



Eastern Zonal Cultural Centre

Ministry of Culture, Government of India

presents



OCTAVE 2019

Patna

A Festival of Art and Culture of
the North Eastern states of India

In collaboration with
Department of Art, Culture & Youth Affairs
Government of Bihar



12-14 December, 2019 | at 5-00 p.m. daily

SL. NO.	STATE	ART-FORM
1.	ARUNACHAL PRADESH	RIKHAM PADA DANCE
2.	ASSAM	BORDOISHIKLA
3.	ASSAM	KUSHAN DANCE
4.	MANIPUR	LAI HARA OBA
5.	MANIPUR	THANG-TA
6.	MEGHALAYA	KA SHAD MASTIEH
7.	MIZORAM	CHERAW
8.	NAGALAND	MUNGYANTA HARVEST DANCE
9.	SIKKIM	SINGHI CHHAM
10.	SIKKIM	YAK CHHAM
11.	TRIPURA	LEBANG BOOMANI DANCE



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Eastern Zonal Cultural Centre

The Eastern Zonal Cultural Centre (EZCC) covering the states of Assam, Bihar, Jharkhand, Manipur, Odisha, Sikkim, Tripura, West Bengal and the Union Territory of the Andaman and Nicobar Islands is one of the seven such Zonal Cultural Centres set up by the Government of India with a view to culturally integrate the states and Union territories as a part of the programme of National Integration.

EZCC began functioning initially at Santiniketan, West Bengal, on the initiative of the Ministry of HRD, Government of India, in 1985. The Srijani Shilpagram at Santiniketan and the headquarters at the Bharatiyam Cultural Multiplex in Kolkata have established themselves as premier agencies in the field of promotion, preservation and dissemination of culture in the entire country, particularly in Eastern India. Apart from promoting the performing arts, they are also making a significant contribution in fields of literary and visual arts.

His Excellency, The Governor of West Bengal is the Chairman of the Eastern Zonal Cultural Centre. The affairs of the Society are managed by two Apex Bodies - the Governing Body and the Executive Board. The Apex Bodies are assisted in their functioning by the Programme and the Finance Committees.



OCTAVE 2019

A Cultural Extravaganza from the North East

OCTAVE – a festival celebrating the rich cultural traditions of the North East was started in 2006. OCTAVE brings the North East into focus and creates a better understanding about the splendid and harmonised aesthetics from the region, amongst the people from the other parts of the country.



Through of recent origin, OCTAVE is now a major event in the cultural calendar of the country. Demographically, culturally and linguistically, the North East is a perfect example of a beautiful amalgamation of co-existing cultures. The festival will showcase folk and tribal traditions of the North East, classical dance forms, visual arts and handicrafts. The colourful festivals and celebrations of the North Eastern states of India are an expression of the hope, joy, dreams and aspirations of the people.

North East India – the land of spectacular sunrises and sunsets – the region of our country that is greeted first by the sun each day. This is a land gifted with Nature's bounty – lush green valleys, meandering streams, lofty mountains, deep gorges, tumultuous rivers and a rich variety of flora and fauna. The magical beauty and enchanting diversity of the North East is reflected in the mystic and mesmerizing art forms of the region – an extremely wide range of dance, music, theatre, handicrafts and handlooms. The octagonal formation of Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura has its own distinct cultures, traditions, fairs, festivals and numerous colourful celebrations which reflect their lifestyles. Demographically, culturally and linguistically, the North East is a perfect example of a beautiful amalgamation of co-existing cultures. The warm and hospitable people welcome you into their homes, where celebration of life is an everyday affair.

If each of the eight sisters has a different cultural bouquet of offer, sartorially too, the charm of each of the states of North East is stunning in its uniqueness. The textures are timeless, weaving together the acumen of generations, the drapes are striking in their traditional simplicity and the colours are as vibrant as the landscapes they are born out of.





राज्यपाल, पश्चिम बंगाल
Governor of West Bengal

MESSAGE

I am glad to learn that Eastern Zonal Cultural Centre in collaboration with the Department of Art, Culture & Youth Affairs, Government of Bihar, is going to organize a 3-day festival – OCTAVE – 2019 from 12th to 14th December, 2019 at Babu Sabhagar, Patna, Bihar.

Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura have their own district cultures, traditions and lifestyles which find reflection in exquisitely beautiful music, dances and colourful fairs and festivals, not to speak of the handicrafts they make.

I am sure that this festival will provide a unique platform to the performing artistes to exhibit the rich cultural heritage of North Eastern India.

I wish the Festival all success.

Jagdeep Dhankhar



फागू चौहान
PHAGU CHAUHAN



राज्यपाल, बिहार
GOVERNOR OF BIHAR

राज भवन
पटना-800022
RAJ BHAVAN
PATNA-800022

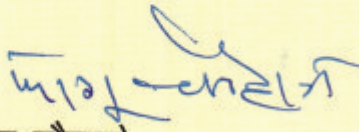
07 दिसम्बर, 2019

संदेश

यह जानकर हार्दिक प्रसन्नता हुई कि पूर्व क्षेत्र सांस्कृतिक केन्द्र, भारत सरकार के तत्वावधान में बापू सभागार, पटना में दिनांक 12 दिसम्बर, 2019 से तीन दिवसीय सांस्कृतिक महोत्सव— 'OCTAVE-2019' का आयोजन हो रहा है।

आशा है, इस सांस्कृतिक आयोजन से पूर्वी क्षेत्र की सांस्कृतिक प्रतिभाओं को अपनी कला के प्रदर्शन का समुचित मंच उपलब्ध हो सकेगा तथा इससे क्षेत्र की सांस्कृतिक समृद्धि भी सुदृढ़ होगी।

मैं इस आयोजन की समग्र सफलता की मंगलकामना करता हूँ।


(फागू चौहान)



प्रहलाद सिंह पटेल
Prahlad Singh Patel



संस्कृति एवं पर्यटन राज्य मंत्री (स्वतंत्र प्रभार)
भारत सरकार, नई दिल्ली
Minister of State for Culture & Tourism (IC)
Government of India, New Delhi

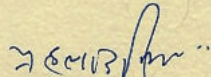


संदेश

मुझे प्रसन्नता हो रही है कि संस्कृति मंत्रालय का पूर्वी क्षेत्रीय सांस्कृतिक केंद्र (EZCC) बिहार सरकार के कला, संस्कृति एवं युवा कार्य विभाग के सहयोग से पटना में 12-14 दिसंबर, 2019 तक पूर्वोत्तर राज्यों की कला एवं संस्कृति को प्रदर्शित करने के लिए ऑक्टोबर-2019 महोत्सव का आयोजन कर रहा है। इस महोत्सव का उद्देश्य पूर्वोत्तर क्षेत्र के कलाकारों एवं शिल्पकारों को उनकी समृद्ध सांस्कृतिक विरासत को दर्शाने के लिए एक सही मंच उपलब्ध कराना है।

पूर्वोत्तर के राज्यों की प्रत्येक जनजातीय समूहों की अपनी-अपनी अनूठी जनजातीय संस्कृति, जनजातीय लोक नृत्य तथा खान-पान एवं शिल्प कलाएं होती हैं। मुझे विश्वास है कि यह महोत्सव इन अनूठी सांस्कृतिक परंपराओं को जीवित रखने में सहायक सिद्ध होगा।

पटना में इस महोत्सव के आयोजन के जरिए हमारे देश के पूर्वोत्तर राज्यों की समृद्ध संस्कृति को दिखाये जाने के लिए पूर्वी क्षेत्रीय सांस्कृतिक केंद्र (EZCC) को हार्दिक बधाई देता हूँ एवं उनके इस उत्कृष्ट प्रयास की सफलता की कामना करता हूँ।


(प्रहलाद सिंह पटेल)



प्रमोद कुमार



मंत्री
कला, संस्कृति एवं युवा विभाग
बिहार सरकार

पत्रांक.....

दिनांक 6/12/2019

शुभकामना संदेश

पूर्व क्षेत्र सांस्कृतिक केन्द्र, कोलकाता, संस्कृति मंत्रालय, भारत सरकार और कला, संस्कृति एवं युवा विभाग के तत्वाधान में उत्तर पूर्वी राज्य का सांस्कृतिक समारोह ऑक्टोब, 2019 का आयोजन दिनांक 12-14 दिसम्बर, 2019 तक पटना के बापू समागार में होने जा रहा है, जो कला संस्कृति क्षेत्र में एक सराहनीय कदम है।

उक्त आयोजन से भारत के उत्तर-पूर्वी के 8 राज्य असम, अरुणाचल प्रदेश, मेघालय, त्रिपुरा, मणिपुर, नागालैण्ड, मिजोरम एवं सिक्किम के कला संस्कृति के साथ-साथ उनके भेष-भूषा, खान-पान, रहन-सहन एवं जीवन के सभी आयामों का आदान-प्रदान बिहारवासियों के साथ होगा। माननीय प्रधानमंत्री महोदय का एक भारत श्रेष्ठ भारत का जो संकल्प है, उसके तहत इस आयोजन के माध्यम से लघु भारत का दर्शन बिहारवासियों को होगा। बिहार के माननीय मुख्यमंत्री, श्री नीतीश कुमार जी के संकल्प सबका साथ-सबका विकास के तहत आयोजन में आये अतिथियों को बिहार के सांस्कृतिक विरासत, धरोहरों, पुरातात्विक स्थलों, बिहार संग्रहालय, पटना संग्रहालय, राजगीर, बोधगया, बाबा हरिहर नाथ मंदिर, सोनपुर, मनोरशरीफ, वैशाली आदि के संबंध में जानकारी प्राप्त होगी। इन आयोजन से बिहारवासियों को कला के क्षेत्र में विशेष अनुभूति प्राप्त होगी। गौतम बुद्ध, महावीर, गुरु गोविन्द सिंह, अजातशत्रु, सम्राट अशोक, चाणक्य, आर्यभट्ट, महान गणितज्ञ वशिष्ठ, दिनकर, डॉ राजेन्द्र प्रसाद एवं चंपारण सत्याग्रह की पावन धरती बिहार ऑक्टोब, 2019 में आये कलाकारों एवं कला प्रेमियों का हार्दिक स्वागत करने को तैयार है।

ऑक्टोब, 2019 के सफल आयोजन की कामना करता हूँ। साथ ही 8 राज्यों से आये कलाकारों, कला प्रेमियों, पूर्व क्षेत्र सांस्कृतिक केन्द्र, कोलकाता, संस्कृति मंत्रालय, भारत सरकार एवं कला, संस्कृति एवं युवा विभाग के पदाधिकारी एवं कर्मचारियों को मेरी ओर से हार्दिक शुभकामनाएं।

Pramo Kumar

कार्यालय (Office) : विकास भवन, नया सचिवालय, बेली रोड, पटना-800 015, टेलीफोन : 0612-2215688

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E-mail : ministertartcultureyouth@gmail.com / Website : www.yac.bih.nic.in



Arun Goel, IAS
Secretary



सत्यमेव जयते



भारत सरकार
संस्कृति मंत्रालय
नई दिल्ली-110001
GOVERNMENT OF INDIA
MINISTRY OF CULTURE
NEW DELHI-110 001

MESSAGE

I am delighted to know that Eastern Zonal Cultural Centre (EZCC) in association with Department of Art, Culture and Youth Affairs, Government of Bihar is organizing OCTAVE-2019, a festival celebrating the art and culture of the North Eastern States at Patna, Bihar.

OCTAVE, which was initiated in 2006 with the objective of promoting and showcasing the art and cultural heritage of the North Eastern States, helps us to create a better understanding about the splendid and harmonized aesthetics of the Region amongst the people from other regions of the country.

I extend my best wishes to EZCC for organizing this Festival.

New Delhi

November 25, 2019


(ARUN GOEL)



Room No. 502, 'C' Wing, Shastri Bhawan, Dr. Rajendra Prasad Road, New Delhi-110 001
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अमिता प्रसाद-सरभाई
संयुक्त सचिव
Amita Prasad-Sarbhai
Joint Secretary



भारत सरकार
संस्कृति मंत्रालय
GOVERNMENT OF INDIA
MINISTRY OF CULTURE




MESSAGE

I am delighted to know that Eastern Zonal Cultural Centre (EZCC), Kolkata under the aegis of Ministry of Culture, Govt. of India is starting a new chapter of its yearly series named "OCTAVE 2019" from 12th to 14th December, 2019 at Patna, Bihar.

Octave presents the colourful Art and Culture of the North –Eastern states of India with sheer magnificence and grandeur to other states of the country. It aims to establish a connect between the North Eastern and other states of our country by providing a visual of their incredible and unique culture to the viewers in the spirit of Ek Bharat Shreshtha Bharat.

I really appreciate the efforts of EZCC in holding this festival & extend my heartiest wishes for a successful OCTAVE 2019.

Smt. Gauri Basu
Director,
Eastern Zonal Cultural Centre,
201, Salt Lake City,
KOLKATA


(Amita Prasad-Sarbhai)



सूचना का
अधिकार

कमरा नं. 201, डी ब्लॉक, पुरातत्व भवन, जी.पी.ओ. कॉम्प्लेक्स, नई दिल्ली-110 023
Room No. 201, 'D' Block, Puratatva Bhawan, G.P.O. Complex, New Delhi - 110 023
टेली/Tel. : 011-24642164, फैक्स/Fax : 011-24642160, ई-मेल/E-mail : amita.sarbhai7@gov.in

रवि परमार, भा०प्र०से०

प्रधान सचिव

Ravi Parmar, IAS

Principal Secretary



कला, संस्कृति एवं युवा विभाग
बिहार सरकार, नया सचिवालय,
विकास भवन, पटना-800015
Department of Art Culture & Youth,
Govt. of Bihar, New Secretariat
Vikas Bhawan, Patna - 800015
Tel. No. : 0612-2211619, (Fax) 0612-2230173
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MESSAGE

I am glad that Eastern Zonal Cultural Centre, Ministry of Culture, Govt. of India in collaboration with Department of Art, Culture & Youth Affairs, Govt. of Bihar is organising a festival "OCTAVE-2019" from 12th to 14th December, 2019 at Patna, Bihar.

I hope this festival will create opportunities for cultural exchange between the participant states and the audience.

I wish the festival every success.

Ravi Parmar, IAS

Principal Secretary

Department of Art, Culture & Youth Affairs,
Government of Bihar



Message

I am glad the Eastern Zonal Cultural Centre, Ministry of Culture, Govt. of India in Collaboration with Department of Art, Culture & Youth, Govt. of Bihar is organizing a festival "OCTAVE - 2019" from 12th to 14th, 2019 at Patna, Bihar.

I am sure this festival will provide a unique platform to the performing artists to exhibit the rich cultural heritage of India.

I wish the festival all success.

Deepak Anand, IAS

Additional Secretary

Department of Art, Culture & Youth

-Cum- Director, Bihar Museum

Government of Bihar

बिहार संग्रहालय, जवाहर लाल नेहरू मार्ग
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From the Director's Desk



Connected to the rest of India by a narrow 20km wide corridor of land, the North East is one of the most ethnically and linguistically diverse regions in India. Each of the eight states that form this part of India has its own culture and tradition. The performing arts are a reflection of the life and culture of the people. For our vast nation, with its richest cultural heritage in the world, this festival of the North East, makes people from other parts of the country aware of the extremely rich, cultural traditions of the North Eastern states. For the North Eastern artistes, it is an opportunity to showcase their talents and artistic skills, to interact with artistes from other parts of the country, with different cultural backgrounds, and enjoy the many splendoured charms of different states.

OCTAVE 2019, is being held at Patna, Bihar, of our member states. The programme is being organised in association with the Department of Art, Culture and Youth Affairs, Government of Bihar.

The performing arts are a reflection of the life and culture of the people. This year we have chosen lesser known dance forms from the eight sisters of the North East, which most of us have not watched earlier. I am sure, watching these lesser known, mesmerizing performing arts will be a delightful experience for everyone.

A handwritten signature in cursive script that reads "Gouri Basu".

Gouri Basu

ARUNACHAL PRADESH

Arunachal Pradesh is a true frontier state, sharing borders with China and Myanmar. The state is dissected North to South by five rivers that flow in from China – the Kameng, Subansiri, Siang, Lohit and Tirap. The mountain ranges follow the longitudes of the rivers into a series of thickly forested valleys. In this lesser known Paradise dawn breaks earlier than anywhere else in India. This is the home of the Apatanis as they call themselves, the direct descendants of the first man Abotani. This is also home to the Monga and Shartukpen tribes.

RIKHAMPADA DANCE

The Nishi community of Lower Subansiri District of Arunachal Pradesh, performs the Rikham Pada Dance as a part of the celebrations of their main festival, Niyokum. The Nishis perform a medley of dances and songs, which are collectively called Rikham Pada. It is believed that the forefather of the Nishis – Abotani – who migrated to Arunachal Pradesh along with his tribe many centuries ago introduced these dances. Many of the songs are



prayer songs, sung in the honour of the different tribal Gods worshipped by the tribe. Some of the songs are in the form of ballads that describe legends of love. Women express their love for their husbands through these

songs. The dancers wear elaborate headgear made of cane shavings, which is considered auspicious, and an antique belt of beaten bell metal, which is a family heirloom, handed down through the generations. The most important festivals of the Apatanis are Morom and Mloko, combinations of thanksgiving and fertility rites. They are celebrated in Winter after the harvesting has been completed and in Spring to commemorate the beginning of the life cycle.

Assam, once known as the Light of the East is the land of the mighty Brahmaputra, one of the longest flowing rivers. The Brahmaputra curves in a serpent like manner around a land where one not only sees lush green tea plantations and an extravagance of flora and fauna, but also myriad tribes and races that come together to bring about a conglomeration of cultures, values, traditions and beliefs.

ASSAM

Among the repertoire of festivals celebrated in Assam, the Bihu stands at the pinnacle bearing the most importance. The Bihu is a festival, most anticipated, and celebrated with a tremendous amount of zeal and enthusiasm. The festival brings together all the Assamese people, irrespective of their caste, creed and religious beliefs.

BORDOISHIKLA DANCE

The *Bordoishikla* dance is a very special folk art form of the community. In *Bodo* language, *Bor* refers to a strong wind, *Doi* is water and *Shikla* is a young girl who is as beautiful as a celestial goddess. Poets and writers have woven many legends around the arrival of the sudden evening storms at the end of spring, at the beginning of the Indian month of *Chaitra*. The storm is imagined to be the beautiful young girl, who has spent her childhood playing in the hills of Assam. After her marriage, she has moved to a faraway land. Distance prevents her from visiting her parents often – she comes just once in the year, announcing her arrival in style, with the *Chaitra* storm. The dance celebrates the arrival of the daughter of the land and is performed to the accompaniment of traditional musical instruments like the *Kham* (drum), *Siphung* (flute) and *Jotha*. The dancers perform with *Khanjanis* or bamboo clappers in their hands, which provide the rhythm for their movements. The colourful costumes worn by the dancers and graceful body movements make the dance fascinating.



KUSHAN DANCE

The Kushan Pala and Kushan Dance is a folk art form popular in undivided Goalpara district of Western Assam, Jalpaiguri and Coochbehar districts of North Bengal, Purnia region of Bihar, Rangpur and Mymensingh district of Bangladesh, Tuochi region of Bhutan, Jhapa region of Nepal and the Western region of Meghalaya. This ancient, traditional and religious art form draws its theme from the Ramayana. In the Kushan Pala we find a union of song, dance, narrative and dialogue. The word Kushan is derived from the Sanskrit word, Kushilab. Kushilab was the first preacher of the Valmiki Ramayana. It is believed that the Kushan play and dance are derived from songs from the great epic, sung by the sons of Lord Rama, Kush and Luv.

There are two types of Kushan play or dance, based on the musical instruments used – Bena Kushan and Dotara Kushan. The number of performers in a Kushan play or dance is fifteen to sixteen. They are designated by different names such as Mul or Geedal or Kushani, Pali or Pail, Dohari, Bain, Chukuri or Chokara.



MANIPUR

In Manipur, dance is seen not only as an art form but an integral part of life, a medium of expression, which is closely interspersed with its social fabric. Manipuri Dance is purely religious and its aim is to create both for the dancer and the audience, an essentially spiritual experience. Not only is dance a medium of worship and enjoyment, a door to the divine, but is indispensable to all socio-cultural

ceremonies. Dance is considered by Manipuris as a form of worship and is accorded great reverence. Manipuri legend has it that when Lai Guru Sidaba created the earth, he created seven Laibangthous (Gods) and seven Lainuras (Goddesses) and these celestial beings levelled the uneven surface of the earth with their dance.

LAIHARA OBA

Lai Haraoba means the Festival of Gods. The traditional Lai Haraoba Dance, which enacts the Creation of the Universe, was initially a part of the Lai Haraoba festival. The dance is traditionally presented before the shrines of Umanglai, the ancestral God of the Meiteis, at the village temples. The principal performers are the Maibas (priests) and Maibis (priestesses), who are considered to be embodiments of purity. They invoke the deity through their repetitive and rhythmic movements, which are highly symbolic. It is essentially a ritualistic dance and is considered to be the precursor of the classical Manipuri dance form as seen today. The Maibas and Maibis, through their dance, trace the philosophy of the Meitei people and describe evocatively their way of life.

The Lai Haraoba festival, which mirrors the pre-Vaishnavite culture of Manipur begins towards the end of the year and continues into the New Year (April-May). It is celebrated at the shrines of the ancestral forefathers, the Laibungs, scattered all over the land. At this festival, people seek atonement for their sins and also resolve to lead a chaste life in the coming year.



THANG-TA

The art of Thang-Ta represents an ancient and remarkable tradition of Manipur. It exhibits the extraordinary technique of combat using the Thang (sword) and the Ta (spear). Thang-Ta symbolises the traditional martial art techniques of the Manipuris. It was customary for all Manipuri men to undergo rigorous training to master this art in order to prepare them to respond to a war-like situation. This dance helps provide basic training in warfare and develops personal strength, speed, sensitivity and agility of mind. In appreciation of the various

benefits afforded by the dance, the Kings of Manipur used to maintain Thang-Ta experts in their courts. Training for this dance begins early and is an arduous task. All dance movements of the Meitis are said to have originated from this martial art and are linked to the snake lore of Manipur. The movements of the Thang help to ward off evil spirits, while the Ta is held in position to protect. The martial Meitis practice three types of Manipuri martial arts — sword fighting, spear-fighting and wrestling. These various forms of self-defense have been transformed into graceful performing arts. A Thang-Ta performance begins with Khurumjaba, an invocatory item, in which the performers seek blessings from the Lord, the gurus as well as the audience by holding their instruments or with bare hands. The philosophy of the Manipuri martial arts is only to defend and not to attack.



Situated in the Eastern sub - Himalayas, Meghalaya is one of the most beautiful states of the country. Nature has

been very generous with her gifts – virgin forests, tumbling waterfalls, crystal clear rivers, meandering streamlets. Meghalaya is the homeland of the Khasis, the Jaintias and the Bodos. The Garos inhabit Western Meghalaya, the Khasis are in central Meghalaya and the Jaintias are in Eastern Meghalaya. The Khasis and the Jaintias are the ethnic group of settlers belonging to the Proto Austroloid Monkhmer race. The Garos prefer to call themselves Achiks and the land that they inhabit is called Achikland.

MEGHALAYA

KA SHAD MASTIEH

Ka Shad Mastieh is an ancient war dance of the Khasi community performed by a group of male dancers. In this dance form, the dancers hold a sword and a Symphiah. The dance has repetitive movements of moving forward and backwards, bowing their heads and dropping their swords to their sides. The dancers stand in two groups facing each other and repeat the movements several times. Besides the highly decorative costume, the important accessories include the sword, the silver quiver and arrow. The dance is performed to honour the memory of their forefathers who laid down their lives to protect the honour and dignity of the women folk of the community and to protect their land from enemies.



MIZORAM

The mountainous state of Mizoram, perched on the high hills of the North Eastern corner of the country is a storehouse of natural beauty. It is flanked by Bangladesh on the West, Myanmar on the East and South, Assam and Manipur in the North. The hilly terrains, meandering streams, deep gorges and rich wealth of flora make Mizoram one of India's most beautiful states. Most of the Mizos are Christians. They form a close-knit society with a peculiar code of ethics. The Mizos love to sing and dance. They have a number of community dances, in which the musical accompaniment is provided by the drum and gong.

CHERAW

Cheraw is a very old traditional dance of the Mizos, or people of Mizoram. It is believed that this dance form existed even in the 1st Century AD, when the Mizos were still in their early abode in the Yunan Province of China. They brought their dance with them when they migrated to the Chin Hills in the 13th Century AD and later to present day Mizoram. Some tribes of South East Asia also have similar dances in one form or the other, which are known by different names.

In the past, the Cheraw Dance used to be performed to ensure a safe passage for the departed souls of mothers who died at childbirth. Today, the Cheraw Dance is performed at harvest festivals, marriages and other happy occasions, where it has a role of sanctifying the proceedings.



It is not a community dance but a dance performed by a few select girls with exceptional skills. Full moon nights are also occasions for performing the Cheraw Dance. This Dance is also known as the Bamboo Dance. Long Bamboo sticks are used in the dance, held cross-wise on the ground by men who sit facing each other. The women dancers step alternately in and out of these spaces between the bamboos which close shut as the dancers feet are lifted out of them. The formations and footwork of the dancers have many variations. The sharp sounds produced by the sticks marks the rhythm of the dance. Girls dressed in colourful Mizo costumes of Puanchei, Kwarchei, Vakiria and Thibna dance in and out between the bamboo sticks.

Nagaland is a land of unimaginable beauty – the exquisitely picturesque sunrise and sunset, lush and green surroundings is home to several major tribes and many subtribes. It is a land of folklore passed down the generations through word of mouth. Music is an integral part of the lives of the people of Nagaland. Folk songs tell us about the brave deeds of the warriors and traditional heroes and also immortalise ancient love stories. The Nagas are fun loving people and life for them is one long festival. Singing and dancing is a part and parcel of all their festivities. Most of the dances are performed with a robust rhythm by dancers dressed in traditional colourful costumes or ceremonial attire distinct for each tribe.

NAGALAND

MUNGYANTA HARVEST DANCE

Mungyanta Harvest Dance is performed by the womenfolk of the Lotha tribe from Nagaland during the Tokhu Emong Festival. The dance is an expression of solidarity and brotherhood amongst the community. The Lothas believe that even if they have had a plentiful harvest, or have all the material comforts of the world, their happiness is incomplete if they cannot love each other and bond with every member of the tribe. Through this dance, they share their love and blessings with all and celebrate the end of a years hard work.



SIKKIM

The beautiful hill state of Sikkim is cradled by the majestic Himalayas. Folk songs and dances, which embody the colours and sounds of the mountains, form an integral part of Sikkimese culture. Some of the dances describe the beauty of the natural surroundings, some depict the harvest season and others are performed for good luck and prosperity. Many of the rural folk dances are based on the social customs and religious practices of the people. Several musical instruments that accompany these dances are unique to Sikkim. With its one hundred and ninety four monasteries, Buddhism seeps into everyday life, yet it intrudes into nothing. Guru Padmasambhava or Guru Rimpoche is the patron saint of the state. The breathless beauty of Sikkim's landscape lends an air of magical unreality to it.



SINGHI CHHAM

Mount Khan-chen Dzongpa (Kanchanjunga) is the third highest mountain in the world. This towering creation of nature is sacred to the people of Sikkim. It has been decreed the guardian deity of Sikkim by Guru Rimpoche. This majestic mountain stands guard over the land holding in its crevices the sacred mountain peaks known as the Five Treasures. Its associate peaks look like the legendary snow lion, fierce and fiery, with a gorgeous mane hued in turquoise. The snow lion is considered an important cultural symbol of the state and is elaborately depicted in the Singhi Chham or the Snow Lion Dance. The snow lion is a mythical animal. The Sikkimese people believe that if one sights the animal it brings good luck. This cultural symbol of good luck comes alive in this dance.



YAK CHHAM

High in the mountains, the Sikkimese herdsman's best friend on the ragged slopes is the yak. The yak is his sole means of transportation, besides providing him with milk and meat for sustenance during the long winter months. Its rich mane is woven into cloth that protects him from the biting cold, its rich milk is churned into cheese and butter and its rich fibre is woven into blankets. This dance depicts the movements of the yak and the simple lifestyle of the herdsman of the mountains. The dancers don the costume and mask of the yak, and tune their steps to traditional songs and instrumental music.



Tripura is justly proud of its rich cultural heritage. Like the Bengali community, each Tripura tribal community has its own dance forms. The tribal communities have cultural activities throughout the year, which play a significant role in instilling a feeling of brotherhood among the members of the community. Likewise, the Bengali community is also particular about nurturing its own traditions. The tribal community and the Bengali community together build up a confluence of cultures.

TRIPURA

The traditional folk music of the indigenous people of Tripura – Reangs, Chakmas and Lushais – dates back thousands of years. The Vasant Raas, the dance of the Hindu Manipuris of Tripura and the Hai Hak Dance of the Halam community are some of the more distinctive dance forms.

LEBANG BOOMANI DANCE

The Lebang Boomani Dance is the harvest dance of Tripura. In this dance, the dancers aesthetically depict how bamboo clappers are used to catch colourful insects called lebangs. It is believed that the number of lebangs caught signifies how good the year's harvest will be. The dance is performed by men as well as women. The men clap the tokkas or bamboo clappers while the women join the circle waving colourful scarves. The dance is performed to the accompaniment of the Sarinala and a drum called Pung.



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and

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CRAFT STALLS

FROM :

Arunachal Pradesh

Assam

Manipur

Meghalaya

Nagaland

Sikkim

Tripura

FOOD STALLS

FROM

ALL

NORTH-EASTERN

STATES



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