

The Intangible Cultural Legacy of Magadh

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Abstract

The cultural legacy of Magadh glorifies its historical trajectory. Folk culture is an indomitable part of society and its history is undoubtedly unique. They are the unique identity of their defined territory and symbol of their glorious past. They immensely contributed in cultivating pride, patriotism and solidarity among the common mass. Folk traditions are the deepest foundations of our culture. Its influences can be traced in the present scenario and its roots in ancient ages. They are tangible as well as intangible, basically framed under regional languages. The intangible cultural spheres mainly include the folk songs, folk dances and the local theater. Folk culture is fast changing under the impact of external influences. The development of new ideas, communications and advanced technology led its changeful impact in their own way to the remotest corner of Magadh and led to transformational influences on folk ways. The perspective to review the history and rediscovery of our own culture. It's a story of admixture of culture from past and present. This marks the reawakening of pride and patriotism in these aspects of our culture. Its reinterpretation, reconstruction and renovation should be marked as they are an untouched and unexplored portion of history.

INTRODUCTION

Folk traditions are the deepest foundations of our culture. Its influences can be traced in the present scenario and its roots in ancient ages. They are tangible as well as intangible, basically framed under regional languages which is a rich and valid heritage of artistic culture. It has been preserved well through ages and practiced either as a ritual or performing arts.

Folk culture contributed to the creation of awareness, consciousness and unity. It is a safe form of diverse culture. Folk music appears to be woven into the history of culture. It is an essence of rural agricultural society. Folk culture The intangible cultural spheres mainly include the folk songs, folk dances and the local theater.

Human settlement passes through many stages to achieve the destination of civilization. It has to achieve many levels, the clear impression of which is found in folk culture. It is a local style of construction, evidence of internal unity, sensitivity, insight, richness, self expression, recreation, refreshment, joy and consciousness.

It is not individualistic, rather a sense of collectiveness prevails in the lores of magadh.

It preserves the original inspiration in the same form by incorporating folk life and teachings.

The cultural legacy of Magadh glorifies its historical trajectory. It is undoubtedly unique and a story of admixture of culture from past and present.

Lok Geet

The spirit of folk singing still speaks in various songs from the throats of rural women and men. Magahi folk songs include social sentiments, public awareness, and affection.

Plenty of proverbs have been used in the folk songs of Magadha on a large scale. It is an Oral tradition whose authentic texture is preserved to some extent." Geeton ke madhyam se magahi lok jivan par accha khasa prakash padta hai. Lok jivan ki bahut sari bate ham geeton ke madhyam se Prakat karte hain"¹

In the context of vocal music the holy land of Magadh is blessed with Gaya Gharana. The divine melody of Thumri can be traced throughout the length and breath. On one hand there is an extreme phase of thumri but on the other many song forms are also prevalent in the Magadh region. "pure Magahi songs are found in the tongues of the women-folk in the tikari-jamhore region of Gaya Aurangabad districts"²

Kunwar Vijayi

This folk song characterizes the supernatural bravery of kunwar. It is a patronage song. It is mostly used to commemorate power, passion and victory. "Magahi lok gatha kuwar vijayi me kunwar vijayi ke alaukik virta ka varnan hai"³

Chhatri Ghughuliya

The ideal of heroism is portrayed around these forms of folk songs. It has a little influence from divine characters. It draws influences around Ram, Krishna, and other local deities.

Reshma Chuharmal

The story of Reshma and Chuharmal is the pillar of this form of folk song. The social differentiation, customs and social evils are characterized through the journey of this song. It almost revolves around the soft feelings of Reshma for Chuharmal.

Nayaka Banjarwa

The Nayaka Banjarwa is a form of local song which draws the story of affection. It sincerely characterizes the unconditional caring of two different individuals. It is fond of fortunate idealistic stories.

Saranga Sadabirichha

Folk songs of Saranga Sadabirichha revolve around emotions. The emotional urge of affection, problems in the way of affection, social ethics, the victory of true relation is characterized throughout the melody of this song form. It is a poignant illustration.

Bihula Vishhari

Sati Bihula Bishhari is another term used for this type of song. There is a mythological story of a female trying to get his husband's life back from heaven. It is believed that animals also get attracted while singing this song. Even if a snake comes, nothing goes unwell.

Hirni Birni

Hirni Birni is prevalent in Daudnagar region of Magadh. A group of people sings with a story of local mysticism. It is a melodious song whose essence can be traced in many other folk songs.

Netua Dayal

The Netua Dayal form of folk song has been practiced in the Magadh. It is mostly surrounded by supernatural blessings. It is an urge with which an individual tries to get connected with supreme beings

with supernatural activities. It is a song with conjecture of song, dance and a taboo.

Sanjha Parati

This is a routine form of songs which is performed in the evening and morning by the people in a very slow and melodious sound. It is a way of meditations and a prayer to offer to the Supreme being. "Sangit ke mukhyatah madhurya paksha ki avtarna me Gaya ki sanskriti siddhahast rahi hai"⁴

Lok Nritya

It is a form of traditional local culture which is combined with song and dance forms. All the folk dances are performed on the precious occasion of Lok Utsav. It is a space of knowledge, joy, happiness and prosperity. It characterizes the historical characters on one hand and on the other it draws attention towards social and religious elements. It is a unique smell of soil whose essence is traced from many prospects of culture. But in the present scenario its decentralization and disintegration has happened. "The dances in the akhara have become less popular"⁵

Jhumaar

This form of folk dance has been practiced on the jhumaar geet. It is a way of singing and dancing along a group. It spread immense happiness and a sense of joy all around. "Magahi lok geeton me jhoomar ka sthan bada vyapak hai yah prayah sabhi anusthanon ke awsar par gaya jata hai"⁶

Panwariya Nach

These dance forms are celebrated by men on the special occasion of anniversaries of divine days or the public days. It is a way to celebrate the joyful completion of a year. "Gaya jila me pavai ne sangit ke kshetra me khas sthan banaya hai jo aaj tak kamobesh rup me vah parampara chali aa rahi hai"⁷

Domkach

Domkach is a joy prevalent storytelling dance. It is performed by the female members of the family on the occasion of the marriage of a son. When the groom is at the bride's place to get married, female members of the groom's family enjoy their son's marriage away from the true marriage place in the form of Domkach.

Sohar Khilaona Dance

This form of dance is known as Jivan Dhara. As it is celebrated on the occasion of a new child in the family. It is often performed by female as well as transgender members of society.⁸

Kheldian

Kheldian are a group of female dancers who are professional in nature and perform dance and song on the occasion of marriage. "Gaya jile me kai gaao the jinme kheldian naam ki nachne gane wali peshewar auraten raha karti thi"⁹

Karma Nritya

Karma Nritya is somewhere connected with kriya geet - jatsaar, Naraai, ropni, boai, Katni. This form of dance is connected with labor and the labor is celebrated with work. "Kriya geeton me prayah jo taan li jati

haai wah sambandhit kriya ke anuroop hoti hai"¹⁰

Jitiya

This form of dance is performed at the jivitputrika festival. In this form of dance male members of society tried to characterize the female member's attire and performed the dance with a group.¹¹

Lok Natya

In the Magadh region many stories are celebrated in the form of plays. These plays are presented in local languages. It takes a wide aura of social reforms, a light on social evils, social characters. It is basically a Kathaanak of the common people where song and dance are both being performed. Basically it is a conjunction of story, song and dance."Lok Gatha- Sadharan janta ka mahakavya"¹²

Lok Natya mainly includes Chaumasa, Jat-jatin, Baguli, Kevati, Chano, Kunjadin, Jivabun, Geduri, Dihuli, tetua-kasbin, Ruadhun, Hardachu, Chauhaat.

Basically these plays were to propagate awareness and positivity in rural society and to eradicate the evils of society and remove the sufferings of humanity. It is a way of life, art and being a greater human.

These art forms are the natural expressions of the heart of sentimental and sensitive people. In the stories we get a detailed glimpse of the ideals and imagination of the letter, country, culture and life. Folk culture is a storehouse of our philosophy and artistic legacy.

Folk culture is fast changing under the impact of external influences. The concept of rural life changes in urbanization, advancement technologies, migrations, industrialisations takes over the concept of folk art also undergoes changes. The development of new ideas, communications and advanced technology led its changeful impact in their own way to the remotest corner of Magadh and led to transformational influences on folk ways. The rediscovery of our own culture is truly needed. This marks the reawakening of pride and patriotism in these aspects of our culture at local level. It is a way of public participation, mass awakening, spreading of messages with oneness at ground level.

The flow of folk is from the time when humans didn't know the art of writing. The history of culture is more antique than the history of languages because art prevails prior to that of languages."lok geet aadi manav ka ullasmay sangeet hai"¹³ Simple naturalistic local words being used to convey the messages. It is a true philosophy of life with more lyrical words in a systematic manner. It includes traditional ethics, beliefs, faiths and more heritage.

The contributions of folk in preservation of our culture is truly unprecedented and remarkable. It became a site of assistance, communications, connectedness, integration, decentralization of ideas. Folk forms may undergo changes through generations but culture and folk philosophy will remain afresh.

The perspective to review the history and rediscovery of our own culture. It's a story of admixture of culture from past and present. This marks the reawakening of pride and patriotism in these aspects of our culture. Its reinterpretation, reconstruction and renovation should be marked as they are an untouched and unexplored portion of history.

It has evolved a new outlook serving their connection with the immediate past and getting motivated by the achievements of our greater past. It is a way to remodel their ideas and create a new language of modern sensitivity. It is a chance to invite the past to analyze the present and inspire the future.

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