Cultural Resurgence in Orissa During the Post Independence Era

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From the outset it must be clarified that it is an humble attempt to write the history of Orissa chronologically beyond 1947 and up to the turn of the 20th Century. It is a deviation of traditional historiography. But the historians of our times are well equipped to effect this deviation because in changing scenario they have access to original documents. Thanks to the Right to Information Act, 2005.¹ With the development of Information Technology the historians can go through the Government and media websites and nothing is concealed before them. However the writers of the websites are the same human beings who are not free from bias and individual perceptions. The websites should be under scanner and even now-a-days the historians have to read facts between the lines and reveal the truth. But on the whole in the changing situation the historians are competent to write history down to their own times.

In this article effort has been made to bring to the limelight the pattern of cultural resurgence in Orissa in the post independence era. Materials for the topic are available in plenty, but the body of this article is too small to accommodate discussion on cultural aspects, as culture in itself is a vast topic. To deal with a vast topic in a small article like this amounts the denial of micro study of the issues concerned. The purpose of this article is to provoke further research on different aspects of cultural development of this period by present living historians.

Cultural Height in the Orissan History and the Oriya Identity in it:

Oriya identity had its glorious manifestation when the Oriyas as Kalingans faced the imperial challenge of the Magadhan invader Asoka and by their valour, courage, patriotism, and sense of sacrifice brought a sea change in the mind of Chandasoka and converted him into Dharmasoka. The imperial ambition of the Kalingans was materialized with the Chedi king Mahameghavahana Aira Kharavela, who was able to prove his mettle as a great monarch as well as a great national patriot. By carving caves and engraving epigraphs he pioneered the Kalingan form of architecture. The temple architecture of Orissan style started with the Bhaumakaras and during the Somavanshis it culminated with the construction of the Lingaraj temple at Bhubaneswar. In fact Mukteswar, Rajarani and Lingaraj temples of Bhubaneswar are the greatest specimen in which the artistic skill of the Oriya architect has been vividly displayed. After the Somavamshis, the Gangas went beyond Bhubaneswar and they gave Oriya identity a new dimension with the construction of mega-
architectural and sculptural marvels like the Sun temple of Konark and Sri Jagannath temple of Puri, Oriya language and literature got its substantial expression during the Gangas. Oriya script also evolved and got maturity during the Gangas and Gajapatis. The Jagannath Cult, which continued to be the greatest Oriya contribution to the world culture, got its specific identity during the Gangas.

Oriya language and literature not only developed but also reached its pinnacle during the Suryavamshis, who were otherwise known for their great imperialist zeal and in their heydays were able to rule the entire Coromandal coast. Oriya magnum opus, the Mahabharat of Sarala Das was composed during this period. The devotional poems of Panchasakha were produced during this period. Oriya culture and Oriya identity received its greatest manifestation during the Gajapati rule. Gajapati rule in Orissa was a glorious epoch in the history of Oriya race. After the Gajapatis the real decline of the Oriya race and culture started and for the next 400 years the Oriyas were struggling for their own existence and for the survival of their own culture.

We do not know why the great Sun-temple of Konark put a big full stop in the process of architectural and sculptural acumen of the Oriyas. The great current of Oriya literature which started during the mighty Gangas and had its culminating manifestations during the Suryavamshis however continued even after the end of Hindu rule and under the hostile situation of Afghan and Mughal rule in Orissa. Riti age with its prominent poets like Kabi Samrat Upendra Bhanja and Kabisurya Baladev Rath enriched Oriya Literature in spite of the socio-economic and political degeneration of the Oriyas.

During the British rule conspiracy was hatched to dismantle Oriya identity from its root and even to dislodge Oriya language from its rightful place. In those days of negative complex and frustration the Oriyas had to fight again for the vindication of their own identity and to protect the Oriya language from possible extinction. When India was passing through an era of renaissance and there was a process of modernization of Indian society and rationalization of Indian religion, the Oriyas were fighting a battle of life and death to prove the worth of their language and separate cultural identify.

In this juncture, in the second half of the 19th century especially after the shocking Na anka Famine (1866) the Oriyas were fighting a two dimensional battle. In one front they were fighting to save the Oriya language and on the other front they were making preparation for a big fight to demand a separate provincial status for Orissa. When Vyasakabi Fakir Mohan Senapati was leading the Oriyas in the language front, Madhusudan Das was concentrating on the political unification of the Oriyas, Mr. Das was also fighting for the Swaviman (self-pride) of the Oriyas. For this process Oriya language and culture became the greatest motivating factor.

After the skirmish of Gohiritikira and the defeat of Mukunda Deb and the establishment of the Afghan rule in Orissa (1568), the worst causality was the pride and identity of the Oriyas. Oriyas were passing through an ordeal-like situation for the next 375 years and ultimately the Oriya race came out successful in the ordeal when in 1936 Oriya identity was recognized and Orissa became a separate province with its inauguration on 1st April, 1936. With the achievements of this separate status the Oriyas were infact re-invigorated to initiate multi-dimensional efforts to
enrich Oriya culture. This process of Progress of the Oriyas got further boost when India was made independent in 1947 and a greater Orissa emerged by January 1949 with the integration of Oriya-speaking princely states with Orissa. In his first independent day speech, the chief minister of Orissa announced the future task and responsibility of the people of Orissa thus "Now the country is ours. We must see it devolves to such an extent that it may find an honourable place by the community of nations in the world. The duty of bringing back the glorious days of Orissa develops upon us". Thus the enormous task of resurgent Oriya culture and identity fell on the shoulder of the Oriyas and it was to be seen how far they were able to carry on this responsibility with success.

Development of Art, architecture and sculpture

Revival of the glorious tradition of Orissan temple architecture was not felt necessary from the point of view of social utility. Neither was it economically viable. However Orissa had seen a new type of architectural development in the post independence era, which of course had no identifiable unique feature. The specimens of modern Civil Engineering in Orissa includes the huge dams constructed across mighty Orissan rivers. The great Hirakud dam was complete in 1957 and other dams like Rengali-Bhimkund, Upper Kolab, Indravati Hydro-electric project came up subsequently by the end of the 20th century. In this period the construction of a new capital started with a new capital building fund constituted entirely on the grant received from the Govt. of India towards the cost of the construction of a new capital of Orissa. The plan of the capital city was designed by a German architect named H. Koeningsberger and the foundation of the capital town of Bhubaneswar was laid by the Prime Minister of India, Pandit Jawaharlal Nehru at Mahatma Gandhi memorial site, Bhubaneswar on 13th April, 1948. In modern times one can see huge RCC structure in place of stone structures and the modern buildings in the twin city of Cuttack and Bhubaneswar includes the High Court building, the buildings of Secretariat and Heads of the Department, the IDCO Tower and the Pathani Samant Planetorium. The Barabati Stadium of Cuttack and the Kalinga Stadium of Bhubaneswar may be considered as the other marvels of modern Orissa architecture. Some temples were also built in different parts of Orissa. In these temples one can not find the unique Orissan style in sculptural decoration or fine stone work. RCC materials and marble was used to construct these new temples. These temples include the Rammandir and Krushna Balaram (Iscon) Temple of Bhubaneswar and Sri Jagannath temple of Savara Srikhetra, Koraput.

In the field of sculpture the descendants of the artisans who once scaled the dizzy heights of excellence in temple building have kept the sculptural tradition alive through their hereditary craft of stone carving. The carved products include replicas of temples, images of gods and goddesses, the Konark wheel and horse and decorative figurines like Alasakanya*, Salabhanjika*, Lekhika*, which are popular items of household decoration. Stone works of Orissa has national and international market. Raghunath Mohapatra, a sculptor from Orissa got national acclaim and was awarded Padma award for his excellence in stone carving. The artisans of Raghurajpur, known for the Pattachitras, were also reputed for the fine and polished stone work.

Woodcarvings of Orissa are almost equally popular. They differ from the artifacts of other
states in so far as they are plain and shining with smooth polish and without any paint or coating of lacquer work on them. Other items of handicrafts having marketing potential are lacquer work, jari work, glass beads, jute carpets and sea shell work. Orissa Government has made several efforts to provide exposure and market for the handicrafts of Orissa. One Handicrafts Corporation of Orissa has been established for this purpose, Encouragement is given to the Orissan artisans by organizing handicraft exhibitions in state and district level. One Ekamrahaat has been established in Bhubaneswar to promote the handicrafts of Orissa. Non Government Organization like Kalinga Silpi Mahasangha are also trying to protect the interest of the artisans and promote the craftsmanship of the Oriyas. In the post-independence era patronisation and inspiration were provided to the goldsmiths of Cuttack who had showed excellence in filigree works. Recently a new craze for Chaandimedhas has developed and hundreds of artisans are engaged in filigree works for the decoration of Chandimedhas during Dussahara and Kalipuja festivals. Other handicrafts like Brass and Bell metal ware, terracotta and pottery, horn-work which were struggling for survival are looked after and humble attempts are made in government and non-government level to promote them. As per an estimate in Orissa there are 10,77,462 artisan units (March-1991).^9

Orissa had its indigenous and traditional art form. Jhoti, Chita and Muruja are very much associated with the socio-religious activities of Oriya households. Some of the tribals of Orissa are also noted for painting. The Sauras, the Kondhas, the Santhals decorate their house with motifs and flowers, birds and geometrical designs. The Saura paintings are intimately related to religious beliefs and dream sequences. The Kandha wall paintings are generally in the form of geometrical designs. The Santals paint their houses with figurative patterns. The artist in the tribal people is being exposed in the Tribal fairs (Adivasi Mela) sponsored from time to time by government organizations and government websites. Orissa had a lavish tradition of rock-painting and temple painting. The temple painting of Orissa has three main schools namely Puri School, Dakhini School and Champamala School.^12

However, the Pattachitra tradition of Orissa^13 achieved international reputation and known to the contemporary world as one of the best specimen of miniature paintings. Through this pattachitra tradition of Raghurajpur, in the district of Puri the cultural resurgence of Orissa was visibly manifested. For this Pattachitra, Raghurajpur attracted the attention of the world as a Heritage village. It has been declared as a Rural Tourism Centre. It is perhaps the only village in India, where each family is engaged in one craft or another. This village has 103 households having 311 artisans. Some of them are the winners of national awards. In the early fifties only a few old men among the 90 odd chitrakara families of Raghurajpur were in painting profession. It was only around the year 1953 that with the intervention of an American lady Mrs. Halin Zealey, a new future opened up and the artists once again took out their brushes and colours. INTACH selected this village to revive the ancient wall painting of Orissa as a result of which the village assumed the shape of a living museum of paintings, INTACH has prepared the project report of this village which has been implanted meticulously. On the complete implementation of this Rural Tourism project Raghurajpur will come in the National Travel circuit of the Government of India.\footnote{Orissa Review * April - 2008}
**Textile and Appliqué works**

Orissans culture has its glorious manifestation in the handloom textiles prepared by the weaver families of Sambalpur, Suvarnapur, Berhampur and Cuttack. Sarees like Padmavati, Manihira, Maanasi, Mukhamalla, Kumbha-Saudamini, Kadambini, Panchavati, Rupashree etc adorned by tie and die art (Baandha) are widely popular in the markets of India. A Baandha art expert Sri Chaturbhuj Meher got national acclaim for his innovative designs in Baandha art sarees. The pioneer patron of Sambalpuri Saree Late Krutartha Acharya got Padma Award for his excellent craftsmanship and popularization of Sambalpuri Sarees. In fact the Sambalpuri cotton sarees have a smooth finish and a distinctly original border and pallu. Fish, conch shell and flower motifs are woven into the fabric. Silk Sambalpur sarees are also produced by the village craftsmen of western Orissa. Other specific saree designs of Orissa are Khandua Pata, Bapta saree and Berhampuri pata. After independence, the Government of Orissa had taken several steps to promote the traditional Orissan Sarees. Encouragement was given to the weavers through co-operative movement. Marketing of handloom sarees was undertaken by the government through its agency like Utkalika. Sambalapuri Bastralaya movement also played a prominent role in popularizing the Sambalpuri clothes which includes sarees, handkerchief, bedsheets, door and window curtains and other dress materials.

The appliqué works of Pipili has attracted the attention of national and international tourists for its rich splashes of colours. As Pipili is situated on the golden tringle (Bhubaneswar-Puri-Konark), the road side appliqué shops attract the tourists. The traditional appliqué works like chanaua, chhati, Trasa, Alata, Adhoni, Mandant and Bana are sed in religious festivals like Dola Yatras. But now the traditional appliqué works list its market. The tailors of Pipili are shifting to other more marketable items like wall hangings, garden umbrella, lamp stands, cushion cover and letter bags. Several tourists have special choice for monochrome art, for which monochrome garden umbrellas are prepared, Alternative motifs like Suryamukhi Parrot, Dancing Peacock, elephants are gradually getting withdrawn and more of monochrome and patch work is being used. Although, the appliqué craft of Pipili has undergone change, octagenarian artisans still prefer to produce antique and classical work. With the demand for more of utilitarian products changes might have come but principal appliqué products like Chandua, chati and Trasa are continued to live on as they are associated with religion and culture of Orissa.

**Performing Art Culture**

The traditional performing art of Orissa includes the Odissi music, Odissi dance, folk songs and dances like Mayurbhanj Chhau, Ghoorma of Kalahandi and Dalkhai of Sambalpur. Other performing art peculiar to Orissa are Yatras, Pala, Daskathia, Moghal Tamasha, Prahallad Natak, Opera etc.

In the process of history some of the traditional performing art form of Orissa like Pala, Daskathia, Ravanchhaya, Kandhei Nacha (Puppet theatre), Prahallad Natak and Moghal Tamasha are either in a declining state or on the verge of extinction. The Geetavinaya of Baishnav Pani or Bal Krishna Mohanty are no more performed and its place have been taken by the Gananatya tradition, which has been commercialized in course of time. Odissi song is also in a declining state. However in the field of
performing art Orissa had registered resurgence in Odissi dance, folk dance traditions of Chhau and Ghoomra and in the theatre. In the audio-visual media Orissa registered resurgence to a hopeful extent. The Cuttack station of All India Radio started functioning from 28th January 1948.

In the second half of the 20th Century Odissi music developed under its great exponents like Singhari Shyamsundar Kar, Markandeya Mahapatra, Kasinath Pujapanda, Balkrishna Das, Bhubaneswari Mishra and Shyamamani Devi. Orissa is perhaps the only state in the country that has successfully defended itself against cross-culture invasion. People have a very rich tradition and love to maintain it too. Odissi dance and its exponents are popular throughout the world. Anyone remotely connected with this dance commands great respect. Odissi dance is the typical classical dance form of Orissa and has its origin in the temples. The rhythm, the bhangis and the mudras used in Odissi dance have a distinctive quality of its own. It deals largely with love theme of Radha and Krishna. The Gotipua system of this dance was performed by boys dressed as girls. In this tradition one can detect jerking movement in place of smooth transaction for one posture to another. In the second half of the 20th century commendable efforts were made by many enthusiasts to promote Odissi. Among them stands out the name of Late Kalicharan Patnaik. The Gurus who raised the dance form to the level of international eminence are Padmabhushan Kelucharan Mohapatra, winner of Kalidas Samman, Padmashree Sanjukta Panigrahi, Sonal Mansingh, Minati Mishra, Kumkum Mohanty, Priyambada Mohanty Hejmadi, Opali Aparajita, Sangita Das and Eleana Citaristi. To promote and popularize Odissi the Government of Orissa has introduced Mahari Award in the memory of the Maharis who performed ritual dance in the Jagannath temple and were the real performer of Odissi dance.

Mayurbhanj Chhau and Ghoomra dance of Kalahandi are getting national recognition due to the effort of various cultural organizations which are working to promote and popularize those folk dances. The Chhau dance of Maurybhajan flourished and attained high standard during the rule of Maharaja Pratap Chandra Bhanjadeo. This was the glorious period of the Chhau dance of Mayurbhanj. After the merger of Mayurbhanj with Orissa one Sri Bhabani Kumar Das was able to manage the survival of Chhau dance with the help of Chhau Utsavs and artists of the locality. The Chhau dance group of Sri Das presented special shows before Sri C. Raj gopalachari, the then Governor General and Pandit Jawaharlal Nehru, the then Prime Minister of India. The state government of Orissa extended its patronage to Chhau dance in 1951-52 when an annual grant of Rs.5000/- was given in recognition of Chhau dance. A cultural body known as Mayurbhanj Chhau Nrutya Pratistan, which works for the promotion of Chhau dance is getting an annual grant through the Sangeet Natak Academy of Orissa. The Pratistan is getting grant and encouragement from the Department of Culture of Orissa, Eastern Zone Cultural Centre of Government of India. In 1980 the Chhau Dance Training Centre was established. Now-a-days a three day cultural extravaganza called Chaitra Parva is being organized annually. In this cultural extravaganza Mayurbhanj Chhau is the main attraction. The Ghoomra Dance of Kalahandi is also gradually getting national recognition through the patronization of government and continuous effort of local cultural organization like Kalahandi Kala Parishad. In 1998 a Ghoomra Nrutya Academy has been established on behalf...
of the Department of Culture of Orissa. In the annual Kalahandi Mahotsav this musical heroic dance form is vigorously performed lavishly displayed. "Dalkhai" is another popular tribal folk dance of Western Orissa. It involves certain rituals which are performed mainly by tribal girls and women. This song and dance form of Sambalpur is gradually being developed as a cultural pattern of Orissa.

In fifties and sixties the theatre culture of Orissa had its golden era with the development of Annapurna Rangamancha at Puri and Cuttack. Some amateur theatre groups also came out successful in Bhubaneswar in 70s and both traditional and experimental dramas were staged by these groups in Ravindra Mandap. But with the coming of vibrant visual electronic media the stage theatre is in a declining state.

**Electronic Media and Orissan Cultural Resurgence**

All India Radio, Cuttack (an one K.W. Radio Station) started broadcasting on 20th January 1948. Gradually the power of Cuttack station of AIR was increased to 10 K.W. and to 100 K.W. in 1977. New stations came up at Sambalpur and Jeyapore in 1963 and at Bhawanipatna in 1978. Doordarshan was initiated in India in 1959 with its first telecast from Delhi. Orissa got its first telecast in 1975 via SITE. This telecast facility via SITE was available only in 4 backward districts of Orissa and that is for half an hour daily for one year. Door Darshan started its first centre at Sambalpur with a base production center functioning at Cuttack in 1978. In 1980s the telecast service was extended to different parts of the state and by the turn of the century Orissa had 63 Door Darshan outlets. The new studio complex of Door Darshan located at Bhubaneswar started its networking in Bhubaneswar in 1995-96. Later on it extended its service to Cuttack and other cities like Paradeep and Rourkela. ETV network in Oriya was a twenty-first-century phenomenon.

Another powerful electronic media is Cinema. The year 1934 had seen the release of first Oriya Film Sita Bibaha. No Oriya film was produced from 1934 to 1949. In 1949 two mythological Oriya films Lalita and Sri Jagannath were released. By 1958 only ten Oriya films could see the silver screen. In 1960s Oriya films were produced in social and other varied themes. Oriya film industry entered colour age with the release of Gapa Hele Bi Sata, a partially colour films in 1970s. Sesa Sravan released in 1976 became the first complete colour Oriya film. Since then Oriya films are produced on various themes and with the directors like Nirod Mohapatra Oriya films achieved acclaim in international film festivals. The electronic media in toto played very prominent role for exposing and promoting Oriya culture especially in the field of drama, music, fairs festivals and literature. By broadcasting running commentary the AIR had helped a lot to nationalize the Rath Yatra of Puri. Now-a-days the national channel of Door Darshan and other private channels are telecasting the Car Festival of Puri live and thus helping the Jagannath cult to get national as well as international exposure.

**Fairs and Festivals**

Traditional major religious festivals of Orissa are Mahashivaratri, Dola and Holi, Ganesh Puja and Dussehara, Laxmipuja and Deepaval, Minor religious festivals includes Akshaya Trutiya, Gamha Purnima, Makar Sankranti, Mahavisuva or Pana Sankranti, Magha Saptami, Ashokastami, RamaNavami, Basanta Panchami, Nuakhai,
Sheetalsasthi, Prathamastami, Raja Chaitra Parab, Magha Parav, Kartika Purnima and Baliyatra.

Orissa culture is very much influenced by the Jagannath cult at the epicenter. In Shreekhetra the major festivals are Ratha Yatra, Chandan Yatra and Devasnana Purnima. Navakalevara comes once after 12 years. Sunavesha of the deities after the Bahudayatra has also turned to be a major pilgrim puller. Ratha Yatra or Car Festival is a major festival which is observed every year by lakhs of devotees. This pattern (Rathayatra) is repeated throughout Orissa. Of them "the major Rathayatras" are being celebrated in Tulasikshetra, Kendrapara; Savara Shreekhetra, Koraput; ISCON Temple, Bhubaneswar and Baripada the Car (Rath) of Subhadra is being pulled exclusively by women devotees. In course of time the Car Festival of jagannath and the culture attached therewith influenced other religious centres of India and Abroad. The Rath Yatra of Delhi, Ahmadabad, Chennai and Los Angeles are some of the examples where Car festival is celebrated with traditional pomp and glamour. As stated earlier the happenings of this festival at Puri is being telecast live by the Dordarsana and the other private TV channels.

Another festival of Orissa namely Dhanuyatra of Bargarh has also become a cultural celebration of national and international reputation. Annually it is celebrated in the month of December-January. The festivals which are organized to display the richness of Orissa cultural heritage are Lok Mohotsava at Gangadhar Mandap of Sambalpur (January), Parab (January 29-31) organized by Koraput District Administration, Chaitra parba of Baripada or Chhau festival (from 10/11th April foe 3 days every year), Konark festival (Dec 1 to 5 every year). In and around Bhubaneswar Khandagiri festival, Kharavela Mahotsav and Rajrani Music festival, Kalinga Mahostav, Akamra Utsav, Dhauli Mahostav, Adivasi Mela, Utkal Divasa are being celebrated with pump and grandeur with the sponsorship and patronization of government Of Orissa. Traditional festivals of Orissa like a Ganesh Puja, Sheetal Sashti, Makaramela, Laxmipuja, Nuakhai, Karama, Joranda Mela, Magha Mela, Taratarini Mela are also gaining popularity day by day. In these fairs and festivals conscious attempt is made to display Oriya culture manifested in its dance, music, opera, songs and handicraft etc. But sometimes these festivals are overcome by align culture and in the name of modernity Oriya culture is being deliberately polluted. This is of course a dangerous phenomenon. Now the celebration of such utsavs in district level with the patronization of district administration has become a general trend.

Separate Orissa province has completed seventy years of existence on 1st April 2006. Greater Orissa is also in its late fifties. But inspite of that sometimes the conscious Oriyas are becoming apprehensive about the survival of their linguistic and cultural identity. In this age of globalization, we consider everything from the commercial point of view and on the basis of profit and loss. In this process Oriya culture is being distorted and if the process continue it will be difficult to identify the Oriya culture from the general pool of global culture. Without own language and culture, a race loses its identity. Oriya identity shall survive if we consciously protect and nurture our own culture.

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1. Govt. of India Gazette, 21st June 2005. Right to Information Act, 2005-under which information including government records, memos, e-mails,
opinion, advice, press releases, circulars, orders, log books, contracts, reports, papers samples model, data materials held in any electronic form shall be available to general public on demand.

4. S.Gopal (Ed), Selected Works of Jawaharlal Nehru, Second Series -Vol.VI, p-352,
5. Ibid.
8. Visit - www.orissagov.nic.in.
10. Sauras draw ittals on their walls on the occasion of animal sacrifice. The theme of the ittals are usually dream sequences.
12. Puri School was localized around Puri. Daskhini school flourished in the undivided district of Ganjam and Champamala school developed in the district of Suvarnapur and Sambalpur.
13. Pattachitra is a type of miniature painting, very much different from the traditional mural painting. Patta paintings are so called because they are executed on silken hand woven cloth. They are painted with bright colours and possess a charm peculiarly their own. The stories of Rama, Krishna and Ganesh are usually depicted in Pattas. Rasalila, Bastraharan, Kaliyadalan are some of the recurring themes of the Patta and Patta Chitras of Lord Jagannath, Balabhadra, Subhadra, the Navagrahas and the deities are also famous.
15. Citaristi, Eleana, the Making of Guru Kelucharan Mohapatra, His life and Times, Manohar, Delhi, 2001 P.7.
18. Visit : www.orissagov.nic.in
20. Odissi Dance.
22. Krishana Murthi, S, Times of India, 6 March'o6, p-4.
24. Visit : www.orissagov.nic.in
25. Chhau Dance of Mayurbhanj- Chhau is an ancient dance form. It originated in the mock fights of the Oriya peasant-Militia (Paikas) who fought rhythmically to the accompaniment of indigenous musical instruments. Chhau dance is localised in Purulia (W.B.), Sareikella (Jharkhand) and Mayurbhanj (Orissa). In Sareikela Chhau the dancer use mask where as in Mayurbhanj Chhau the face is left uncovered.
27. Ibid.
29. Ghoomra Dance (Kalahandi) - Ghoomra dance style was originated from the musical instrument named Ghoomra. Ghoomra was first used to dispel the beasts and birds of the forest for the safety of the travelers. Later on Ghoomra was used as war-musical instrument. In fact the Ghoomra dance is performed by a group of artists varied from 6 to 25, who dance on the tune of Ghoomra and song.
34. Ibid.
35. Dhanuyatra relating to the episode of Lord Krishna's visit to Mathura to witness the Ceremony of Bow is colourfully observed in Baragarh.
37. Visit the district. Website through Visit : www.orissagov.nic.in

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15. Orissa Reivew - Relevant Numbers.

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