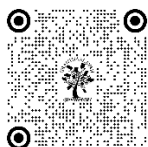


STUDY ON ARTS, CRAFTS AND DANCES OF THE GOND COMMUNITY OF NUAPADA DISTRICT IN ODISHA

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ABSTRACT

The arts, crafts and dances of the people of Gond community of the Nuapada district are the significant aspects of the tribal cultural heritage of Odisha in India. This study is focusing on the rich cultural heritage of the Gonds residing in the Nuapada district of western Odisha particularly their art, paintings, craft, and dances. The Gond tribe people is known for decorating the exterior walls of their houses with intricate artwork believed to bring respectable providence. The research aimed to assess the knowledge of Gond art among the community near the Boden block of Nuapada district of Odisha, focusing on themes monogram patterns, designs, motifs, colours, media used, and institutions involved of the promotion of this art custom. The Maadli and Dalkhai and Ghumura dances in particular are highlighted as a significant cultural expression among the Gond community of the Kalahandi and Nuapada districts, performed in honour of the deity Budha Deo through dance and song. The study emphasizes the urgent need for the preservation and documentation of the Maadli dance, which is on the verge of extinction of the Nuapada district. The Gond tribe of Nuapada is one of the major tribal communities of Odisha as well as Central India. The name "Gond" is derived from "Kond," meaning green mountains of the Dravidian idiom of the Gond tribe. The painting is a popular folk art of the Gond tribe/ community of the Nuapada district of Odisha. The cultural heritage in the form of arts, crafts, songs and dances of Gond community is very interesting study for scholars as well as historians. So, the authors have taken modest venture to focus on the arts, crafts and dances of the Gonds of the Nuapada District in Odisha.

Keywords: Arts, Paintings, Craft, Dance, Gond, Tribe, Nuapada, District, Odisha

1. INTRODUCTION

The Gond is one of the ancient tribes of Odisha as well as Central India. Out of various Scheduled tribes, Gond community of Nuapada is recognized by scholars as an important tribe of western Odisha. The Gond people are slightly different from other indigenous tribal people of the Odisha. The Gonds are known for their rich cultural heritage, including vibrant art forms and traditional practices that have been passed down through one generation to another. These areas have served as their homeland for centuries, fostering a unique cultural heritage deeply intertwined with the natural environment. The Gond people's rich traditions, art forms, and customs are a testament to their enduring connection to these forested landscapes (Metry, 2019, p.13). Gonds are primarily found in the districts of

Kalahandi, Nuapada, Balangir, Koraput, Rayagada, Sambalpur, Sundargarh, Sonapur, Boudha, and Kandhamal. The Gonds of Odisha are broadly divided into two groups: one residing of the northern parts and the other of the western regions of the state. The Gonds living in Sundargarh, Sambalpur, Balangir, and parts of Kalahandi have been deeply influenced by the Hindu customs while those in Kalahandi, Koraput, and Rayagada retain more of their primitive traditions and speak a Dravidian dialect known as "Gondi." These Gonds often live in homogeneous villages alongside other tribal communities such as the Kandha and Bhuyans (District Statistical Handbook Nuapada, 2011, p.130). Gond art and culture are richly expressive with a strong tradition of narrating stories through paintings. Gond paintings, a vibrant expression of the Gond tribe's rich cultural heritage vividly depict their beliefs, gods, demons, art, craft, and festivals. These intricate artworks are especially prominent during festivals, when the walls and floors of their homes are adorned with colourful designs that bring their traditions to life reflecting a shared emphasis on storytelling through symbolic patterns and natural motifs. This connection highlights the universal human instinct to express cultural identity through art, transcending geographical boundaries (Geogaonkar, 2007, pp.13-15). Aborigines are highlighting a universal connection in tribal art customs. India has a long tradition of painting on various surfaces particularly on the floors and walls of homes. Tribal paintings across different states exhibit unique bright and colourful designs often infused with religious and spiritual motifs. Notable examples include Saura paintings of Odisha, Warli paintings from Maharashtra, Pichhwai paintings of Rajasthan, and Pithora paintings of Madhya Pradesh, animal tiger, Odisha Gond painting Jangha dev God. The Gond tribe particularly in Madhya Pradesh is renowned for its distinctive Gond art and craft. The Gond community, while maintaining a largely traditional lifestyle involving pastoral occupations, agriculture, hunting, food gathering, martial actions, basic trade, and herbal medicine, has also preserved a unique tribal culture and language. This cultural heritage varies across different geographical regions, reflecting the diversity within the community. The history and cultural practices of the Gond tribe provide a fascinating subject for scholars of tribal history and anthropology (Geogaonkar, 2007, pp.16). The traditional painting is a popular folk art of the Gond tribe of the Nuapada district of Odisha. This is done by the artists to preserve and inform the culture of the Gond tribe. Gond tribal art mainly depicts birds, tigers, deer, snakes, jungle, trees, cows, mythical lizards, lions, monkeys, elephants, horses, fish, etc.

1.1. OBJECTIVE OF THE STUDY

- To examine the specific arts and craft of the Gonds of Nuapada district.
- To analysis the impact of the nature on Gond paintings.
- To focus on modern paintings of the Gonds of Nuapada.
- To understand the structure and functions of tribal dances of Nuapada district of Odisha

2. METHODOLOGY OF THE STUDY

The study employs both the primary as well as secondary sources to ensure a comprehensive analysis. Secondary data were collected from the Census of India, as well as from various official reports, records, documents, and publications. These sources provided valuable contextual and historical insights, forming the foundation for the research. These sources provided valuable information for

understanding the demographic, social, and economic characteristics of the Gond community of the Nuapada district of Odisha. Specifically, district census handbooks were utilized to gather data on the average conditions of these characteristics. Primary data were obtained through field surveys, interviews, focus group and direct observations conducted of the Nuapada district. This questionnaire was designed to capture the nuanced experiences and perspectives of the Gond people ensuring a rich qualitative dimension to the study.

3. DISCUSSION AND ANALYSIS

3.1. ARTS, CRAFTS AND DANCES OF GOND TRIBE OF NUAPADA DISTRICT

3.1.1. ORIGIN OF THE GOND PAINTING

On the basis of field study, we can say that the Gond arts of Nuapada district are derived from the traditional Gond arts of the central provinces like Madhya Pradesh and Chhattisgarh. Gond paintings are the living expressions Gond tribe in the Mandla district of Madhya Pradesh. Deeply connected to their day-to-day lives, these paintings are created by placing dots over dots in upward, downward, and sideways patterns, gradually forming the final images. The themes of these paintings are often drawn from folktales and Gond mythology, reflecting the rich cultural heritage of the tribe (Upadhyay, Vol-4(1), pp.66-78). Unlike other Gond art styles, the paintings use colour more sparingly, allowing the intricate line work and patterns to take centre stage. Chhattisgarh Gond artists often depict scenes inspired by tribal lifestyle rituals as well as daily activities, infusing their artworks with a strong cultural centre. This unique style continues to engage and inspire viewers, offering a glimpse into the vibrant life and enduring legacy of the Gond community. This unique style of Gond painting continues to engage and inspire viewers, offering a glimpse into the vibrant life and enduring legacy of the Gond community. As Chhattisgarh Gond paintings gain recognition, they continue to be a vital link between the past and present, celebrating the resilience and creativity of the Gond people (Malik and Sethi, Vol-5 (4), 2018, pp.832-836).

In Odisha, the traditional Gond art encompasses songs, dance, and wall paintings, with the Gond community being the primary practitioners of Gond painting. Historically, these paintings were created on the walls of houses, a practice known as Bana, where floral designs, called Chitta, adorned the surfaces. This form of art is notably observed in Sahajama village of the Boden block of Nuapada district, where women were the main artists. Chittabana was primarily used to decorate homes and was reserved for special occasions such as weddings, childbirth, or festivals like Dussehra, Nagpanchami, Nuakhai, and Deepawali. During these events they would create wall paintings known as Bhittichitra, and specific patterns and symbols on the floor called Dhignas, which are believed to have evolved into what is now recognized as Gond paintings. Some experts suggest that elements of Gond painting have been derived from these traditional Dhignas (Geogaonkar, 2007, pp.33-40). We can say from different sources that painters of Gond paintings of Nuapada district have mostly followed the painting style of the Gonds of Chhattisgarh as well as Madhya Pradesh.

Figure 1



Figure 1 Floral Design on Wall Surface of the Gond Tribe is Noticed at Sahajama Village of the Boden Block of Nuapada District

Courtesy Nakul Seth, "A Unique Painting Tradition Among Gonds of Nuapada", in Journal of Emerging Technologies and Innovative Research, Volume-5, Issue-11, 2018.

3.1.2. GOND ART OF THE NUAPADA DISTRICT

The Gond art of the Nuapada district is a celebrated folk art tradition of the Gond community, particularly prominent in Odisha and central India. One of the most captivating aspects of Gond paintings is their intricate attention to detail and the use of a wide spectrum of vibrant colours. These paintings are characterized by expressive lines and dots, which infuse the images with dynamic energy and a sense of movement. The artists employ a vivid palette, including colours like orange, yellow, blue, and red, all derived from natural sources such as flowers, stones, and soils. For instance, yellow and brown pigments are extracted from native sands known locally as Chui Mati and Gheru Mati, while black outlines are created using cow dung and charcoal. This reliance on natural materials not only connects the art form to the environment but also reflects the Gond community's deep respect for nature. Nature is a central theme in Gond art, with many paintings drawing inspiration from myths, stories, and the natural world. A distinctive feature of Gond paintings is their consistent portrayal of plants, forests, trees, animals, birds, and the rich biodiversity that surrounds the Gond community. This thematic focus not only highlights the Gonds' close relationship with nature but also serves as a visual narrative of their cultural and environmental knowledge, making Gond art a profound expression of the community's identity and way of life. The Gond Art of the Nuapada district has gained recognition for its unique style and contribution to the larger tradition of Gond painting, preserving the essence of this vibrant culture for future generations (Goswami, Vol.6, 2018, pp.27-35).

Figure 2



Figure 2 Gond Paintings Magnificent Depiction of Deer, Birds, Animals, Snakes, Trees, Gond Painting of the Khariar Block of the Nuapada District.

Courtesy Kavita Singh, "Nature- The Cradle of Tribal Arts and Crafts," in *Artistic Narration*, UGC Approved Journal, Vol-VIII, No-2, 2017, P.15.

3.1.3. TECHNIQUES AND FORMS OF PAINTINGS OF GONDS OF NUAPADA DISTRICT

Gond tribe has developed a unique painting style categorized by the widespread use of dots, fine lines, dashes, and geometric shapes such as elliptical, triangular, and oval forms. These elements add depth and texture to the artwork, making it visually engaging and distinct. The well-defined figures are embellished with clear, sharp lines, giving them a distinctive appeal that sets Gond painting apart from other traditional art forms. Unlike many other styles, Gond paintings are borderless, focusing on the elaboration of dots and intricate patterns that are deeply rooted in the cultural practices of the Gond tribe, particularly in the Nuapada district. Traditionally, Gond artists use organic materials available in their villages to paint on walls and floors. These natural resources include pigments derived from various plants, stones, and soils. Specific colors hold special significance, symbolizing particular emotions and elements within the artwork. For instance, Chhui mati clay, which is white, provides a smooth background for painting, enhancing the vividness of the designs and making them stand out. This meticulous approach to creating art reflects the Gond tribe's deep connection to their environment and their remarkable ability to transform natural resources into vibrant expressions of their cultural identity. Gond paintings not only serve as a form of artistic expression but also as a medium for storytelling, preserving the myths, traditions, and values of the Gond community. This art form, passed down through generations, continues to thrive, maintaining its relevance and significance in the modern world while staying true to its roots in the Gond tribe's rich cultural heritage (S. Bora Sakshi, 2022, pp.172-178).

Figure 3



Figure 3 A Gond Painter is Painting on the House Wall Noticed at the Sinapali Block of Nuapada District.

Courtesy Gauri Shankar Mahapatra, "Visual Art of the Gond Problems and Prospects of Documentation and Exhibition in Museum," in International Journal of Research in Engineering, IT and Social Sciences, Vol-07, Issue- 08, 2017, P.46-48.

3.1.4. EXPLORATION OF ARTISTIC TRADITIONS

The exploration of artistic traditions uncovered a wealth of visual arts and traditional painting styles within the Gond tribes of Nuapada district. In-depth interviews with artisans revealed the cultural significance embedded in each stroke and motif reflecting stories passed down through generations of the Gond tribe of Nuapada district of Odisha.

3.1.5. UNIQUE ARTISTIC TRADITIONS

The qualitative exploration of artistic traditions highlighted the distinctive visual arts and traditional painting styles within the Gond tribe of the Nuapada district of Odisha. The intricate motifs and vibrant colours served not only as aesthetic expressions but also conveyed deep cultural significance. The study affirms the importance of documenting and preserving these artistic traditions as a means of safeguarding cultural identity (Tamrakar & Banerjee, 2019, pp.47-52). The painting of fish and tree is also depicted by the Gond artists of the Nuapada district of Odisha.

Figure 4

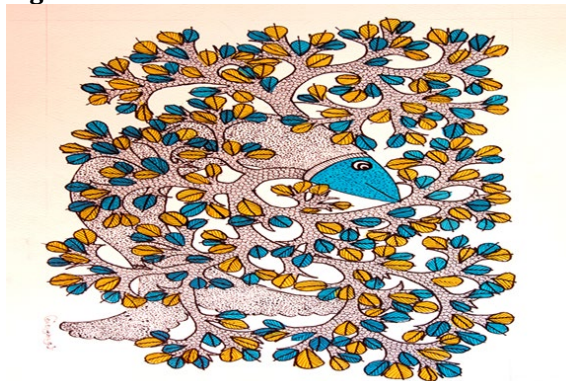


Figure 4 The Picture is Showing the Gond Art Painting of Fish and Tree

3.1.6. DEVELOPMENT OF GOND ART OF NUAPADA

The development of Gond art can be traced back to the traditional murals painted by women on the walls of their houses. In the Nuapada district of Odisha this style of painting has evolved into a distinct form that has gained worldwide recognition now known as Jangarh Kalam Gond paintings with their vibrant colours and intricate designs have become highly sought after especially abroad (Shobha Bora and Sakshi, Vol-3(1), 2017, pp.304-309). The Nuapada district of western Odisha has played a significant role in documenting and preserving this art arrangement. The Indira Gandhi National Centre for the arts conducted a comprehensive survey of folk painting traditions in Madhya Pradesh which led to the documentation of three main traditions: Bhumi Chitra (floor drawings and paintings), Bhatti Chitra (wall paintings), and Godna (body tattooing or painting). Tribal women with their traditional paintings of Gond female artist of the Sinapali block of Nuapada District. Through Gond paintings various aspects of the Gond cultural tradition have been meticulously documented capturing the essence of their deities, dancere relationship with nature, myths, tales, and lore. Different artists have contributed to the preserving and showcasing the rich cultural heritage of the Gond tribe of Nuapada district, ensuring that their traditions continue to thrive and receive the recognition they deserve (Singh, Vol.VIII, No.2, 2017, pp.1-12).

Figure 5



Figure 5 Gond Female Artists / Tribal Women with their Traditional Paintings are Noticed at the Sinapali Block of Nuapada District.

Courtesy Anupam Saxena, "An Account of Dots and Lines the Gond Tribal Art of Madhya Pradesh, their Tradition Relevance and Sustainability in Contemporary Design Domain," in International Journal of Current Research, Vol-9, Issue-11, 2017.

3.1.7. PAINTING OF BUDHA-DEO

In the Gond community of Nuapada district, the worship of Budha-deo, which takes place once every three years, begins with the singing of traditional songs. These songs are sung exclusively during the preliminary stage of the Budha-deo worship by both men and women of the Gond community. The purpose of the songs is to extend an invitation to the local gods, asking them to participate in the worship. The worship is characterized by a series of sacred rituals, each steeped in the rich cultural heritage of the Gond people of the Nuapada district of Odisha (Kakade, Vol.5, Issue 3, 2020, pp.176-177). A painting of Budha Deo is found depicted by the local artists of Nuapada district of Odisha.

Figure 6



Figure 6 Budha Deo Painting of the Gond Tribe of Nuapada District of Odisha
source <https://tribalartindia.com/product/bade-dev-gond-painting>

3.1.8. JAYAMA KARAMASENI PAINTING

Gond painter is creating a painting on the Jayama Karamaseni, a traditional art form noticed in the Boden block of Nuapada District. This unique style of painting, rooted of the Gond tribe's rich cultural heritage, often depicts nature, deities, and myths with intricate patterns and vibrant colours. The painter's work reflects the deep connection between the Gond tribe and their ancestral lands, celebrating the beauty and wisdom of their cultural legacy.

Figure 7



Figure 7 A Gond Painter on the Jayama Karamaseni is Noticed at the Boden Block of Nuapada District

Source The Photograph Was Practically Taken by the Scholar

3.1.9. PAHANDIPARI KOPARLINGO PAINTING

The Pahandipari Koparlingo painting of the Gond tribe from the Khariar Block of Nuapada District in Odisha is a remarkable example of traditional tribal art. This custom of painting is deeply intertwined with the Gond community's spiritual and cultural practices, often featuring motifs that represent their reverence for nature,

ancestors, and deities. The intricate designs and vibrant colours used in Pahandipari Koparlingo paintings reflect the Gond people's connection to their environment and their efforts to preserve their heritage through art.

Figure 8



Figure 8 Pahandipari Koparlingo Painting of the Gond Tribe is Noticed in the Khariar Block of Nuapada District of Odisha

3.1.10. PANCHTATVA PAINTING

The Panchtatva painting of the Gonds is noticed at the village Khorla in the Boden Block of Nuapada District. It is a captivating representation of the five elements-earth, water, fire, air, and space that are central to their beliefs. The intricate patterns and vivid colours used in Panchtatva paintings illustrate the harmony and balance of these elements, reflecting the Gond tribe's worldview. Through this art, the Gond people continue to pass down their wisdom and traditions to future generations.

Figure 9

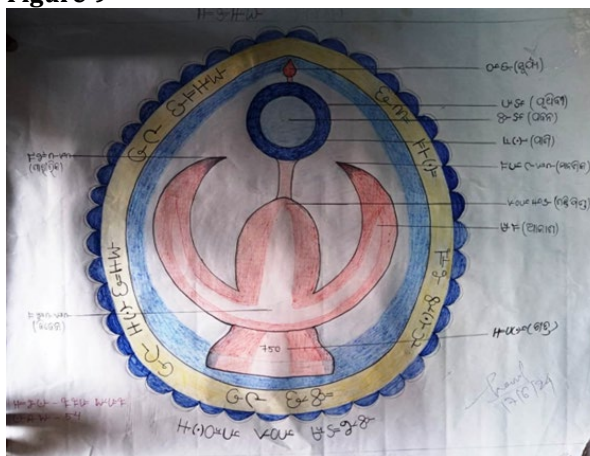


Figure 9 Panchtatva Painting of the Gond Tribe of Khorla Village of Boden Block of Nuapada District of Odisha

3.1.11. CRAFTS OF THE GOND TRIBE/COMMUNITY OF NUAPADA DISTRICT

In the Nuapada district of western Odisha, the Gond tribe stands out as the largest group among the region's major tribes sharing cultural similarities with ethnically related tribes such as the Pardhans and Kolams. The Gonds belong to the Dravidian group while the Boden Block of Nuapada population includes both Gonds and Banjaras, with the latter classified as a nomadic tribe in Madhya Pradesh (Deogaonkar, Vol.7(1),2008, pp.53-55). This diversity highlights the unique characteristics and varying levels of acculturation within the region. The Gond tribe is further divided into sub-tribes, including the Raj Gonds, Madia-Gonds, Dhruva Gonds, and Kolams. The Madia-Gonds, in particular are classified as primitive tribes due to their lower levels of acculturation compared to other Gond sub-tribes (Reddy and Pattanaik, Vol. 7(1), 2008, pp.162-165). Despite this all Gond tribe people possess a rich body of traditional knowledge and skills. This includes expertise in medicinal herbs, astronomy, primitive agriculture, of the diverse uses of trees and plants. Their craftsmanship extends to metalwork, woodwork (including bamboo handicrafts), weaving, musical instrument creation, dance, singing, mask-making, archery, fishery, and oil extraction. In documenting the traditional bamboo and woodcraft skills of the Gond tribe, especially the Madia-Gonds and Raj Gonds of Nuapada district, several key techniques and practices have been identified (Kapoor, Kanwar & Sharma, Vol. 7(1), 2008, pp.62-66). The Gonds exhibit a deep understanding of bamboo work including methods for cutting bamboo without damaging the roots, segmenting bamboo into desirable pieces, and creating fine strips and flakes. They use these strips to weave mats, baskets, and doors entirely from bamboo, without relying on nails or hinges. For example, they are adept at producing fire by rubbing two dry bamboo sticks together. Moreover, they use bamboo to craft sharp knives for cutting vegetables, bows, arrows, and even for constructing houses and huts. This traditional knowledge and craftsmanship, passed down through generations underscore of the Gonds intricate connection to their environment and their innovative approach to utilizing natural resources (Ete, Vol.12, Issue-8, 2014, p.36).

The Gond tribe people create door Salagangar (wooden doors made from Saguaan wood) as part of their traditional wooden crafts found at Sunapur village, which is located in the Boden block of Nuapada District. These intricately carved wooden doors are a significant aspect of the Gond tribe's cultural heritage, showcasing their craftsmanship and artistic expression. The skill and dedication required to produce these door Salagangar reflect the Gond tribe's deeply connection to their ancestral traditions and natural surroundings.

Figure 10

Figure 10 The Craft of Doorway Made of Saguwan Wood is Noticed at Sunapur Village of the Boden Block of Nuapada District, Odisha

3.1.12. DANCES OF THE GOND TRIBE OF NUAPADA DISTRICT

Traditional songs and dances, accompanied by musical instruments, have been essential to the Gond community. Their songs, celebrated for their beauty and simplicity, have been an integral part of their cultural expression. Music and dance have been central to human culture from time immemorial, and for the Gond tribe, they reflect a deep connection to their heritage. However, in recent times, the traditional songs performed in Gond villages are increasingly written in Hindustani, the lingua franca, while the original Gondi songs are becoming less known among the Gond people themselves. Acculturation and the influence of modern media have led to the rapid elimination of traditional dances and melodies from popular film and Natak-mandalis performances. Despite these changes, traditional folk dances such as Dalkhai continue to be (Sharma, 2015, p.304). The Gond tribe's rich tradition of songs and dance plays a vital role in their socio-cultural and religious life among the prevalent dance forms in the district are Banabadi, Dalkhai, Dhap, Dhangda-dhangdi, Ghumura, Madal, and Sua. These dances are performed during various socio-cultural and religious functions, reflecting the community's deep connection to their traditions. Moreover, Pala, Daskathia, and Sankirtan are performed mainly in rural areas, showcasing the diversity of their performing arts. During such occasions, the family gathers to perform the Karma dance together. These dances and songs are usually accompanied by traditional instruments such as Mudum, Timki, Agada, and Manjira. Through these diverse forms of song and dance, the Gond people maintain a vibrant cultural tradition that continues to captivate and connect their community (Singh Rao, Vol-5 (5-9), 2018, pp.973-977). Some of the tribal dances of the Gond tribe are briefly discussed below.

1) Dalkhai Folk Dance of Gond tribe of the Nuapada District

Dalkhai is one of the most important and popular folk dances of western Odisha primarily performed in districts like Bargarh, Sambalpur, Bolangir, Nuapada, and Sonepur. This religiously based traditional folk dance is linked to agriculture and fertility reflecting the agrarian society of the region. Dalkhai is often referred to as "The Goddess of fertility" and is performed by the Mirdhas, Kondhs, Gonds, Binjhals,

etc (Talluru, 2018, pp.480-484). Dalkhai is one of the major dance customs practiced across the state and is the most famous traditional tribal dance form of Sambalpur, located in western Odisha. It is performed during major festivals celebrated of Odisha, such as Dussehra, Phagun Puni, Bhai Jiuntia, Nuakhai, etc. The dance is accompanied by traditional instruments playing folk music and is typically performed by young teenagers unmarried Gond women, wearing traditional Sambalpuri sarees in bright and vibrant colours, perform the Dalkhai dance. During the dance the women sway their bodies dangle their hands and step their feet in rhythm with the music, guided by the Dholia (the drummer), who beats the Dhol slowly. The rhythmic movements of the body and the steps reflect the harmony of mind and spirit. Women participate in the dance spontaneously expressing joy and devotion of the Nuapada district of Odisha (Seth, and Jhankar, 2018, p.452).

Figure 11



Figure 11 The Scene is Showing Dalkhai Folk Dancing and Singing Performed by Gond Women of the Sunapur Village of Nuapada District

2) Ghumura Dance

Ghumura dance is one of the most indigenous folk dances of the Nuapada district of western Odisha, unique to a specific region and found nowhere else in India. This dance is predominantly associated with the river banks of the Mahanadi and Indravati water reserve areas spanning districts like Kalahandi, Nuapada, Bolangir, and Koraput. The scene is showing Ghumura folk dancing and singing performed by Gond male of the Sinapali block of Nuapada District. (Thamanna, Subramani, Vol.4(2), 2023, pp.572-585). The Ghumura dance is particularly popular in Kalahandi district, where it is a common sight in almost every village. Its origins and history are deeply rooted in the traditions of the Gonds, Sabara, Bhatras, and Bhumij tribes, who have performed this dance for centuries. Originally a tribal dance, Ghumura has evolved over time and is now performed during various occasions such as fairs, festivals, functions, and celebrations of joy and victory. It is especially prominent during festivals like Nuakhai, Dussehra, and Poush Purnima, when village youths form troupes to showcase this vibrant dance. Ghumura has become a cultural identity for districts like Kalahandi, particularly in areas like Ampani, Jaipatna, and Dharamgarh. Although the Ghumura dance is popular across Kalahandi and Nuapada, western Odisha, including districts like Sambalpur and Balangir, the dancers from Kalahandi are particularly renowned for their skill and artistry in this traditional dance practise (Upadhyay, Vole-4(1), pp.66-78).

Figure 12



Figure 12 The Scene is Showing Ghumura Folk Dancing and Singing Performed by Gond Male of The Sinapali Block of Nuapada District

3) Madal Dance

The Gonds of the Nuapada district are known for their vibrant Madal dance in this traditional dance, both male and female participants perform in circles, taking half and full sitting positions. During the dance, one person acts as the singer while others play drums. The Madal dance is typically performed during marriages and festivals, highlighting its significance in communal celebrations. This combination of instruments and traditional attire enhances the Madal dance, making it a dynamic expression of Gond culture and festivity (Kumar, 2023, pp.501-504).

4) Bajasal Dance

Bajasal is one of the most important folk dances of the Gonds of Nuapada district in Odisha. In this folk dance, the Bajnia (instrument player) plays folk instruments like the Dholak, Nisan, Tasha, Jhanj, Mahuri, etc. At the same time the singer sings a beautiful song of the tribal youth perform the dance together, showcasing their unique facial expressions. This dance is performed during marriage ceremonies. The Bajnias arrive at the bridegroom's house about 2 to 3 days before the wedding and play music during the sacred occasions. They also engage in a traditional gesture of placing their hands on their stomachs and clapping. The Bajasal dancers wear traditional clothing adorned with ornaments (Ghodam, and Shrivastava, 2021, p.5354).

Figure 13



Figure 13 The Scene is Showing Bajasal Folk Dancing and Singing Performed by Gond Male and Female of the Saradhapur and Kendhumunda Village of Sinapali Block of Nuapada District

5) Madli Dance

Madli dance is a folk dance performed by the Gond people of the Kalahandi and Nuapada districts of Odisha. The name "Madli Dance" is derived from the word "Madal," which refers to a drum-like instrument. The Madli drum is similar in shape to the Mridanga, Pakhwaj, or Khola. This folk dance is very popular of the Nuapada district, much like the Ghumura dance. Among the Gond tribes only the Dhruba, Amat, Larias, Jhartas, and Raj-Gond communities perform. The Gonds of Khadial perform the Madli dance to worship and offer prayers to their gods, such as Budhadeo (Bhairav/Balendra), Jungadeo (Jagannath), and Lingadeo (Shiva). Through the Madli folk dance the dancers aim to convey a message to their community. Particularly at the beginning of the cultivation of the month of Baisakha and at the end of farming in Margasira Purnima, Madli dance is performed (Kumar, Baudh, Vol.117, Issue-IV, 2021, pp.766-767).

Figure 14



Figure 14 The Scene is Showing Madli Folk Dancing and Singing Performed by Gond Men of the Komna Village of Nuapada District

6) Gusadi Dance

The Gusadi dance is a distinctive cultural feature of the Gond tribe performed by men adorned with costumes decorated with peacock feathers on their heads, they wear cotton clothes around their waists and smear their bodies with ash. This vibrant dance is an integral part of their festivals, where the community comes together to celebrate with shared drinks, music, and dance that lasts throughout the night. During the Gusadi dance, the performers use a variety of musical instruments, including double-headed drums, harmoniums, and wooden bells struck with sticks, creating a rhythmic and energetic atmosphere. (Pand and Sahoo, 2012, p.23).

Figure 15



Figure 15 The Scene is Showing Gusadi Folk Dancing and Singing Performed by Gond Male of the Dharabandha Village of Nuapada District.

Courtesy P. Pand and T. Sahoo, "Gond A Scheduled Tribe of Odisha, Scheduled," in Scheduled Castes and Scheduled Tribe Research and Training Institute (SCSTRI), Bhubaneswar, 2012

7) Bhabar Lahari Folk Dance

Bhabar Lahari dance is a traditional folk dance popular in the Nuapada district of western Odisha. It is one of the main dance forms of the Gond tribe and is deeply rooted in their cultural heritage this vibrant dance is performed during important rituals, festivals, and on special occasions for recreation. The rhythmic movements and energetic steps of Bhabar Lahari dance reflect the rich traditions and joyful spirit of the Gond community, making it a significant aspect of their cultural identity.

3.1.13. SIGNIFICANT OF THE STUDY

The significance of studying the art, craft, and dance of the Gond tribe, particularly the tribal Gond paintings of the Nuapada district of Odisha, lies in their deep-rooted connection to Gond culture and traditions. Gond paintings are not merely artistic expressions; they are vital cultural artefacts that pass on beliefs from generation to generation. They provide insights into the community's historical experiences, spiritual practices, and daily life, thereby enriching our understanding of their cultural heritage.

4. CONCLUSION

Thus, it can be said from the preceding discussion that the study reveals that the development of the Gond tribe's socio-cultural landscape should be approached with a focus on sustainable planning and development. The rich traditions of Gond art, craft, dance, and the tribal paintings of the Nuapada district highlight the need to capitalize on available Gond tribal resources to achieve optimal results. Such initiatives could help preserve and promote Gond cultural heritage while fostering economic growth and cultural exchange. Sustainable development strategies that integrate the promotion of Gond art and tourism can enhance the community's well-being and ensure the continuity of their traditional practices in a rapidly changing world. The findings of the study are constrained by the limited number of cases examined, focusing on ten villages across four blocks of the Nuapada district. Given the scope of the issues addressed, this quick study inherently suffers from the limitations associated with a small sample size. Consequently, the study's

conclusions are restricted to the villages included in the research. Future research should aim to expand the scope by including a larger number of villages and potentially covering additional regions within the district. This broader approach would provide a more comprehensive understanding of the Gond tribe's socio-cultural dynamics and the impact of their traditional art customs. The Gond paintings have gained significant recognition among art enthusiasts. This art form plays a crucial role in preserving traditional spiritual practices, cultural officials, and various cultural expressions, including dances, costumes, musical instruments, performers, and crafts. The traditional dance forms of Gonds of Nuapada and Western Odisha, each with their unique elements and patterns, are vital to the region's cultural heritage. However, the influence of Western culture has led to a gradual decline in these traditional tribal and folk dances of the Nuapada region, primarily due to the lack of promotion and preservation. It emphasized that these paintings are not merely decorative but serve as profound visual representations of the Gond community's faiths, beliefs, and daily activities. Through Gond paintings, the indigenous oral traditions of the Gond tribe are vividly depicted, capturing essential elements of their daily life, folklore, and rituals. In the end, Gond paintings offer a window into the rich cultural tapestry of the Gond tribe, preserving and communicating their traditions, values, and way of life. By studying these artworks, we gain a deeper understanding of the Gond people's unique worldview, their relationship with nature, and the enduring legacy of their cultural heritage. Through examining Gond art, culture and folk literature, this study has revealed a rich tapestry of traditions and narratives that highlight the vibrant diversity of India's indigenous communities. Documenting and understanding these arts celebrate the diversity of indigenous cultures of Odisha. This piece of research work stands as a testament to the resilience and richness of Gond cultures, urging ongoing efforts to safeguard and promote their unique heritage of the Nuapada district in Odisha.

CONFLICT OF INTERESTS

None.

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