



postScriptum: An Interdisciplinary Journal of Literary Studies ISSN: 2456-7507
<postscriptum.co.in> Online – Open Access – Peer Reviewed – UGC Approved
Volume III Number i (January 2018)
Bandyopadhyay, Jhuma. “Non-Traditional Security & ...” pp. 102-108

Non-Traditional Security & Rural Cultural Development by Tribes

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Abstract

The Paper is on the study of cultural history of India specially contributed by the tribal people. The present scenario is little different as the tribal have been facing a security threat. The cultural history of India is marked by its rich traditional heritage of tribal, folk arts and culture. Since the days of remote ancient period, the diversified art & cultural forms generated by the tribal and rural people of India have continued to evince their creative magnificence. Apart from their outstanding brilliance from the perspective of aesthetics, the tribal, folk art and culture forms have played an instrumental role in reinforcing national integrity, crystallizing social solidarity, fortifying communal harmony, intensifying value-system and promoting the elements of humanism among the people of the country. But right now these traditional cultures face a big challenge. The further development is on wane due to some security reasons.

Keywords

Indian tribal art, tribal security in India, tribal communities in India, tribal society

Re-conceptualization of Security has become necessary because of gradual but fundamental and long-term changes in the International system. Change in nature of warfare as now these in struggle for techno-economic, political and cultural space rather than pure conventional Military means. Against the backdrop of all these factors the late 20th century has seen a rise of non-traditional security issues. The broadest definition of human security is a freedom from fear and freedom from want (UNDP 1994). It encompasses economic security, food security, health security, environmental security, personal security, community security. India has a rich cultural folk tradition. Folklore arts, beliefs, rites and rituals, myths, and rural handicrafts are factors that enrich our folk-tradition. They became well-known as knowledge transmitted by oral tradition. Folklore has an important role in handing down social norms and religious knowledge and wisdom and in keeping the social structure stable. Folklore arts, beliefs, rites and rituals, myths, rural handicrafts etc. are factors that enrich our folk-tradition. It is in the form of inherited culture that we see folklore elements in every culture. Religion has a very important role in the formation of identity of each society. It is the shell of cultural formation. The individuals in a society are born into them. It is through these customs and practices that social solidarity remains. Pre-existing cultural rules determine our ideas and behaviour through socialization. Societies are made up of structures of cultural rules, established beliefs and practices to which their members are expected to conform. Each social structure has unique customs and practices as well as systems of beliefs. Folk arts and beliefs play an important role in the timely reforms and establishing of these customs and practices.

Cultural History of India is marked by its rich traditional heritage of Tribal, Folk Arts and Culture. Since the days of remote ancient period, the diversified art & cultural forms generated by the tribal and rural people of India have continued to evince their creative magnificence. Apart from their outstanding brilliance from the perspective of aesthetics, the tribal, folk art and culture forms have played an instrumental role in reinforcing national integrity, crystallizing social solidarity, fortifying communal harmony, intensifying value-system and promoting the elements of humanism among the people of the country. However with the passage of time and advent of globalization, we have witnessed the emergence of a synthetic homogeneous macro & micro-culture. Under the influence of such a voracious all-pervasive macro-culture the diversified heterogeneous tribal, folk culture of our country are suffering from attrition and erosion. The stupendous socio-cultural exclusivity of the multifarious communities at the different nooks and corners of our country are getting endangered.

Another element that contributes to the creation of identity is ethnicity. All our folk art and culture forms have an ethnic nature. They remain within a particular geographical region – *Bhadu* and *Jhumur* of Bankura, *Jhumur* and *Nanchni* of Purulia and *Nautanki* in Darbhanga. The myths of a particular region form the plot of these art forms. These art forms are the totality of the cultural experiences of particular regions. It is the highly popular and religious cultural groups that help them rise beyond time. These fellowships that have the nature of ethnic nationalism will never be ethnocentric. These folk-art forms maintain their ethnic nature through which they make socialization possible; they regulate them and harmonize them with other communities.

Apart from creating cultural identity, folk art forms have other great social missions. The most important is the collective conscience they produce. The integrity of individuals and equipping them to meet social challenges are a part of this. If the influence exerted by this collective representation is lost, that loss leads an individual to the loss of his self. This is the most important among the complex crises faced by modern society. In the folk arts there is no distinction between the actor and the spectator. As the spectator himself becomes a part of the art the artist becomes a part of social integrity.

In *The Mahabharata*, Bankura was described as *Suhmobhumi*. The word *Larh* or *Rarh* was introduced after 6th century A.D. In Santali, *lar* means thread, *rarh* means tune and *larh* means snake. Perhaps the Jain and Greek scholars used this original Austric word *Larh* to indicate this dry forest region which was very difficult to access that time. The popularity of Manasa Puja, the worship of Snake-Goddess Manasa, proves this opinion might have some relevance.

According to Nilkantha, a famous commentator of the *Mahabharata*, both the words *Suhmo* and *Rarh*, are synonymous. Scholars differ in their opinion about the etymology of the name Bankura. In the words of the Kol-Mundas, *orah* or *rah* means habitation. Many places of *Rarh* are named with the added rah at the end of the name. One of the most influential Gods of the district Dharmathakur is called Bankura Ray. The name of the district may come from his name. Linguist Suniti Kumar Chatterjee thinks that the name came from the word *Banka* (zig-zag) and its word-corruption *Banku*, which means extremely beautiful, and he who must be worshiped. In 1979, the word “Bancoorah” was found in the map of Renal.

The constitution of India identifies the indigenous peoples as “tribes”. In India, tribals are defined in reference to the cultural practices of certain groups in relation to the mainstream Hindu cultural practices. Tribal and folk arts overlap. All that is tribal art is Folk art, but Folk art can be non-tribal also. Both tribal and folk art are deeply connected to the

community. They emerge from the daily life of a community and are shaped by the environment in which the community lives. For example, dances of Santhal and Nagas despite both being Tribal dance are as different from each other as chalk and cheese! This is because the lives of these two tribes have manifested in different terrains and they have extremely different lifestyles, rituals, customs, religions that are reflected in their arts. The term 'Folk' includes all those persons living within a given area, who are conscious of a common cultural heritage and have some constant traits, e.g., occupation, language and religion. Tribal art or Folk art is motivated by utilitarian and ritualistic features and sometimes by recreational impulses. Some practitioners better skilled than others, but tribal or folk art are essentially about a group or community rather than the individual artist. Mainly dominated and shaped by religious motifs, the relation between this art and religion is a universal feature. It is an integral part of living. In tribal societies, there is no real distinction between Art and Life or between Fine Art and Applied Art.

Among the community based strategic interventions, emphasis has been upon the deployment of the community-based organizations for resurrecting the status of tribal / folk art & cultural forms and preventing them from passing into oblivion. It is to be recommended that the community-based organizations should be made culturally sensitive and they should be appraised regarding the fact that with the advent of globalization and under the influence of a synthetic all-pervasive macro-culture the community-based tribal/folk cultural forms are gradually losing ground and on the verge of extinction. This is going to crumple the socio-cultural identity of the rural communities. We recommended the strategy of enhancing the capacity of the Community Based Organizations so that they in collaboration with the local administrative authority like Panchayets, Block offices can function as institutional facilitators and carry out the significant mission of ensuring the economic empowerment of the struggling performers of indigenous tribal/folk art and cultural forms. Vocational training for specific purpose can make them aware, creative and organized. Special importance is to be given to the concept of floating folk-art based microenterprises by the Self-Help Groups of the tribal/folk artists. The community based organizations and the local panchayats should play the role of SELF HELP PROMOTING INSTITUTIONS (SHPIs) and facilitate the aforementioned SHGs in production and direct marketing of the artistic handicrafts. The SHPIs should make all possible attempts to make the SHGs emancipated from the clutches of the exploitative middlemen and intermediaries.

The present communication media in India co-exist with traditional media such as music, particularly the folk and tribal music, dance, drama and puppetry. The folk, tribal art,

music and dance vary from region to region. The folk theatres are seen in its regional variants in almost every linguistic region of the country. The puppetry theatre in many forms – string puppets, rod puppets, glove puppets, leather puppets – are found in different parts of the country.

The traditional media namely, folk, tribal art and culture have played a very important role in solving several emotional problems and channelizing the destructive forces into constructive ones. In India, too, music, dance and drama have always played an important role in combating destructive elements and in harmonizing emotional outburst relating to caste, creed, religion, and language issues. Several folk forms of entertainment, prevalent in different parts of India, were powerful media of public instruction and a unifying force for emotional integrity. They brought the poor and rich together. Thousands of people, suffering from domestic and psychological problems, used to witness them as a relief to their perplexed life. Such healthy entertainment did dissuade the human beings from destructive activities. It is clearly evident that tribal, folk art and culture is of immense importance in ensuring national integrity, communal harmony, diversified socio-cultural identity of the various corners of our country and our adherence to the traditional value-system of our nation. The present study is of immense importance because it has made an attempt to review the current status of Tribal, folk Arts and Culture. It has tried to explore the utility of Govt. Schemes in the Preservation, Promotion and Dissemination of Tribal, folk Arts and Culture.

The direct interaction with the Tribal people and the reputed institutions involved in promoting the Tribal Arts & Culture is expected to throw light upon the significant issues, critical problems and daunting challenges relevant to the subject of study.

Change is a natural process. Every person or society of any community has certain limit or capacity to build up their socio-cultural life. With the emergence of some phenomena certain change have occur in every sphere of life of any community. The indigenous or tribal people the original settler are mostly live in forest, hills and other naturally isolated regions. They are identified by different names based on ecological or economical or historical or cultural characteristics as adivasi, janjati, vanyajati etc. These tribal arts are now at cross-road. Tribal people are at step away because of rapid urbanization, acute pollution, food crisis, economic crisis etc. They have been struggling for existence and the cultural development is going to be extinct.

The twenty first century, the age of deforestation, urbanization and above all globalization, are marked by the incidence of cultural crisis. Mining system is also responsible for losing habitats of the Tribes. It is the era in which many tribal/folk art &

cultural forms are either losing originality, or passing into oblivion. Globalization has exerted adverse influence in the stem is also social, economic and cultural arenas. Especially our indigenous cultural exclusivity is getting decimated. Our traditional culture is being replaced by a homogenized and westernized culture which is fomented and fostered by rampant consumerism. This has a negative impact on the third-world countries. Its vitiating influence is destroying cultural identity. These are severe threats to save their lives. The said community is still dominated by males. Females cannot play the active role in decision making. It is the need of the hour to introduce proper education system for their upliftment in every sphere of life.

Globalization has exerted its voracious effect on society, culture, economy and policy, even up to regional level. The contemporary global trend exhibits that globalization is vigorously catalyzing the promotion of the popular culture and discouraging the indigenous folk art and culture. The retardation in the growth and development of folk culture has resulted into multi-faceted disastrous consequences like dilution of cultural identity, fragmentation of social-cohesion and finally a negative impact on rural economy.

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