark is scratched carefully in alignment with the stop-hole near the upper rim at a distance of one finger with for a rectangular notch, gradually sloped as per thickness of the stem. The marked area is cut with a knife. Just as its opposite direction remain the ends blown beveled mouth piece.

SARINDA (SARINDA UAAKHARAP) : The Sarinda is well-known string instrument of Tripura. It is specially used by most the tribes of Tripura and is known as Sarinda Oyakhrap, which is specially made of bamboo.



Sarinda is an musical instrument made of bamboo or wood. It looks like a peacock somewhat like a mandolin. It has an oval-shaped hollow wooden resonating chamber. This resonator is covered with a thin skin usually of iguana and its wider top portion is open. The waist of the body of this instrument is so narrow shaped that it looks as if the portions of upper and lower halves are separate from each other. The length of the instrument is about 65-70 cm. the low-

est portion of the body is oval or a small pear shaped. The middle portion is large and both the edges are wide enough. There is no cover on this cave portion. Usually three pegs are fitted to the top portion of the instrument to fasten the strings. The strings are generally of the thread of Muga or animals gut or now they use even the metal string. The instrument is played by crude 'Bow' made of horse hair. The tuning is done tightening or loosening the strings with pegs when necessity arises.

CHONGPRENG : The Chongpreng, a particular type of chordo phonic lute, has the tribal origin. The Chongpreng looks like Esraj and is made of bamboo. Constituted of a hollowed block of wood, the resonator is covered with a parchment. Notched wooden bridge is placed at lower one third portion of the membrane belly. The strings are hooked to the lute pins. Instrumental manipulation opts finger tips to press the strings against the board. Most of the tribes of Tripura use this musical instruments which is very much popular among them.

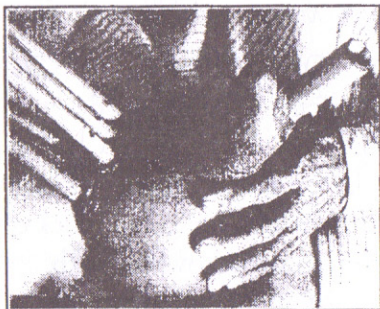


DANGDU : The Dangdoo is a small rod idiophone of fine musical value which in English is called the Jew's harp, though there is no resemblance to the harp at all. In Hindi Literature the instrument is also referred to as the mukha - chang, evidently because it is held in the mouth (mukha = mouth). The dangdoo is one of important musical instrument used by most of the tribes of Tripura. The Dangdoo is a unique instrument in as much it is a combination of both wind and per-



cussion. It is made of iron in the shape of small tongs measuring about 9-10 cm. with a single wire running between the arms. One end of the instruments is held between the teeth with lips parted. As the wire is plucked the player inhales and exhales with controls the twang and pitch.

RAWCHEM : It is a Scotch's bag-piper like mouth organ. It is made of a dry hollow gourd into which are inserted nine bamboo tubes of different size and length, five of which being fixed at the gourd of about two inches distance from the other four tubes both of which are tied together but slightly slanting outwards. To make different notes or sound, holes are made at the desired spot



of the tubes. Blowing is done at the tapering end of the gourd. To produce sufficient sound a hard blow is required too.

TAKTU (EXPERT TUNER) : If the pitch of drum sound is to be sharpened the black tuning paste is lightly layered at center of one of the membranes sides gradually. If the pitch is to be flattened, the quantity of the tuning paste in the center is gradually raised.

While applying the paste the expert tuner ensures that the desired quantity of the paste is only applied. The excess amount of paste is scrapped off while rubbing it with a polishing black grind stone.

Raw materials used for preparing the tuning paste :

1. Iron dust to obtain the required weight of the substance.
2. Black colour powder.

3. Pasted boiled rice used as an adhesive forming the dough for application.

Usually the drums are suspended from the ceiling of a verandah, a front room of a tribal hut, a gairing (tong-ghar). Some of the roof tops of their bachelors dormitory are entirely covered with series of their percussion musical instrument. As objects of great honour the tribals treat their musical instrument with an awe inspiring reverence, especially on special occasions like marriage, and other ceremonies.

TRENG / LEBANG-LEBANGTI : Lebang Bumani musical instrument is very strange and very special instrument found in Tripura. It is a curious combination of bamboo clappers to which are attached miniature tuntune - s and is played with claps and twangs of a wired quality, along with other instrument "Lebangti" which is a normal parted bamboo clappers. It is a musical instrument and musical sound to prevent rampage of crops by Lebang.



LEBANG BUMANI

The other most popular musical instrument found among the tribes of Tripura is the raps made of bamboo. Again bamboo stick is required to beat the bamboo raps. It is also used in the Lebang Bumani dance.

Basically, cacophonous, yet effectively rhythmised between beat intervals of the drumming idiophonic, stridulators and rasps are one of the most popular next to membranophonic, nomenclature instruments.



During monsoon period, insect called "Lebang", migrate in search of food to the hill slopes and attack the Jhum seeds sown. "Lebang" is the name of an insect in Kokborok language. "Buma" means to kill the Lebang insect by stick. About this the Lebahg Bumani dance is composed. To allure the insects tribal youths mainly male folks used to make a peculiar rhythmic sound with the help of the Lebang Bumani instruments, the women folk run through out the paddy field on hill slopes to catch these insects. The rhythm of the sound produced by the bamboo splits attracts the insects fro their hiding places.

KHUANG (MIZO-DRUM) : Somewhat smaller size drum is found among the Lushai tribe of Tripura. It is a doubled membrane drum equal in both sides. For manufacturing these drums leather strings are attached to the rims of the membrane to tune it. In this category the resonating chamber of the drum covered hollowed cylinder made of wood without any variation in the shape. Both the opening ends are tightening cords or braces through leather hoops.

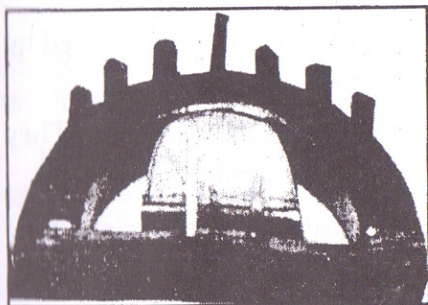


These drums are used in the folk dances and they also use it in the churches and other festivals too.

UAKHRAP : Uakhrap is a traditional tribal musical instrument. Its inception dates back to ancient times. This musical instrument is combination of two musical bases, i.e. string and also skin membrane based. The base of the instrument is semicircular in shape and is mainly made out of the trunk of gamai, koroï or garjan trees. Mainly, these trunks are collected before the jhum cultivation starts usually when the deforestation is done. The

Uakhrap is a kokborok name of this musical instrument.

Hollow bamboo pieces of 4-5 cm in length are placed on the outer hemisphere of the semi-



outer hemisphere of the semi-circular wooden base where the hollow bamboo pipes are tied. They have nine numbers of holes. Each of the bamboo poles or pipes is connected by metal strings from the corner to the other. The inner hemisphere is connected with leather base (animal

skin) at which bamboo sticks are beaten on the wooden base. The sticks are of mainly 4-5 in numbers connected to the pole fixed on the last end of the semi-circular disc from one end to the other wooden base. A rhythmic sound is produced when the bamboo sticks are beaten on the tanned skin tied on it. The palm of the hand is required to cover those bamboo holes to keep or it mainly the rhythm to control the music along with beats of the bamboo sticks on the skin membrane.

BELEM : This is another type of bamboo made flute. This instrument is used by Darlong tribes of Tripura. This instrument can be played by any one at any time.

KAIKAWNG : It is a string instrument stretched across the mouth on which the player produces vibration by blowing and giving tunes simultaneously. The length of the string at one end is controlled by the right hand to control the notes and tunes effectively. It is used by the tribal people of Tripura.

KUSUM : It is a kind of flute played by Uchai community during traditional folk dances.

SO-TA : It is like a big Kartal used by the Uchai community in

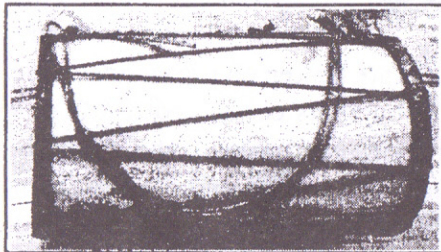
their traditional folk dances.

DAMADADI : It is a musical instrument of Garo community used by them during traditional folk dances.

ADURI : It is a musical instrument of Garo community used by them during their traditional folk dances.

DHUDAK : It is an instrument of Chakma Community. They use this musical instrument during their traditional folk dance.

KHAM (DHAK) : It is a popular instrument from ancient time used by all tribes of the country.



However, it is also used by the Chakma community in Tripura during their traditional folk dances.

DHUL : It is an ancient musical instrument used by almost all tribes in the country. This is also used by the Chakma community and Munda community too.



FLUTE : It is also a popular instrument used by the Chakma community of Tripura.

HARMONIUM ; It is a common instrument in the field of music. Now-a-days Chakma community has started using this instrument. Mog community also use Marmonium.

DUNG : It is a kind of Dhol. Mog community, when perform their traditional

folk dances use this instrument with pair.

ULUNGRI : It is a flute of Bamboo made. Mog community called it as "Ulungri" use by them during folk dances.

CLARIONET : During traditional folk dances Mog community has shared using this instrument.

KHUM : A kind of Dholak used by the Koki community during their folk dances.

JALPAN : it is a kind of flute w..... .. played keeping in front of mouth by Koki community.

OAIER BIL : It is a kind of flute which is played keeping behind the mouth by Koki community.

DARPUNG : It is a kind of musical instrument made of metal played by a stick for keeping rhythm during dances. This instrument is used by Koki community.

NAKARA : This instrument is used by many of tribal community in the country. However, it is used by the Soutal community of Tripura during their traditional folk dances.

TIRIO : It is a kind of flute used by the Sautal community during dances. With these given examples it is observed that, with the geographical locations the use of musical instruments

Are available to the people of that society. Moreover, the migration of any musical instrument traces the wandering lust of human societies. It is also observed some musical instruments have been exchanged and im-



proved due to geographical change and movement of group of people from one place to another reciprocally. So, we find some socio-cultural resemblance in the use of musical instruments. In view of these background we are to consider the boundary line of cultural fields of Assam, Meghalaya and Nagaland etc. and all other corner sides in respects of cultural fields. The man of these places has helped in creating changing and developing musical instruments of these areas. We cannot avoid the similarity of various instruments used in other places of tribal people. These are occurrence of evolution and development of this culture of the society. It is fact that many musical instrument are being used by the tribal people to beautify the musical rhythm and thus have brought about a change in music. As a result it has become loss of original culture, where it is a loss of identify of their own. If for the use of such instrument develop and improve the culture, it can be allowed.

A BRIEF STUDY ON TRADITIONAL INDIGENOUS FOLK SONGS OF TRIPURA

Folk songs of Indigenous of Tripura are mainly tuned in Kokborok a language of eight major tribes. Folk songs of Tribals in Tripura are very old, and is popular among eight tribal communities. Folk songs of Tribal community of Tripura is rich for its old traditions and generally songs during shifting cultivation, festivals seasons, and to express their belief and superstition. There are old folk songs which are still sung by them in original form though now a days with some variation in tune. The theme of these songs signifies as sparking glimpses of the past.

Thematic concept of folk songs of the Idigenous people of Tripura :-

- 1) Jaduni or Sarbang - Song based on love and pleasure.
- 2) Reser khakgra - Song based on plaintive mood.

3) Chamari Tunmani - Sung by the bride's party on arrival of bridegroom.

4) Hamjwk Rohormani - Sung at the time of bride's departure from the house of her in-laws.

5) Hachwk Kamani - Sung while passing through hill tracks to fight fatigue.

6) Kuchuk Ha Sikam - Sung to urge people to join the Royal force.

7) Uaiyng khilimani - It is a song of Lullaby.

8) Mamita Rwmani- It is sung during the harvest of the new crop.

9) Gorja Rwmani - It is sung during the Gorja festival.

10) Longoi Chokmani - It is sung at the time of swinging.

Following are few songs indicate various occasions of the Tribal Community :-

Joy of Autumn

Kokborok :

Masing sal kwra bador okra
Bador ni simi lekhawi thangkhalai
Masing tai bswkw tongsi
Garing tokhaxhi kwlai-ma somoy
Haping sikla wng mani somoy
Khapang bagla chamani somoy
Siping bubar bai khumjar bubar no.
Kholwi kannani somoy
Para sikla tongthokma somoy
Tabukni somoy rogle

English :

September harbingers the on set of wintry days

If counted from today -

Just how far is winter away?

Jhum huts root in these autumnal days -

Jhum sites get back the youthful glaze

Cotton flower buds eagerly sways

Sesame and khumja flowers are plucked

And worn in these days

Young folks indulge in merry - making

And are very gay

Narration :

The month of Bhadra is meant for joy and pleasure. Rainy season is over Winter is almost a few weeks away. There is no much work in the Jhum. The tongghar is abandoned after the Jhum cultivation. The season is now full of various kinds of colourful flowers. The grass, trees are being grown up. Now is the Time for merry - making and marriage.

Jaduni or Sarbang

Kokborok :

Habai durpa achai phuru

Angle sak baksa nwngbai

Haching mairwbam hugwi tongphuru

Agi sak baksa nwngbai

Sorok pakwino maitwk swamwi

Mala bokhongo maitwk swamwi

Agi chwraio chwngh thwngwi phaikha

Mani khurio tangte tangte
Tabuk sikla chakha
Nwngbo sikla angbo sikla
Tangwi chanani nangkha

English :

Love since Childhood

Since when grass had started to grow long ago
Both of us have been living intimately
Since when we used to play with sand castle
Both of us have been living intimately
Making toy pots from broken wares
Making toy pots from nustshells
In mother's benign closeness
We children have grown up playingly
Now we have attained adulthood
You are an adult and I am too
It behaves us to work for our lively hood

Narration :

As grass and soil are not separated in this world like that we are associated with each other from our childhood. During childhood we cooked with sand as rice. Such kind of game we played with each other in various occasions we passed the days with mother care. Thereafter we have attained youth. How we are grown in adult stage. We may lead the couple life and has to observe the family rites and rituals.

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Reser Khagra

Kokborok :

Joista thangwi asar phai laha
Hapung gwnangwi mai dumui dumui
Nokha gwnangwi urio chumui
Khapang - le kha kuruk tharo
Maiswkang pawl pakla tangkha
Maiphang tolao thaichumu munkha
Jadule nogo kwrwi buphuru phainai
Jadubai chalaiani.
Khapangle kha kubuktharo
Hapung hataisa garing sakao
Dokhini boyar sip - phaising phaising
Batawi penia biru
Jadule nogo kwrwi khatangma bangkha
Khao khatungma sao

English :

Waiting for Dear

After May, now it is June
Tender paddy plants are fluffy in the Jhum
In the sky, flying clouds can be seen
But I am anxious from within
We have finished the second weeding
Under paddy plants, gourd is ripening
My darling has gone away, when will be returning
So that I may eat together with my darling?

I am anxious from within
Over the jhum hut on the hill
Mold southern wind is blowing
It is raining pita pat
He is not at home, I am anxious for that
With whom am I conversing in my heart?

Narration :

In the month of June - July Jhum cultivation squeezed out by the Tribal community. During this period various fruits are also available in the forest. A high feeling in the minds of youths in the forest. A high feeling in the minds of youths vibrate with emotions. A lover waiting for his beloved in the cottage (Tang ghar) to take food together. She expresses her feeling and depression.

Chamari Tunmani

Kokborok :

Miya sarigo nokbar phaikhwna
Nokhwla pharjak nugo
Tini aichugo pran jadasong phaikhwna nado
Dogao khum berjak nugo
Hammani bara o rangchaksong
Thok phulyai miliknairog
Osani mwtai khakchase naithok
Rangchaksong guri naithok
Achuk tongkhaibo bokcha berai tongtwi
Bachai tongkhaibo silai sangchatwi

O rangchaksong
Hammani bararogno,
Mokolno naide khaphurya tongno
Mokol mukuanjwirogno
Yashi no naide khaphurya tongno
Yashi sobaithairogno

English :

My dear is beautiful

Last night, may be there was a dusty wind
That is why the portico Looks broom cleaned
Wreaths and bouquets Adam the door
Purling has come home This dawn, for sure!
My darling is the most fascinating man.
Even without applying oil, his skin Looks smooth
Even without wearing flower, he smells so good
Idol of Durga looks good from front side
But my darling looks good from all sides
While sitting he looks like a trunk Lying flat
While standing he looks like a gun - standing slant.

My darling -

He is the most fascinating man
Look at his eyes, aren't they beautiful
Eyes like that of a Bengali, non tribal?
Look at his finger, isn't it sheen Finger like pod of a bean?...

Narration :

The surrounding of the house is clean and decorative. It seems somebody has arrived in the area, because a flower is also seen on the door. The nature is so beautiful every where observed colourful. His face is not like back side of Durga. He looks good from all sides. When he seated somewhere looks like calm and quite. When he stands up looks like a gun, strong and smart. He is not comparable with others. His eyes are attractive and wide to look. His fingers are looks like pod of a bean.

Hachwk Kamani

Kokorok :

Twini ahgunthu bathereng baro

Latia jolijagphano

Twini ahthuksa jagaluphano,

Ahbarba mwsa tipho,

Twini ahrnagba sumui tamtirpho,

Khuicha ba barsatipho,

Atka raja barot porikhe

Monai sashtro sapho,

Tokthunta khaiba,

Kuai tantirpho,

Khamno tokpepek tampho,

Hatal berawi tokher pungmani

Tokher khabuwi pungo,

Hacheo baisa kuchugo baisa,

Birsa bikhalai wngo,

Hatal kwatalo maikailai nairog

Hapung baisa harwng baisa

Naithak mani se naidi

English :

Beauty of Nature

As Gunthu fish leaps in water

Latia fish is red with anger.

As the prawn whistles in the river

Bar fish does scamper

Khuicha fish jumps.

As Arang fish plays with flute in the - River.

And mynah recites Holy Scriptures

Areca plan is pecked by

The hanging wood pecker

Tokpepe bird beats the drum

As if beating its chest

Chameleon makes plaintive scream

People climb up and down

In this undulating terrain

The farmers of the new Jhum

Climb up and down the terrain

Do not these appear to entertain?

Narration :

When Gunthu fish jumps at its own style Latia fish becomes angry. When prawn fish wanders hither and thither at its style Bar fish scampers. When Arang fish plays flute Khuicha fish jumps. When Atka (parrot) reads Mahabharata Manai speaks about ethics. When wood pecker sounds like cutting of betelnuts Tokpepe bird beats the drum. When a group of farmers climb up and down in a row song is sung by them to get relief from such operation in

the hill area in jhum cultivation. The Lyricist describes them in comparing various operations such as sowing, weeding and jhuming in the hill areas by the farmers.

Mamita

Kokborok :

Rangchak ba tabukni somoirogo
Boisak mai kaikha jesto huk hokkha
Maiswkang paikha pakla tangkha
Harung mogdam bubar barbaikha
Bari khaklu boslok rakha
Hukni thaichumu boslok wngkha
Dokhin gwlanl haplok saka
Bala chwng kalai tirwi.
Langa swkwitam chwng horlai tirwi
Hatal kwtalni muimung kwtalno
Mayo bai babu kwthang tong khaiba
Tunwi chalaina somoy
Tabukni somoy rogo

English :

First Crop

Oh, dear in our Jhum,
We have sown paddy in May,
Did first weeding in June,
We did second weeding later on.

❖

In the valley, the corn in a bloom
In the kitchen garden, gourd has grown.
"Thaichumu" fruit is ripe in the Jhum
After performing "Bala" worship
Atop hillock on the southern tip
We will fetch Basketful of new crop
From the Jhum strip
If parents are alive
After sending some crop to them
New crop of the new Jhum will be eaten

Narration :

When new crop is sown a ceremonial function held during the time. This is a graceful time for cultivation of new crop. First stage of crop squeezed out. All leaves and grass in the forest fired and finished. Popcorn flowerblossoms, seen in the lowerside of Jhum. Pumpkin (Khaklu) plants is grown up. "Thaichumu" (Chinar) grown up. The ritual of Bala worship is performed before eating the crop of the new season. Langa (a kind o Basket) to carry various items for domestic reason is used in back side. The Tangghar is built in such a way that every thing is visible from this. Lyricist describes if these various types of new vegetables could have taken by parents (those who are not alive) would have been graceful.

Goria Rwmani

Kokborok :

Magni pondoro fagun dag rwo

Toskumabo pungo

Falgun pondoro chaitor dag rwo
Majilata bubar sario
Bolong khummake bwkhrwi rwo
Goria mwtai phaiyo
Chaitor thankhlwai boisak phaiyanw
Boisak mai kailainani
Sena kwcharbai buiso kwcharo
Maiba chwnq baroknani
Harung ha kwchang guriui kaidi
Bwai chatraini chamung
Pub chalia halab hinkaiba
Mami uatlok kaidi
Maini sagni maimung maichwlwi
Garu sikla mai bwsa naya
Kaide hamno hamya
Tokma khakwlap hapung siruruk
Ankhe garingno tangnai
Nwngba bwrwiba mai kaina khaidi
Lama bwskango gunthu pindi
Gunthu pinmani jora jorao
Sotor bongo pindi

English :

Onset Jhum

By January - end, it is like February - March

Even the parrot coos, for sure

By February - end it is like March - April

Myrtle plant flowers no more

Khumake tree blooms in the Forest

And Garia Festival is at the door

Vaisakha will come after Chaitra has gone

Between the last day of Chaitra

And Seventh day of Vaisakha

paddy seeds will be sown

Sow Garia paddy in the cold valley

Children find Garia rice very lovely

On the slope facing the East

Sow mami valatok paddy

And unwise decision it may be

To sow the inherited Garo sukia paddy

Because it does not give shoots in plenty

On the hillock a like breast of hen

I shall set up the jhum hut

You are a lady, keep sowing the Paddy

Sow Balsam seeds alongside the Path

Also sow marigold seeds.

Along with the Balsam seeds♦.....

Narration :

The voice of Toskuma, a kind of bird in the forest indicate the arrival of season Falgun. From the fifteenth day of Magh/Falgun is started wherein Chaitra is started from the fifteenth day of Fagun. Though Ever green shrub is not visible but Khummake tree blooms in the forest. Garia is a tribal deity which corresponds to Lord Ganesha and is worshiped before starting some important assignment, Garia festival is very important among the tribal people. It is observed between the Last day of Chaitra and the seventh day of

Vaisakha. The traditional Jhum cultivation then starts in the hills and hillocks of Tripura and sowing of paddy seeds done this period. Over and above various types of crops planted surrounding the Jhum. Lyricist describes if slope is not comfortable in east side then mami seed may be sowed. Plantation of paddy seed does not give favorable result if it is sowed with Garo paddy seed. Lyricist also describes that on the hillock alike breast of hen may be set up the Tangghar which will be observed beautifully.

TRIBAL COMMUNITIES AND ANALYSIS OF THEIR FOLK DANCES

Tribal folk dances of Tripura have its own style and characteristics because of variety of community. And the style of dances have been mentioned in many places that primitive tribes in Tripura originated from ancient Mongolian race. Therefore, their ways of living customs and behavior identified their nature and existence. It is known that the people in the primitive stage adopted the art of dancing in three categories. These are : a. Hunting based b. Tending of cattle based c. Agriculture based. Following are the folk dances of different communities.

Tripuri Community : Tripurians are the first largest tribe of the

◆◆

state comprise about 60% of the tribal population. They belong to the Kokborok linguistic groups. The origin of the cultural explosion among the Tripurians can be traced from the court of the Tripuri Kings. As this group of tribe is based on Agriculture they are expert in "Jhum" cultivation. With the Jhum based cultivation they observe religious function which is the feature of their lifestyle and socio-economic pattern celebrate with famous traditional dances like Jhum, Garia, Lebang Bumani, Mamita, and Mosok sumani etc. all these dances have significance. For example, at the time of harvesting paddy in the month of September - October. 1 st week in fact after prolong time they spent in Jhum Cultivation which brings joy and pleasure in every Tripuri families. New rice then becomes a part of festival following the music and dances in all Tripuri villages. Irrespective of age group Tripurians then involve in Puja's, offering the new rice to appease "Naksu Matai Randuk" deity for family welfare, peace and prosperities. Young boys and girls in group enjoy with music and dance which is commonly known as Mamita dance. Again after the Garia festival is over the Tripurians have a time to rest awaiting the monsoon. During these period flocks of charming colourful insects called "Lebang" often visit hill slopes in search of seeds scowl on it. The Annual visit of the insects render the tribal youths to indulge in merry making while the male folk make a peculiar rhythmic sound with the help of two bamboo clips in their hand, the women folk run the hill slopes to catch hold of these insects called "lebang". The rhythm of sound made by the bamboo clips attracts the insects from their hiding places and in the women in groups catch them. In this dance Tripuri women generally put on indigenous ornaments like chain made of silver with coin, bangle made of silver, ear and nose rings made of bronze. They also prefer flower as ornaments. The life and culture of Tripurians revolve around Jhum (shifting) cultivation. When the sowing of seeds at a plot of land selected for Jhum is over by middle of April, they

pray to the god "Garia" for a happy harvest. The celebrations attached to the Garia puja continue for seven days when they seek to entertain their beloved deity with song and dance. Garia is the deity and spirit of household Tripurians believe that Garia gives wealth, livestock, peace and children. The worship of Garia is performed according to the instruction of the "Ochai". A bamboo pole symbolizes the god Garia. Among other ingredients of worship flower, garland, cotton, thread, paddy, rice, richa, small earthen pot, eggs, fowls chick, rice, beer, wine etc. are used.

Fowls and chicks are sacrificed according to traditional customs and the blood is sprayed before the deities. During the puja nobody is allowed to cross the shadow of the symbolic representation of Garia fearing that it may bring the deities wroth. Youngsters dance, sing and play drum. Foot tapping steps according to rhythmic sound of the drum presents it during dance, song is sung in chorus and erotic manner. Sometimes on request from the devotees the deity, accompanied by dance and song with rhythm is carried from one house to another. Jhum dance is also another popular dance which is performed by the Tripuri Community.

Jamatia Community : Jamatia community is one of the ancient tribes of Tripura. They are third largest tribal group of Tripura. Jamatia's are hard working agriculturists and are conscious about cultural values. A staunch Hindu tribe Jamatias practice their conventional rites and rituals. They are the most organized among all the tribes of Tripura and the highest body of the community is called "HODA" Though "Garia" is a common festival for the Kokborok linguistics groups, also celebrated by the Jamatias. For the worship of Garia, Subscriptions are collected from the villagers. As the Jhum cultivation has been the main crop of sustenance rituals of Garia worship depicts and presence through various stages wherein with colourful traditional attires women perform dance and songs on the festival. With collective efforts this

group of tribe celebrate Garia festival at the end of year and based on which they perform Garia dance. They use "Khuam" (A kind of musical instrument) and "Sumo" (flute) during Garia dance for rhythm.

Noatia Community : While going through historical background it has been noticed that those who had been living Tripura for many generations to be original Tripurians, those who had come from east Bengal are passed off as Noatias. It is observed that there are some resemblance with the tribes of Tripurians in respect of socio culture rites, rituals and customs etc. interestingly it also may be mentioned here that none of the Noatias use "NOATIA" as their surname, instead they use "Tripuri" after their names. Therefore Noatias are believed to be a branch of the Tripurians. Earlier this community engaged in Jhum cultivation but at present they are surviving with agriculture work too. Garia dance and Jhum dance are the conformed habits of Noatia community for a long time. They also have their own traditional musical instrument like Khuam and Sumo which are used during folk dance for rhythmic effect.

Reang Community : After Tripurians, Reang are the largest community in Tripura. Some historians and writers have preferred to call them a clan of the Tripurians. Socio-cultural customs and style of living are totally different from those of the Tripurians. Their language "Kau Bru" is distractively different from Kokborok. It is known that the Reang came from Chittagong hill Tracks of Bangladesh to Tripura years back. Ceremonial functions and cultural festivals are very much enjoyable to the people of Reang community. Therefore, the life of Reang is full of music and culture based of their social life. Happiness and sorrow are given musical colour through their song sung in style be fitting the occasion though their dances are not many in numbers but they prefer; performances of Garia and Hozagiri, the dance of balance which brought fame and recognition all over. The balance of dance

has been the dance subtle expertise and dedication. Reang women perform Hozagiri signifying the festival signifying new harvest and worship of Lakshmi, the goddess of wealth. While performing the dance required various component like earthen pitches, small oil lamps, bottles, handkerchief or flowers, Dala (a kind of big bamboo plate), metal plates, traditional dress and ornaments. This basically a female dance. Men merely assist them. During the dance they sometimes move with metal plates kept

on their hands standing on the ground/stage on the pitcher. Sometimes keeping the dala move round on the fore fingers of left hand bottle on the head a top which is a oil lamp alight or pick up a flower from the ground/ stage floor brewing their body back. All along the dance they twist their waist with so much nicely like a snake that the on lookers get spell bound. Experts have related to it with Kuchipudi and Manipuri dance form. Hozagiri has now begun to bask in the limelight with the Government and individuals making efforts to give expose to this dance. It can be said for sure that Hozagiri if presented perfectly become a visual treat leaving a lovely taste in the audience that lingers on for long. Nozagiri dance is too much attractive due to its composition, melodious song sweetness playing flute and slow waist wave of young stars, when it really creates an emotional pleasure among the viewers.

Uchai Community : Uchais are the part of Reang community. Social functions, festivals and ceremonies are similar to the Reang community. It is known from the writings of captain Lewin that this community has termed as a sub clan of Tripurries though there is no historical background in it. A hill area called Dhaphathar in Chittagong hill tracks of Bangladesh is said to be the original home land of Uchais. They are also of the Mongloid origin and look like other tribal people of Tripura are simple in their dressing, manner and food habits. Hozagori dance of Reang community is equally popular to this community. This community are



influenced by animism, Buddhism as well as Hinduism. They worship festivals and dances in (Laxmi puja), celebrate Ker puja, Ganga and worship of Naksumatai etc.

Halam Community : Like other Tribal communities the Halams have been given the status of an independent community in Tripura. It is known that this community have derived from the "Kukis". Scholars have described different opinion on the original home land of the Halams. Wherein it is mentioned that the Kukis lived in Tripura even before Tripurians came to conquer the land. And this Kukis who had submitted to the Tripurians came to be known as Halam. The Halam community is also lover of music and dance. On special occasions, celebrations and worship of deity like "Arakan Thau Rabal" Arthuknai, Tuima they perform dances. The most important dance of this community is "Hai-Hak" dance. They Halams worship goddess Lakshmi. During the harvest reaping they worship goddess Lakshmi in their own way. To please the deity they perform music and dance at the site of worship it is a community dance with exquisite beauty.

Rhythm

of this dance reflect the tradition inherited from distance first. At the end of harvesting season they enjoy the famous Hai-Hak dance with pleasure.

Garo Community : According to Garo's mythology the community came from Tibet to settle down in Garo hills but there is no historical document. However, over the time they embarrassed many socio-religious customs of Tripura tribes making them different from Garos of Meghalaya. They live in Agartala, Kamalpur, Kailasahar, Udaipur and Amarpur sub division. Both recreational and ceremonial music and dances are found in the Garo community. Dances are varied in nature like Garia dance, war dance Docru Soa dance, Ambarey Rurua dance, Killpua dance, Wangla dance etc. Following are concept of the dances.

a) Gorla Dance : It is the dance through which a leader is enthroned. First of all the leader is worn a ring on his finger and then leader along with his wife start dancing under the direction of the priest. There other distinguished persons join them.

b) War Dance : it is a group dance. About 20-30 people take part in it. Each holding other's waist moves round standing on one foot and ring. To create a war like atmosphere tom and brass made bell are played. The leader with a sword and shield makes "Kai-Kai" sound.

c) Docru Soa Dance : it is a Taboo-Dance for men. Two women perform this dance. Playing the roll of pigeon coupled in love they imitate the style of love making and collecting food from the ground. This dance is performed on any social ceremony.

d) Ambarey Rurua Dance : This dance is performed by two women. They imitate falling of a fruit from the tree song is sung in the dance.

e) Killpua Dance : This dance is performed during Chaitra-Vaishakh. Showing of cotton seeds is shown through the dancing gestures. Before the dance an animal is scarified in the name of the deity of crop.

f) Wangla Dance : After the happy harvest "Wangla" (first rice eating ceremony) dance is performed in every houses. The head of the community visits every houses and cuts a pumpkin as a part of worship. This pumpkin is sacrificed on the occasion. Thereafter women dances.

Chakma Community : The history of Chakma Community is as varied as the opinions of different authorities and the original place from where they came to settle in Bangladesh, Chittagong hill tracks or in Tripura could not be established. Some scholars say they originally came from Burma Historian Hutchisom has included the Chakma in the Arayan stock of



people. Therefore their language is also different from the language of other tribes of Tripura. Wherever they reside or moved they maintain their own customs and rituals. Generally they are Buddhist though some of them have been worshipers Lord Shiva and Kali. Moreover they perform sacrifice to entertain the goddess of water and other spirits. All socio-cultural festivals are celebrated by them with pomp and enthusiasm. The Chakma community is very much developed in culture and literature etc. they perform dances in their traditional function. Among other dances Biju dance is the most popular dance of the Chakmas. It is said that the Biju dance is the most popular dance of the Chakmas. It is said the Biju dance in its ancient form used to be performed as a religious devotional dance at the compound of the temple. Basically this dance is performed in square form wherein songs are sung with musical instrument like Dhol, Flute, Henyarang (A bombooo made instrument), Dhudak another bamboo made instrument. Female performers use traditional dresses like 'Pinon' 'Khadi' and silver ornaments while male performers use Dhoti, Traditional cloths Khabang lete. The dance is marked by sudden lull in between forms which gives some different taste to the audience. With gradual evolution and development the dance has gained the popularity with its humble tune and charming dance form. Apart from Biju dance, the community perform Jhum dance. Gengkhuli a kind of special song describing historical tales of the Chakmas Chatigang, Chharapala a Lyric poem depicting Chakmas migration to some other place due to some unknown reason.

Mog Community : This community is scattered over South, North and Dhalai district of Tripura. They believe in Buddhism, Mog community according to some writers have claimed that the Mogs are off springs of Arakaness, Burmese and Charies stock some are in the opinion that Mogs had migrated from Chittagong hill tracks of Bangladesh, Sangari (A festival in the last day of Chaitra) is the occasion of special festival. The people of Mog

community celebrate the day through cultural programme to invite new year cakes are prepared in every house. Young boys and girls move from house to house with dancing and singing, welcoming New Year. They celebrate "Fagua Dance" in the full moon of Falgun month. Boys and Girls together perform Fagua. During the dance they hold sticks in their hands. Another dance they perform is known as "jhumur". In all the dances participate male and female members of the community. They use Dhol, Flute, harmonium, Clarionete and Kartal during the dance for keeping rhythm as and when required.

Kuki Community : Kukis are known by different names depending on the place they reside. In Tripura Kukis are known as Darlong Kuki, Halam Kuki etc. This community is basically the resident of Mizo hills as found. They came for Jhum cultivation and ultimately settled in different parts of Tripura. They are also fond of music and dance. The remarkable dances of Kuki community are Thangdam Dance, Thaidor Dance and Darlong dance. Each dance has its own characteristic and meaning. They use Darkhung (s kind of brass bell), Khuam and Jalpan (a kind of flute) which is played keeping in front of mouth, Oaier bil (another kind of flute keeping behind mouth) is also played with dance.

Chaimal Community : Chaimal community is the part of Koki community originally they came from Mizoram. People of Chaimal community wander from one place to another in search of Jhum land. They are small in population they are found in Dharmananagar, Kailasahar, Amarpur and Udaipur sub-division. According to the scholars Chaimal people resemble with Koki in every socio-cultural standard and do not have much identity in respect of festival and dance.

Khasia Community : Through this community largely residing in Meghalaya, numbering only a few hundred in numbers in



Tripura. A good numbers of Khasia people staying at datuchhera area in Kailasahar sub-division. The people of this community are mainly engaged in plantations of betel leaf or pan. The most popular dance, namely Noagerem relating to Khasia community of Meghalaya has gained popularity. Interestingly the male members of this community take part in this dance with the inspiration with other traditional culture they also present "Pass-Tea" a dance where in male member join with Playing Dhol.

Bhutia Community : This community has been derived from Mongoloid origin. They are permanently settled in our neighboring country Bhutan and are mostly found in search of occupation (i.e. for sake of woolen garments) and temporarily resided in the North-Eastern region. In Tripura they form a very minority group. Due to negligible population of the community no particular cultural activities of the tribe has been developed here in Tripura.

Lepcha Community : This tribe is also of Mongoloid in origin. Earlier they settled in Sikkim and Darjeeling district of West Bengal. They form a very minor group in Tripura. As a result rarely any cultural activity is performed and practiced by them here. They are basically Buddhist. They have definite style of living. It is observed their customs, rituals and performances in social life is very calm and gently in manner.

Sautal Community : Sautal community who are residing in Tripura have almost lost their own habits, customs and system because of economic condition. The social system of this community are based on sardar system. Basically they are engorged in hunting and fish cultivation. A calm of this community show keen interest in art and culture. Agriculture comes as the theme of socio - religious life. The cultural ceremony begins with the Baha festival or Basant Utsav. The young women of sautal community keeping each others hand on the waist, 90 on dancing according

to a slow rhythm of song they use flute, tom-tom and trample on dance. Because of isolation from their native place as also financial hardship forced them to cut down the numbers of festivals, ceremonies and occasions of cultural activities. During marriage ceremony they perform Da-Bapla dance female member join in the dance generally. They use Nakra and Tirio in dance and festivals.

Bhil Community : Bhil community works in various tea gardens of Tripura. They are very small in population in the state. They are also engaged in Agriculture and cultivation. Being scanty in numbers in Tripura the Bhils have very limited cultural activities. We observe sometime they perform dance after hunting of wild animals to celebrate occasion. Only men join in the dance.

Orang Community : This community is evolved from Astride community. This community is residing in the suburb area of Agartala, Khowai, Dharmanagar and in Kailashahar sub-division. Due to poverty the community people cannot expose their dance in public life. Their favourite dances are Fagna dance, Karam dance and Jhumur dance etc. both male and female members join in the dances. They use Dhol and Big Kartal during dance.

Munda Community : Historians are in the opinion that the Munda Tribes have originated from Bhindhya Parvat. Most Mundas are living in Bihar. They have many similarities with Sautals. This community is expert in hunting. Cultural life of Mundas resembles with that of Sautals. Munda boys and girls perform songs and dance in the villages. Three festivals they celebrate every year namely Jadur, Lasur and Geha. They choose these occasions to perform dance. Among these Jhumur dance, Yatra (open theatre) is another popular item of recreation among the Mundas. Over the years the Munda families living near the tea gardens in Tripura. Due to lack of initiative to keep the culture has caused oblation of Jadur, Lasur and Geha dance. Only

Jhumur dance is practiced by them. Jhumur is performed by Munda girls. Male and female members join the dance.

Lusai Community : The Lusai were originally sub - tribe of Mizotribe, inhabitant of the hills using with east and north-east of Tripura. Now they have settle down on Jampui hills situated on the ... boundary of the state under Kanchanpur, sub-division in North Tripura district. Their number is very insignificant to the total population of the state. Their social life and customs have been great attraction to other. They enjoy their life with song and dance. Cher dance, Khuallam, Solakia, Pawanto and Tahlanglam are remarkable. Following are the details thereof:-

1. **Cher Dance :** Cher or Bamboo dance is famous folk dance of the community. When a person dies, to protect the soul from evil spirit guide to the heaven this dance is performed. Two or four sitting in front of each other hold bamboos with both of their hands. They close the bamboo's and part them away girls keep their legs in between the bamboo's and equally make some hand gestures. The dancing steps become according to the bamboo beats are very enjoyable.

2. **Khuallam :** This Dance is performed during funeral rites. This dance is presented in the following manner :

- a. Namthuang (means ordinary steps)
- b. Pheikhai (means foot movement according to rhythm)
- c. Vicklelen (means style of crossing)
- d. Aarpuichanthal (means scratch of a hen)
- e. Sailiannukul (means walk of an elephant)

3. **Solakia :** This Dance is presented to mark victory. When the hunters return with their rewards these dance is performed to exhibit their happiness. The dance is accompanied by drum beating. Both men and women take part in it.

4. Pawntu : It is performed by children in the form of music.

5. Tahlanglam : Tahlanglam is a very popular dance of the Lusai. The word "Tahlanglam" means national dance. Some say that this dance was composed to keep their traditional culture intact from the influence of Christianity.

PLACE OF INDIAN CLASSICAL MUSIC IN TUNE OF TRIBAL FOLK MUSIC

Existence and continuity of folk music has been prevailing in the society from ancient time. Biography such as customs, Living, Lifestyle, rites, rituals and other social characteristics are placed on the records of academic exercises of lyricists and composers. Though these were the objects in these writings, tunes are almost obsolete now-a-days. But it is a proud of privilege that these are cultural components still prevalent in the life and being honored from generation to generation. Side by side, we observe practice of music with vedic slokas, strus in temples from ancient time. Presentation of these hymns were grave in nature. After that classical music gradually improved in a systematic and disciplined manner. These, classical music has been rich and still continuing abinitio.

It is needless to mention here that among other branch of fine arts, music has claimed the mother of all art and touches emotion, feeling and soul of mankind.

Thus presentation of music with rhythm, lyric and tune has been sensitizing inner feeling and well being of men in the society, which may be Indian classical music or any traditional folk music of any community.

Composer composes tune with inner meaning of the lyrics. It may be classical in nature with Rag or Ragini or touches any race in the context of natural phenomenon of any community. While going through the history, we observe that social environment,

education, human feeling, climate and natural phenomenon of any form of cultural context are reflected directly or indirectly in the writings of lyricists and thus tunes are composed in view of classical in nature or folk in nature.

In this case, it is observed that the act of getting down and getting up in the folk music is very much attractive for its simple application and dramatic humour. And as such general audience enjoy the performance with wit and humor. For better understanding a song with Mamita dance is mentioned below :

Aishiri Shiri Nago Kaphai Bo Samong Humungede Tang - Jak

Nakhala Pharoi Nakhala Shiboi Jomdudno Soai Sani

Phaidi Phaidi Phaidi

Buaiarok Phaidi

Chalai Boi Phaidi

Raja Bō Kaio Asani Mwtai Kangan Mamita Ro.

Raja Bo Tano Misib Mathona Kangan Tak Kuphur Khuphur - Khare

Kangan Maita Rwma Khanawi Chalai Rok Tang Tak Jago

Kangan Mamita Rwma Khonawi Chalai Rok Khajak Bo

Phaidi Phaidi Phaidi

Bayarok Phaidi

Phaidi Phaidi Phaidi

Chalai Bo Phaidi

Hawai Mai Chwliwi Kulai Khunawi Tak Thusa Kang - Khung Buo

Hawai Mai Chwliwi Kalai Khunawi Muchai Sha Khaja - Buo

When it is a time for harvesting paddy in the month of September - October 1 st week, Tripuri Community spent time in



Jhum field, harvesting of paddy brings pleasure and happiness in the villages of the community young boys and girls in group enjoy "New Rice" festival is an occasion for new hopes, youths join the Mamita dance.

This song is a tune of traditional tribal folk and not a composition for presentation in classical form but a rhythm and outcome of their inner feeling at the time of harvesting paddy on the lap of deep forest and nomadic life. The things which attracts in this field is that the "Rag Durga" is also presented by classical Artists in the same tune as tribal Artists present Mamita song. "Rag Durga" brings excitement among the performers with Zeal. Here the song and dance is enjoyable as presented with Rag in classical nature.

The audience who has better understanding of classical tune got enjoyment with better feeling on mind. Considering this, it may be mentioned here that though the dance with music of the event is folk in nature can be enjoyed by all for its rhythmic presentation even though composition is not made on classical in nature.

It is the audience who can enjoy the classical tune in the Mamita song according to his mental state and feelings. Because extreme agent is the audience, it is the duty and responsibility of the artist to give joy and pleasure to the listener. As the rhythm is very much important factor in music and regarded as the source for joy and pleasure, folk music may influence to the mind of audience through its rhythmic presentation which may be classical or folk in nature. On the other hand, though music is a universal language, folk music with lyrics of any community may not touch the inner feeling of the listener but it will act or create sensation if the same is presented through musical instruments like Harmonium, Synthesizer, Guitar, Sitar and Violin etc. for more effective to inner feeling of the audience.

The composition may be on classical music or folk music for example, if an artist of Kokborok sings a song the audience of Tamil Language may not understand but the tune which is universal will obviously touch the souls and produce an eternal feeling in the listeners. It is not only with Mamita, if we analyze other tribal folk songs the similar inner correlation with Indian classical music could be produced.

TRIBAL FESTIVALS, FAIR AND CEREMONIES IN THE STATE

● TRIPURI COMMUNITY

There are a numbers of religious and cultural occasions related with different important day to day life, events celebrated by the Tripuris. These fairs, festivals and ceremonies are basic source of livelihood occupies a vital role in their socio - religious rites and rituals. Following are few examples of fair, festival and ceremonies of Tripuri Community.

● KHARCHI PUJA FESTIVAL

The worship of the fourteen gods in the month of July at Old Agartala (Khayer Pur) signifies as Kharchi Puja. This week long festival is celebrated in the "Chaturdasha Devta Temple" eight kilometer distance from Agartala city.

It is one of the most popular festival of Tripuri Community. A colorful fair with cultural programme is held every day during period of seven days. People from different community attend the festival which now has become a symbol of peace, harmony and fraternity in the state.

● GARIA PUJA FESTIVAL

Garia Puja is very popular and important festival of Tripuri Community, Garia Puja is performed for days from the day of 30 th Chaitra and continued for seven days. Reang community also

worship Garia Puja like Tripuris. The worship of Garia is performed according to the instruction of the "Uchai" Tripurians believed that Garia is the deity worship for blessing of wealth, livestock, peace and welfare of children.

● KERPUJA FESTIVAL

Worship of ker Puja is performed by the Royal Family within the palace earlier for the welfare of the state. Kerpuja starts generally fifteen days after Kharchi Puja. Ker Puja is also worshiped by the Reang Community in the belief that it will protect disease, epidemic and sort of natural calamities etc.

● UNOKOTI FESTIVAL

Unokoti festival is a fair like festival held every year in the month of April at Unokoti of Kailashahar sub-division in the North Tripura. Unokoti though surrounded by dense forest, on the other hand, decorated with gift of the nature where huge rock-cut images of gods and goddess are observed. The Unokoti festival is celebrated on Magh sankranti in December. The images of gods and goddess found are mongoloid faced.

● TIRTHAMUKH MELA

During the period of Uttarayan sankranti (pous sankranti) this fair is celebrated near the source of the river "Gomoti" in the south Tripura district. On the two day long fair people from various places of the state join and enjoy the fair with joy and pleasure. Dance and music also performed by the Tripurians in the fair. Hol-bath is the main motto of Hindu religious communities of tribal communities of Tripura are generally participate in large numbers.

● REANG COMMUNITY

Various types of religious festivals are celebrated by the Reang community in the state, when a festival is arranged collectively in

their social life sometime they collect contribution from the villagers. All the festival, fair and ceremonies have role and significance in view of worldly requirements. Due to natural phenomenon and object they believe some supernatural power reside in stream, hill, bamboo, water and accordingly they worship in different religious occasions. The Reang community celebrate Tuyabuma puja, the goddess of water once in a year. They also worship Garia puja for wealth, strength and for childrens. Ker is also worshiped by the Reang community in the belief that it will protect his village from village from diseases, epidemic and all sort of natural calamities.

●JAMATIA COMMUNITY

Jamatia Community belief that "Matai Katar" is the supreme god as the creature of the universe. They woeship traditional deities like Akatha, Bikatha, Twybuk, Sagrang, Sukubdray, Bukhuksini, Garia, Nabsu, Burasa, Maylwnigma, songotran etc. There are some other special ceremonies which they observe in special occasions. These are katheuw, Twyswkai, Tamwng, Siri Jamdu etc. all these are celebrated for the welfare of the people living in the society. In addition, they also perform Rondak Puja for better foodgrains. The Jamatia Community observe "Naksumatai Puja" the goddess of snake in Chaitra Sankranti. They also celebrate Garia festival as is observed by the Tripuri Community for the same purpose and motto.

●UCHAI COMMUNITY

As Uchai Community become the doctrine of that attributes a soul to natural objects and characteristic and as such they are attached to different deities in the sphere of religious occasions. They celebrate "Rautak" as compared to the Lakshmi Puja of Bengalese. They worship "Rautak" in the New Year on Lakshmi Purnima Day. Uchai community celebrate Ker once a year. Ganga the goddess of water worshiped by them. Uchai believe that snake

live in their houses and so on they worship "Naksumatai" to get relief from snake biting and other diseases.

● CHAKMA COMMUNITY

Most important festivals of the Chakma are "Bizu" and "Baisake Purnima" some other festival of less importance are also celebrated as per traditional social norms. As Bizu is the popular socio - religious festival they worship Lord Buddha on this day before the last day of the Bengalese calendar year. On this occasion they use new dresses and observe different socio - religious activities. Observance of Bizu festivals signifies of getting rich harvest which revolves around Agricultural activities. In the evening they worship and go to Budha temple, lightened lamps in the house and temples, Chakma community is basically Buddhist. There are some other festivals also celebrate by Chakmas mentioned below :

● THANMANA

It is a national worship of the Chakma community. This festival is observed twice in a year, one in Jaistha and the other in Magha. A total of fifteen deities are worshiped by the Chakma community. These are Biyatra, Ganga, Mayani, Saithia, Aathia, Phool kumar, Bonat, Neelkumari, Dulukumari, Malkumari, Jalkumari, Lage Chiyal, BatKumari, Bagrshila. These are celebrated to get rich harvest and get rid of fatal diseases.

● BURPARA

Bupura is performed in the month of Ashad on the bank of a river to get relief from misfortune, diseases and attack from wild animals.

● CHUMULANG

After two - three years interval Chumulang is worshiped by Chakma community. This is performed to ensure sanctity and welfare of the family members in the society of Chakma community.

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● MOG COMMUNITY

Followings are the festivals and fairs celebrated by the Mog Community :

● BOAT FESTIVAL

This is a very charming and enjoyable festival of the Mog Community. They celebrate the festival on the day of full moon in the month of Ashwin. Through this festival they pay homage to the Lord Buddha. Generally men and women of the community go to Buddhist temples in the day time and in the evening they release toy boats in the river candles are put on for lighting. This festival is also known as "Way festival".

● WATER FESTIVAL

This is celebrated at the time of Holi of Hindus festival, performed towards the end of Chaitra. Boys and girls go out on the roads and spray water on each other and thus it become enjoyable.

● BYUNACHAKRA FESTIVAL

This festival reminds the battle described in the epic of Mahabharata. Byunachakra is a fort of ridiculous passages made of bamboo fencing. It has two doors, one for entry and the other for exist. In the middle half way statue of Lord Buddha is placed so that the devotees while making round the chakra can pray to the Lord.

● MUNDA COMMUNITY

Socio-religious function of the Munda community has the resembles that of soutal. During cultural activities generally boys and girls perform song and dance together in the villages. Three more important festivals like jadur, Lasur and Gena are also celebrated by the people of the community every year. First of all

they choose this occasions to be celebrated and accordingly perform. They perform Jhumur dance yatra in an open theatre stage which is another popular item of recreation among the Mundas. As the community engaged in tea garden work reside near the gardens.

● GARO COMMUNITY

Haba Khua Rassa is a kind of function indicate the belief for good harvest in the Jhum cultivation. In anticipation favourable environment for Jhum plantation the priest sacrifice seven hens in the name of Jhum deity which is known as "Haba Khusa Rassa" garia is also worshiped every year by Garo community. Apart from this Garo community observes "Rangchula" festival which is another goddess of Jhum known as per in the house of the village Headman. Hen, wine and lemon are components for worship. Another festival celebrated by the Garos named "Wangla" presented through song and dance. Generally it is performed in the house of headman where a grand feast is organized. Garo community is also worshiper for the welfare of the community. Rangdik mite is the goddess of household worshiped in the evening by this community. Interestingly, it is known that the Rangdik Mite, the god live in the earthen pot in which rice is kept. Moreover they also observe certain rites and rituals during birth ceremony of a child and funeral of a deceased person.

● LUSAI COMMUNITY

The most powerful god of Lusai is Pathian. The people of the community believe that if he does not worship and evil spirit may cause severe damage to them and for this reason sacrifice various items to the god. While going through it is also known that "Khauring", the name of spirit who, if possesses a young women, leaks out all the secrets of that women and to remove this spirit the priest plays drums and shoots a round or two. According to the Lusai, man dies but not his soul. The name of imaginary heaven

is "Piyalral". They are in believe that when a person dies his soul come back after three month and begins to live nearby village, for that they keep an empty place for the soul and offer food. After three months the soul is bidden adieu through a ceremony known as "Thitin Achai".

● HALAM COMMUNITY

The festival of Halam community are based on religion. They are in the believe that some invisible evil spirits exist in the nature which cause harm to the people of the society and for that they make some favorable events for the welfare of the men and women in the community. They believe in re-birth, interestingly it is said they belief that soul of the person, who has done good deeds, come back to take birth again, after seven days of death, Halams imposing their life on forest, hill, valley etc. and they worship different deities. They follow some customs to get rich harvest and worship granary on any Wednesday by sacrificing boar and hen. They also worship a deity named "Arakan Thao Rabal" so as to have a child from barren women and to protect the life of the child. However, for the same reason, hens are sacrificed in the name of "Abthanghal Tuiyar, Tuifangrak and Tuikhowai deities. The sacrifice is performed early in the morning at a bathing place. Moreover, a deity called "Hachungung" is also worshiped by offering hen, boar and egg for the welfare of the mother and new born baby. They also observe "Arlhukani", the deity which signifies "Karthik" and "Ganesh" of Brahanism. They celebrated "Tuima" the goddess of water for peace, prosperity and success in life.

● NOATIA COMMUNITY

Noatias are basically the branch of Tripuri Community. Their socio-culture rites, rituals and customs are very much identical with those of Tripuri Community. Therefore, it would be misleading to say that Tripuries and Noatias are different community

and as such, festival, fair and ceremonies are celebrated by them similar to the Tripuri community.

● ORANG COMMUNITY

Orang Community is based on Agriculture. They are working in Tea Garden also. Hunting and fruit collection are also their living. Financially they are very weak and for that reason it is hardly seen to celebrate festivals and fairs. But definitely one or two festivals are celebrated by them. Festivals and fairs are based as their living style and the festival which is known as "Karam". In the name of this occasion they worship and dance performed on the function which is named as "Karam Dance". They celebrate "Fagua Dance" in the month of Falgun which is the day of full moon. They also performed Jhumur dance accompanied by drums and Kartal to keep rhythm. Generally male and female participate in the dance.

● SOUTAL COMMUNITY

Soutal Community has their own social customs, rites and rituals. Agriculture is the main livelihood of this community and become the theme of socio-religious life. Their cultural ceremony begins with "Baha festival or Basant Utsav" young women of the community perform this dance in keeping each other hands on the waist and move according to the rhythm of song at the courtyard. So to say, financial hardship has forced them to cut down the numbers of festivals fairs and ceremonies. However, they perform "Da-Bapla" dance on marriage.

● KHASIA COMMUNITY

A few members of people of khasia community, residing in Tripura. They are basically residing in Meghalaya. The people of the community are mainly engaged in plantation of Betel leaf or Pan. The most important and popular dance named "Noagerem" relating to the community has got no scope to perform in the



state for want of pioneer ship. However, recently in the last two year they have become enthusiastic in placing that very dance with the name of Pass-Tea-a during festive occasion. Generally male members of the community take part in the dance.

● **BHIL COMMUNITY**

A small member of people belonging to Bhil Community residing in Tripura. They are basically based on Agriculture. Being small in numbers in Tripura they have very limited cultural activity. Therefore, No such festival, fair and ceremonies are observed to celebrate in any occasion.

● **LEPCHA COMMUNITY**

This tribe is Mongoloid origin. They are small in numbers in the state. As a result rarely any cultural activity is practiced by them in Tripura. They are Buddhist, live in a very calm and quiet manner.

● **BHUTIA COMMUNITY**

Bhutia Community is a tribe of neighboring country Bhutan and are mostly found in Sikkim. They came in North Eastern Region for searching occupation like sale of woolen garments. In Tripura they are very small in numbers. Due to negligible population of the community no particular cultural activities of the tribe has been flourished in Tripura.

● **CHAIMAL COMMUNITY**

Chaimal Community is the sub-caste of Kuki Community. Accordingly to scholars, Chaimal people resemble Kuki in every socio-culture standard and do not have much identify in respect of festivals and other ceremonial function in the state.

● **KUKI COMMUNITY**

Kuki Community is known by different names, such as Darlong



Kuki and Halam Kuki. In Tripura they have acquired separate identity as a community. Their socio-cultural activities are almost invisible in the state. However, birth of a child is considered as an occasion of delight. After five days of birth of a male child a feast is arranged. In case of female child it is given after three days of birth.

Apart from those different types of festivals, fairs and ceremonies are organized and celebrated throughout the year which attracts a large pilgrims and tourist places in the state. Some of these are Garia and Gajan festival, Rabindra nazrul-Sukanta Jayanti, Boat Race Manasa Mangal, Durga Puja, Diwali feativel, Orange and tourism festival and book fair etc.

EMINENT LYRICISTS, COMPOSERS, SINGERS, DANCERS AND INSTRUMENTALISTS IN THE STATE SINCE ROYAL TIME

Following are lyricists who have contributed themselves in the cultural heritage of Tripura after Monarchy.

Ram Charan Debbarma : Ram Charan Debburma was born on 21 st Dec, 1921. He belongs to Khowai sub-division at Rajnagar village. Through he was social activist but very interested in literature and then started writing lyrics based on natural characteristics and life style of tribal community.

Ramesh Debbarma : Ramesh Debbarma is an eminent poet of Kokborok language as also a lyricist for tribal folk song. His expression on writing poems are very much simple and related with natural phenomenon which is prevailing in the society. Through he is working in ONGC but remain absorbed with social activities for which he has been awarded with Dr. B.R. Ambedkar National Award by Bharatiya Dalit Sahitya Academy, New Delhi. He has edited a book on life and philosophy of Dr.

B.R. Ambedkar on Kokborok language. He is the Chairman of ONGC ST/SC employees welfare Association, Agartala Unit.

Following are the eminent composers who contributed their services in the field of music.

Nanda Kumar Debbarma : Born in December, 11-1951 at Bishramganj. Nanda Kumar Debbarma was working in Tripura Legislative Assembly as Editor of Debate. From boyhood he was interested in literature for which he has been awarded with Rabindra Puruskar by the Govt. of Tripura in 2002. He has participated in many conferences as a result he became famous in the state. He wrote many songs and composed tunes, sung by many singers in the state. In 1996 he has been awarded with Mahendra Smriti Puruskar. International Geeta Society awarded him for writing Geeta on Kokborok language. In 2003 he has been awarded with Bhasha Sanman by Mahatma Gandhi Hindustani Sahitya Sabha. He is a talented lyricist, composer and singer in the state of Tripura.

Bikash Rai Debbarma : Through he is an executive in Tripura Gramin Bank remain absorbed in composing songs for folk music as and when get time. Shri Debbarma at present settled at Supari Bagan, Krishnanagar, Agartala. Because the composer is the lover of nature his compositions have been tuned accordingly and thus become popular. He is an approved Artist of All India Radio (Prasar Bharati), he make regular programme in All India Radio and Doordarshan, Agartala.

Following are the eminent singers who have developed the cultural heritage contributing their services.

Barin Debbarma : He was a proficient Sangeet Guru for classical music in the state and used to teach classical music by opening a Musical Institution at Colonel Bari, Krishnanagar, Agartala. This institution has been affiliated by Bhatkhande Sangit

Vidyapith, Lucknow. After his death this institution is being run by Smt. Koheli Debbarma.

Megharai Debbarma and Biswalaxmi DebBarma : A renowned couple for singing of Jadu Kalija, they reside at Rajchantai, Mandai area. They are famous and popular in performing folk music in the state. They are approved "B" grade artist for All India Radio (Prasar Bharati), Agartala.

Hirendra Debbarma : A renowned Artist, Hirendra Debbarma sang sometime modern songs of the then artist Shymal Mitra and gained popularity. He was a music teacher for classical music in Govt. Music College (renamed S.D. Burman Memorial Govt. Music College), Agartala.

Jharna Debbarma : She, is a dedicated, renowned and popular artist in the state HMV Company was impressed of her singing talent and released Audio record of modern Bengali song sung by her. Her recorded songs are still popular in Eastern India. Her voice is grave and sweet. Now she is engaged in composing Kokborok songs through Tripura State Academy of Tribal Cultural. She has been awarded with "Tripura Ratna".

Satya Ranjan Debbarma : Satya Ranjan Debbarma born in 1952 at Kalyan Thakurpara, Birendranagar. Basically he is a teacher under Education Deptt. Govt. of Tripura but fond of music from boyhood. His presentation is so remarkable for rhythmic expression and as such attained popularity. He is a "B" grade artist for All India Radio (Prasar Bharati), Agartala.

Tatubala Debbarma : Tarubala Debbarma born in 1960, graduated and a teacher at Jatindra Kumar High School, Jirania. Though she is in teaching profession still absorbed in music. She is a "B" grade artist for All India Radio (Prasar Bharati), Agartala. She has presented her skill outside Tripura like at Darjeeling, Guwahati, Shillong, Bhopal, Mumbai and Delhi etc. She has participated in dance and tele drama too.



Sukhini Debbarma : Sukhini Debbarma is an approved artist for All India Radio (Prasar Bharati), Agartala. This singer born at Buralka village under Jirania block area during 1960. Her performance remove the fatigue of audience during her presentation. Her songs are related with genuine life style of the people living in the society and meaningfully associated with various activities of tribal socio-economic aspects.

Jogendra Debbarma : Jogendra Debbarma is basically a Jhum cultivator. Though he is not much educated but due to his outstanding skill of singing folk songs has become popular. He is a singer for All India Radio (Prasar Bharati), Agartala. He settled at Khowai sub-division. He performs Jadulolija also.

Hemanta Kumar Jamatia : He is a popular folk song singer in the state. He has been awarded with many lawrels for his outstanding performances in the field of music. He is a graded artist for All India Radio (Prasar Bharati), Agartala. He is a regular performer in various functions in and outside the state. His native place is at Trisabari, Teliamura. West Tripura.

Sanjita Debbarma : Sanjita Debbarma is an energetic young talented artist for folk music in the state. She resides at Chhankhala Bazar, Kalyanpur under Teliamura sub-division. She has come off a Jhum cultivator's family. Her presentation gives joy and pleasure to the audience. She sings for All India Radio (Prasar Bharati), Agartala. She is also a student of Tripura State Academy Culture and undergoing Diploma Course for Classical Music (Vocal).

Malati Debbarma : Malati Debbarma is an approved singer of folk song in All India Radio (Prasar Bharati), Agartala. She is staying at Mwtaipara, Sidhai, Mohanpur area. Initially she has learned music from her father. She has presented a number of stage programmes in various places of the state and earned accountability as singer.

Bimal Debbarma : Bimal Debbarma has settled at Advisor Chowmohani, Krishnanagar, Agartala. He is a good stage performer in the state for Kokborok modern song and for this reason he attracts the audience with his sweet voice.

Dolly Debbarma : Dolly Debbarma has started singing from her childhood. She is an approved artist of All India Radio (Prasar Bharati), Agartala. She is residing at Maghari Sadhupara, Jirania. Her husband Purna Chandra Debbarma is the inspiration of her singing and popularity.

Jayanti Koloï : She is born singing and approved Artist for All India Radio (Prasar Bharati), Agartala. Jayanti Koloï live at Twidu Bazar are in South Tripura. She becomes popular for her skillful performance for folk song in various programmes of the state.

Bishurai Debbarma : He is a popular artist for folk music. He is staying at Gagan Chandra Para, Belbari, Jirania. He is a regular artist for All India Radio (Prasar Bharati), Agartala. His core hearted voice attracts the audience and thus he becomes popular.

Suryalaxmi Debbarma : Suryalaxmi Debbarma is a smiling face artist for Jadukolija. She stays at Mandai area near Chardaria Village. At present she is about 70 years old. Presently she is imparting lesson to the student of Tripura State Academy of Tribal Culture.

Koloï Debbarma : Koloï Debbarma is a live performer of folk song during folk dance. He is a good singer. He resides at Khwmlwng, Jirania.

Nakul Debbarma : Nakul Debbarma is a folk singer from Khowai. He is a popular artist as well as Kokborok song composer.

Sona Charan Debbarma : He was a good folk singer. Due to poverty he could not study in the School. He settled at Digha Chaudhury Para, Birendranagar. He expired in 2002.

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Damayanti Debbarma : Dayamanti Debbarma dedicated his life for music from his boyhood. His voice is so sweet that everybody can remember him through various performances in the state. He is an artist for Modern, Nazrul, Rabindra Sangit etc. He is still popular for his skill. He is very simple in nature.

Following are the eminent instrumentalists who rendered their services in the field of music.

Santosh Debbarma (Sarinda) : Santosh Debbarma acquired the knowledge and practice of playing Sarinda from his father Late Govinda Debbarma. He is permanently settled at Barkathal, Sidhai Mohanpur area. He is at present about 70 years old. He is a "B" grade approved artist for Sarinda in All India Radio (Prasar Bharati), Agartala. He read up to class V (five).

Bibhusan Debbarma (Sarinda) : He has permanently settled at Ranir Bazar, West Tripura. He is an approved artist for All India Radio (Prasar Bharati), Agartala. His age is about 60 years at present. He has learned the instrument from his uncle Bharat Debbarma. He is a dedicated artist in the state of Tripura. His style of accompaniment with folk music attracts the audience and thus become popular.

Maila Debbarma (Sarinda) : Maila Debbarma was an artist of outstanding skill for playing Sarinda. He was residing at Takarjala area. He expired in 2000.

Baidya Debbarma (Flute Player) : Baidya Debbarma is a senior most "B" graded artist for All India Radio (Prasar Bharati) Agartala. He is devoted himself to play and practice flute from childhood. He has learned the instrument from his father Bishuraj Debbarma. He has settled at Sachindranagar Colony, Jirania.

Sukumar Debbarma (Flute Player) : His residence is at Basuram Para, Mandai. He is a "B" grade artist for All India Radio (Prasar Bharati) since 1993.



Adhir Debbarma (Tabla) : He was a good accompanist for Tabla. Wherever he accompanied with any artist he showed his skill through presentation and gained popularity. He was staying at Krishnanagar, Agartala.

Harusankar Debbarma (Tabla) : Though he was a Tabla player he could play pakhawaj also at that time. He was renowned artist for Tabla at that time.

Sudhangshu Debbarma (Tabla) : The name this artist was spread in the state for his outstanding performance in various programmes at that time.

Prasanta Debbarma (Tabla) : Prasanta Debbarma is an energetic young Tabla Player in the state. He is a regular instructor for S.D. Barman Memorial Govt. Music College. He learned the instrument from Aswini Biswas, Pinakpani Gupta, Jugal Kishore and Mrinal Choudhury respectively. He was born on 20 th Sept. 1971. He settled at Harish Thakur Road, Krishnanagar, Agartala.

Utpal Debbarma (Sitar) : Utpal Debbarma was born in 1934. He was devoted artist for sitar from boyhood. He was a teacher for sitar in Govt. Music College (renamed S.D. Barman Memorial Govt. Music College). All members of his family were dedicated to the arts and culture. He has performed and shown his skill outside Tripura also. He expired on 28 th Feb. 1987.

Sumeda Debbarma (Sitar) : He is the son of Late Prabir Debbarma (Prabir Karta). Initially, he learned this instrument from his father and thereafter from Utpal Debbarma. He was a Graduate School Teacher. He obtained Sangit Praveen degree from Prayag Sangit Samiti, Allahabad. Sumeda Debbarma settled at Harish Thakur Road, Krishnanagar, Agartala.

Kali kinkar Debbarma (Sitar) : Kalikinkar Debbarma is the most popular sitar player in the state. He was born on 14 th January 1941. He was "A" grade artist for ICAT Dept., Govt. of Tripura.

Earlier he was working as a music Teacher under social welfare Dept. Govt. of Tripura. He took lesson from Durga Kishore Debbarma. He obtained degree of Sangit Praveen from Prayag Sangit Samiti, Allahabad. The artist is still practicing the instrument regularly. He settled at Harish Thakur Road, Krishnanagar, Agartala.

Mrinal Debbarma (Sitar) : He is a sincere and devoted Sitar player. He learned the instrument from his father Late Gouri Kishore Debbarma. He obtained the degree of Sangit Visharad from Bhatkhande Sangit Vidhya Pith, Lucknow.

Chitta Ranjan Debbarma (Asraj) : Chitta Ranjan Debbarma was an Asraj player for All India Radio (Prasar Bharati). Sometime he was working outside Tripura. He was very much devoted to Indian Classical Music. He was also a member of Music Audition Board for All India Radio, Agartala. He settled at TRTC Chowmuhani, Krishnanagar, Agartala. He expired in 2005.

Bankim Debbarma (Asraj) : He was a dedicated Asraj player settled at Krishnanagar, Agartala. People from cultural field still remember his name for his outstanding performances.

Anath Bandhu Debbarma (Sarod) : He was posted as music Teacher in Govt. Music College (renamed S.D. Barman Govt. Music College), Agartala. He was a devoted artist for playing Sarod. He has presented his skill outside in various programmes and earned fame.

Alokendra Debbarma (Sarod) : At present, Alokendra Debbarma is a popular Sarod player in the state. He took lesson from Anath Bandhu Debbarma. He was working at S.D. Barman Memorial Govt. Music College, Agartala. He obtained Sangit Visharad degree from Bhatkhande Sangit Vidyapith, Lucknow. He is an approved artist for All India Radio (Prasar Bharati), Agartala.

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Ananta Bijoy Debbarma (Dance) : Ananta Bijoy Debbarma was an excellent Nrityaguru for Manipur dance. His performance was unique in respect of Mudras and style of the dance.

Moharam Debbarma (Champrang) : He was born in 1935 at Mandai. He learned this instrument from his elder brother Chanu Ram Debbarma. He is an approved artist for All India Radio (Prasar Bharati), Agartala.

In addition to the above there are good numbers of cultural activists exists in various parts of the state. According to their contribution in various field of music district wise names are mentioned below :

Artists of West Tripura District

● Usha Debbarma	Singer	Abhoynanagar.
● July Debbarma	Singer	Abhoynanagar.
● Jayanta Jamatia	Singer	Krishnanagar.
● Miltan Debbarma	Singer	Joyanagar, Jirania.
● Bishwanath Debbarma	Singer	Abhoynanagar.
● Monodevi Debbarma	Singer	Abhoynanagar.
● Manashi Debbarma	Singer	Abhoynanagar.
● Nanigopal Debbarma	Singer	Suryamaninanagar.
● Amit Kr Debbarma	Singer	
● Chantai Debbarma	Singer	
● Sharmila Koloj	Singer	
● Jharna Reang	Singer	
● Soudagar Debbarma	Singer	Champrang.
● Rabin Jamatia	Singer	
● Bina Debbarma	Singer	
● Motom Dukhma Debbarma	Singer	
● Uttam Debbarma	Singer	
● Subhash Debbarma	Singer	

● Nanda Dulal Debbarma	Singer	
● Minati Marak	Singer	
● Chira Kumar Debbarma	Singer	
● Dulal Debbarma	Singer	
● Janardhan Debbarma	Singer	
● Sathi Debbarma	Singer	
● Nripenra Debbarma	Singer	
● Subhadra Debbarma	Singer	
● Dharmajoy Debbarma	Singer	
● Pathika Debbarma	Singer	
● Tandra Debbarma	Singer	
● Sumita Debbarma	Singer	
● Pankaj Debbarma	Singer	
● Rupali Debbarma	Singer	
● Jyotish Debbarma	Singer	
● Paresh Debbarma	Singer	
● Mangal Debbarma	Singer	
● Monoranjan Debbarma	Singer	
● Diptanu Debbarma	Singer	
● Debabrata Debbarma	Singer	
● Panchali Debbarma	Singer	
● Ankur Debbarma	Singer	
● Falguni Debbarma	Singer	Krishnanagar, Agartala.
● Rakesh Debbarma	Singer	Paradisé Chowmuhani, Agartala.
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● Rampada Jamatia	Flute	Trisabari, Teliamura.
● Konika Debbarma		Classical Singer B.K. Road, Agartala.
● Goutam Debbarma	Singer	KulangThakurpara, Jirania.
● Subudh Debbarma	Folk Dance	Bardaman Thakurpara, Jirania.
●		
● Bimal Debbarma	Folk Dance	Radhapur, Jirania.

● Sachin Debbarma	Singer	Jirania Khola.
● Jamani Debbarma	Singer/Dancer	Radhapur, Jirania.
● Godamani-Debbarma	Folk Dance	HarichandraPara, Jirania.
● Rab Debbarma Folk Dance/Singer		Harijoy Chandrapara, Jirania.
● Jahar Lal Debbarma Folk Dance/Singer		Ashrai, Jirania.
● Pramila Debbarma	Folk Dance/Singer	Belbari.
● Prabha Rani Rupini	Singer	Sinaikami, Mandai.
● Sambhu Debbarma	Dance	Mandai.
● Communistpati Rupini	Dance	Brigudasbari.
● Rina Debbarma	Singer	Chargoria.
● Sabita Debbarma	Singer	Sipaipara, Lembucherra.
● Sachindra Debbarma	Singer	Mohanpur.
● Brighu Mohan Debbarma	Singer	Maityabari.
● Monoranjan Debbarma	Singer	Surendranagar.
● Amit Debbarma	Singer	Tamakari.
● Banakanya Koloj	Singer	Ganki, Khowai.
● Tandrani Koloj	Singer	Twichundrai.
● Mridula Koloj	Singer	Twichundrai.
● Sushanta Jamatia	Dance	Trisabari.
● Manju Kumar Koloj	Singer	Brahma Cherra.
● Kanti Koloj	Singer	Brahma Cherra.
● Menoka Koloj	Singer	Brahma Cherra.
● Ram Chandra Noatia	Singer	Mohonbhog.
● Lalita Debbarma	Singer	Dayalpara, Boxanagar.
● Hemanta Debbarma	Singer	Dayalpara, Boxanagar.
● Raj Kumar Tripura	Singer	Kalikhola, Thalibari.
● Biman Debbarma	Singer	Chelikhola.
● Santamani Debbarma	Violin	Chelikhola.
● Ranabir Debbarma	Flute	Chelikhola.
● Sonalaxmi Debbarma	Singer	Chelikhola.
● Kripa Sindu Jamatia	Flute	Trisabari, Teliamura.
● Koheli Debbarma	Singer	Agartala.

● Sanchita Debbarma	Singer	Agartala.
● Souravi Debbarma	Singer	Agartala.

Cultural activists of South Tripura District :
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● Dola Devi Jamatia	Singer	Udaipur.
● Bibha Rani Jamatia	Singer	Killa.
● Goutam Noatia	Tabla	Udaipur.
● Bira Lal Jamatia	Singer	Udaipur.
● Upendra Debbarma	Singer	Udaipur.
● Binodini Jamatia	Singer	Shilghati.
● Suchitra Bala Jamatia	Singer	Hadra.
● Saran Kumar Malsam	Singer	Tulamura.
● Ratan Jamatia	Dance	Bagma.
● Khurpi Kuki	Dance	Tulamura.
● Mohan Lal Jamatia	Singer	Hadra.
● Birendra Jamatia	Singer	Udaipur.
● Khesadhan Tripura	Singer	Chankholabasti, Subroom.
● Budha Tripura	Dance	Satchand, Subroom.
● Dhananjoy Tripura	Singer	Satchand, Subroom.
● Tengafru Mog	Singer	Manu Bazar.
● Kamfru Mog	Dance	Rupaichari.
● Archana Mog	Dance	Bankul.
● Madhu Tripura	Dance	Rupaichari.
● Mamangshi Mog	Dance	Cholita Bankul.
● Matya Chandra Tripura	Singer	East Ludhua.
● Bishu Tripura	Singer	East Ludhua.
● Chitta Bhola Chakma	Singer	Shilachari.
● Shyam Lata Chakma	Dance	Shilachari.
● Shyam Sundari Tripura	Flute	West Pilak.
● Kamal Mog	Flute/Singer	Debdaru.
● Kala Mog	Singer	Debdaru.

● Kakali Marak	Singer	Kalshi.
● Mouchi Mog	Singer	Kalshi.
● Namu Mog	Singer	Kalshi.
● Angkya Mog	Singer	Debdaru.
● Monsumi Reang	Singer	East Bagafa.
● Neelam Murasing	Singer	East Bagafa.
● Poorabi Reang	Singer	East Bagafa.
● Champabati Reang	Singer	East Bagafa.
● Sujanpriya Murasing	Singer	West Patichari.
● Kamati Murasing	Singer	West Patichari.
● Gangati Murasing	Singer	West Patichari.
● Gajendra Murasing	Dotara	West Patichari.
● Alpana Reang	Dance	East Bagafa.
● Poonam Murasing	Singer	East Bagafa.
● Orbil Reang	Singer	East Bagafa.
● Pratap Reang	Tabla	East Bagafa.
● Aparna Reang	Dance	Dasami Reang Para.
● Swaranabati Reang	Dance	Dasami Reang Para.
● Kabita Reang	Dance	Dasami Reang Para.
● Suchitra Reang	Dance	Bagafa.
● Chamali Reang	Dance	Bagafa.
● Kamali Reang	Dance	Bagafa.
● Priti Lata Reang	Dance	Bagafa.
● Mayabati Reang	Dance	Bagafa.
● Sunitra Reang	Dance	Bagafa.
● Ritabati Reang	Folk Dance	Bagafa.
● Malati Reang	Folk Dance	Bagafa.
● Ranjit Reang	Tabla	Bagafa.
● Manik Reang	Dholak	Bagafa.
● Akhil Reang	Dotara	Bagafa.
● Rajendra Reang	Violin	Bagafa.
● Manindra Reang	Tabla	Bagafa.
● Himain Marak	Dance	Patichari.

● Shiping Marak	Dance	Birchandra Manu.
● Indrajit Marak	Dance	Birchandra Manu.
● Ratna Marak	Dance	GaroColony, Birchandra Manu.
● Totan Marak	Dance	GaroColony, Birchandra Manu.
● Dipika Marak	Dance	GaroColony, Birchandra Manu.
● Pinki Marak	Dance	GaroColony, Birchandra Manu.
● Sanchita Marak	Dance	GaroColony, Birchandra Manu.
● Prativa Marak	Dance	GaroColony, Birchandra Manu.
● Pradita Marak	Dance	GaroColony, Birchandra Manu.
● Bhabotosh Marak	Dance	GaroColony, Birchandra Manu.
● Manindra Marak	Dance	GaroColony, Birchandra Manu.
● Rasten Marak	Dance	GaroColony, Birchandra Manu.
● Keshab Reang	Dance	GaroColony, Birchandra Manu.
● Suriya Ram Reang	Dance	East Bagafa.
● Niranjan Reang	Dance	East Bagafa.
● Jitendra Reang	Dance	East Bagafa.
● Sisad Reang	Dance	East Bagafa.
● Khudiram Reang	Dance	East Bagafa.
● Umabati Reang	Dance	East Bagafa.
● Tamirang Reang	Dance	East Bagafa.
● Kabita Reang	Dance	East Bagafa.
● Jamuna Reang	Dance	East Bagafa.

● Dipika Reang	Dance	East Bagafa.
● Sangeeta Reang	Dance	East Bagafa.
● Raipati Reang	Dance	East Bagafa.
● Sageeti Reang	Dance	East Bagafa.
● Archanriti Reang	Singer	East Bagafa.
● Bibi Mog	Singer	Santir Bazar.
● Bani Mog	Singer	Kanchannagar.
● Nani Gopal Jamatia	Singer	Burburia, Amarpur.
● Janeswar Jamatia	Singer	Korbok.
● Birhari Jamatia	Singer	Amarpur.
● Ramesh Koloj	Dance	Ompinagar.
● Arayan Mohan Jamatia	Singer	Burburia, Amarpur.

Cultural Activists in North Tripura District

● Nariya Debbarma	Singer	Panisagar.
● Purnima Chakma	Singer	Kanchanpur.
● Arpita Chakma	Singer	Kanchanpur.
● Baishakhi Chakma	Singer	kanchanpur.

Cultural Activists in Dhalai District

● Chandrabati Koloj	Singer	Ambassa.
● Satyabati Koloj	Singer	Ambassa.
● Gokul Koloj	Singer	Ambassa.
● Janardhan Debbarma	Singer	Ambassa.
● Chelafrú Mog	Singer	Ambassa.
● Anamika Debbarma	Singer	Ambassa.
● Susmita Debbarma	Singer	Ambassa.
● Sunil Debbarma	Singer	Uttar Nalichera.
● Bijoy Debbarma	Singer	Jaganathpara, Ambassa.
● Washington Koloj	Singer	Gantacherra, Kulai.
● Umesh Debbarma	Singer	Mohanpur, Kamalpur.
● Mousami Debbarma	Singer	Mohanpur, Kamalpur.

● Sangita Debbarma	Singer	Mohanpur, Kamalpur.
● Dhananjoy Tripura	Singer	Gandacherra.
● Kusumsa Tripura	Dholok	Gandacherra.
● Biswadhân Tripura	Dholok	Gandacherra.
● Lal Mohan Tripura	Dance	Gandacherra.
● Sontosh Kr Tripura	Dance	Gandacherra.
● Kalichan Tripura	Dance	Gandacherra.
● Harinath Tripura	Dance	Gandacherra.
● Satya Ram Tripura	Dance	Gandacherra.
● Biswa Ram Tripura	Dance	Gandacherra.
● Bajjanti Tripura	Dance	Gandacherra.
● Pati Ram Tripura	Dance	Gandacherra.
● Madhav Rani Tripura	Dance	Gandacherra.
● Sunanda Debbarma	Singer	Gandacherra.
● Soma Debbarma	Singer	Gandacherra.
● Mousami Debbarma	Singer	Gandacherra.
● Sumantasen Chakma	Singer	Gandacherra.
● Jonmejoy Chakma	Singer	Gandacherra.
● Prabhu Ram Chakma	Singer	Gandacherra.
● Kamala Chakma	Singer	Gandacherra.
● Menoka Chakma	Dholak	Gandacherra.
● Chandra Krishna Chakma	Flute	Gandacherra.
● Parna Mohan Chakma	Singer	Gandacherra.
● Anandasen Chakma	Singer	Gandacherra.
● Tapan Chakma	Singer	Gandacherra.
● Santi Mala Chakma	Singer	Gandacherra.
● Deepa Chakma	Singer	Gandacherra.
● Sevika Chakma	Singer	Gandacherra.
● Agnesh Darlong	Dance	Longtherai.
● Ananta Tripura	Singer	Longtherai.
● Jayanto Chakma	Singer	Gandacherra.
● Chanbati Reang	Singer	Longtherai.
● Rupenjoy Reang	Singer	Longtherai.
● Tapasi Chakma	Singer	Chowmanu.

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