



ORIGINAL RESEARCH PAPER

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TRIBAL MUSICAL TRADITION AND VALUES OF ODISHAN TRIBES

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ABSTRACT

Odisha has rich and hoary tradition of art stretching back to very ancient times. Odisha has a unique heritage of art-tradition beginning from the sophisticated ornate temple architecture and sculpture to tribal arts in different forms. In Odisha as elsewhere in India, tribal art have been connected with each other in such a manner that it is difficult to separate the one from the other. By 'Odishan tribal culture' we mean the essential mental attributes and characteristics peculiarities which are generally shared by tribal people of Odisha irrespective of their religious, linguistic and regional distinction. The Odishan tribal culture embodied the collective, creative activity of the whole people and not the personal inspiration of a single member. The tribal culture of Odisha offers a participatory model of creativity or of communication between the gifted artist and his community.

The tribal communities of Odisha have fairly high level of performing and plastic arts, songs and different types of tribal music punctuate their individual and socio-cultural lives.

Tribal music developed as an art form along with the division of labour in agrarian and industrial societies, so it became increasingly prevented from "speaking" for itself. The verbiage surrounding music restricts the activities of those who belong to the world of professional music, because it makes them answerable in words for thoughts and actions that are essentially non-verbal. It also stifles the common-sense knowledge, human values and sensitivities of spectators, because it inhibits their natural capacity to music and enjoy others' tribal dancing with culture specific met languages that generally use words and concepts derived from spheres of different action other than tribal music. The possibilities of learning to use fully an important mode of communication are curtailed because its non-verbal characteristics are devalued. Tribal music occupies a vital place in the social structure of Odishan tribal life throughout ancient period. Tribal music is most commonly defined as a way of human expression through movement. Tribal music simply cannot be reduced merely to sound. While it is true that sound is indeed a fundamental feature of any kind of music, because music can also be defined as a specific art, based on the expressive moods of the human mind, music is also much more. A number of theoretical definitions of tribal music define it as a conscious way of rhythmic sounds in a defined bounded space. Tribal music always bears a specific meaning, which depends on the socio cultural setting in which it appears.

Amidst the cultural unity, Odishan tribes has also possessed a variety of sub-cultures, racial and linguistics variations, which on their part, spill over beyond the administrative boundaries of the state of Odisha into the neighboring states. The culture of Odisha has been one of the syntheses of various faiths and tribal cultures.

The cultural synthesis of Odisha is not found in any other state in the same degree as in India. Unlike other places, Odishan tribal culture is diverse because diversity several interaction formed different culture i.e., tribal culture, food habit and religion etc. Odishan tribal culture may be defined as the social behaviors, traditions, tribal values and beliefs shared by tribal people since very long period. Odishan tribal culture includes or influences traditional dress, tribal language, tribal religion, tribal customs, tribal food, behavioral standards or social patterns, and beliefs. It plays an important role in how people of different backgrounds express themselves through tribal ways of entertainment, seek help, cope with stress and develop social supports.

Tribal art affects every aspect of an individual's life in Odishan tribal life, including how they experience, understand, express, and address emotional and mental distress. Tribal music can be treated as social manifestation that represents characteristic aspects of a society and that can be understood by different aspects of analysis. In Odisha there are many kinds of tribal music and music, and many ways of conceptualizing of them.

The concepts associated with what Odia speakers recognize as tribal music and tribal music are not shared cross-culturally. In some communities of Odisha there are no general terms for tribal music and music, but rather spacious names for different performances that involve tribal music and music. Basic form of movement we find everywhere in nature, but it is also the main characteristic of tribal music: a self-representation through movement, performed without any direct practical use. Many tribal musicians with no education in literacy tend to think of words as just one part of the exchange between people engaged in communication. To understand what is being communicated, they, like us when we are in conversation, pay a great deal of attention to gesture, pantomime, and body language as well as to the context of the conversation, the social relationships between speakers as well as their personal and cultural histories.

As a result of schooling in reading and writing, we tend to ignore these less easily documented aspects of the "message" and give priority to the words exchanged in our representations of an act of communication. The relationship between tribal music and tribal music parallels that between speech and gesture. Just as speech is composed of linguistic and gestural components, music necessarily includes a gestural component a rhythmical movement of the body we call "music," or the "playing" an instrument. Tribal music, like language, is multimodal. Many deaf people, for instance, enjoy dancing by feeling the rhythm in their bodies. Just as there can be language without speech, there can be music without sound. Musical behavior can be expressed through voice or other body music movements that range from simple swaying to dancing, or from percussive tapping, stamping, or clapping to the skillful manipulation of purpose-built objects such as flute, Basi, Singha, drums etc. Interpretations of tribal music forms range between extremes of absolutism and relativism, and of viewing music as an action autonomous to treating it as an epiphenomenon of social cultural life. What is rarely explained in anything but subjective or vague terms is why, from an absolutist standpoint, some music forms should be judged more complex or better than others; or, from a relativist standpoint, how exactly music forms reflect or convey meaning about

everyday social life. Tribal music, as a topic of research study, is ultimately about action and conscious human intentions. The processes of moving and giving meaning to movement are the source of tribal music experience, of which the music product is but the visible sign.

There can, of course, be unintended consequences of actions, and people can have difficulty in verbalizing their intentions. But this does not give music scholars a license to invoke explanations of movement sequences and music motivation in terms of the unconscious or subconscious. When tribal people talk about "being music" or claim that their movements are directed by internal or external "forces", they are obviously not describing unconscious states; nor are they necessarily reporting altered states of consciousness. They are trying to describe a non verbal mode of discourse, whose logic and forms can be precisely expressed and understood, but not always clearly articulated in words.

Most of the Odishan tribes are predominantly have a rich tradition of tribal music that encompasses wide themes surrounding their social and cultural lives. In the simplest sense, these musical instruments are meant not just to generate sound but to produce and modify the character of tribal music altogether. It is therefore useful to look at a classification of musical instruments that accompany tribal music and songs based on the way in which the sounds are generated and produced.

Tribal music, defined as the traditional music passed from one generation to the next. Tribal music as a popular tribal recreation has recently expressed the spirit and character of the people of the Odisha.

Tribal music provided an excellent opportunity to expand their horizons by contact with people and activities of other cultures. Tribal music as a liberal democratic socializing agent and as an agent of cultural identity which is an assets in welcoming diverse clans in making them, one and a unified society. Tribal music is one of the major forms of Odishan cultural expression.

Generally speaking, there are several forms of tribal music each of which prevails in tribal districts of the state. Among these music forms, those of the central region were developed by the tribal society. Music of each tribe developed within its socio cultural context for centuries with very few interchanges among them. Thus regional tribal styles differ from each other and reflect very strong regional identity. Odishan tribal music today regardless of form have many functions. Tribal music as an offering to gods, animistic gods, or tribal images, and to powerful spirits believed to occupy certain places. Tribal music performances are held in many shrines in the tribal areas of Odisha. Tribal music as a means to draw supernatural powers, to cast away illness, etc. is still performed in remote areas. Tribal music is an important part in tribal sports. Odishan tribal music is an integral part of most of traditional drama which is performed daily or nightly wherever there is a feast or a fair. Tribal music is an important means for their cultural identity.

Tribal music has even become more significant since it is an indispensable part of instrumental music especially in the context of blowing musical instruments. Blowing musical instrument within tribal communities of Odisha, has a very long tradition. It was influenced by many sources yet developed a special style of its own. Odishan tribal music has many distinctive regional styles and requires many years of training. Blowing musical instrument has many functions in Odishan tribal society today ranging from entertaining and communicating with gods. Blowing musical instrument is part of the tribal culture and is being taught in traditionally in tribal

society for appreciation, and as part of preserving tribal cultural identity. The different tribes of Odisha, despite their livelihood problems and their pre-occupation with the continual battle for survival, have retained the rich and varied heritage of music and music forming integral part of their festivals and rituals. Among them, music is developed and maintained by themselves in a tradition without aid and intervention of any professional musician or teacher. It is mainly through the songs and music the tribal artists seek to satisfy their inner urge for revealing their soul with different instruments especially blowing musical instrument. Although the pattern of music prevalent among the tribals of Odisha varies from tribe to tribe yet there are certain features common to all. Odishan tribal music has some accompaniments by means of which the rhythm is maintained with use and application of blowing musical instrument.

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