



# IMPACT OF GLOBALIZATION ON KHULIA BHAURIYA; A DARANGI FOLK DRAMA

Dr, Mitali Nath  
Assistant Professor,  
Assamese Department J.D.S.G. College,  
Bokakhat, Assam, India

## Abstract:

Globalization seems to have a profound effect on the Assamese people in all aspects of thought, manners, eating habits, dress-up, festivals, customs, etc. Therefore, Assamese people are not bound by traditional customs of Assam only but influenced and accepted rituals, customs, manners, dress, food, etc. of other countries and other ethnic groups.

One of the aspects of Assamese culture is folk Performing art. Globalization has its effect in this field of Folk Performing art too. Of course, this effect can be seen in both positive and negative aspects. Globalization has touched one of the richest folk cultures of Darrangi performing art that is Khuliya Bhauriya.

**Key Words:** Globalisation, Folk Drama, Khulia Bhauriya

**0.0 Introduction:** From the last decade of the twentieth century onwards, the term 'globalization' has become one of the most widely used words in the world and has had a profound effect on social life. The term "Globalization" is used as an English synonym for the Assamese word "Bishyayan. This term is used in various contexts. Such as the customs and practices of one part of the world, the customs, shifting of festivals from one to another part of the world, making the products of the world usable all over the world and making the connectivity smooth of among various places. The main purpose of this globalization is to unify the whole world. As a result of such integration, radical changes have taken place in the economic, social and cultural landscape of the world.

Globalization seems to have a profound effect on the Assamese people in all aspects of thought, manners, eating habits, dress-up, festivals, customs, etc. Therefore, Assamese people are not bound by traditional customs of Assam only but influenced and accepted rituals, customs, manners, dress, food, etc. of other countries and other ethnic groups.

One of the aspects of Assamese culture is folk Performing art. Globalization has its effect in this field of Folk Performing art too. Of course, this effect can be seen in both positive and negative aspects. Globalization has touched one of the richest folk cultures of Darrangi performing art that is Khuliya Bhauriya.

**0.1 Selection of content and objectives:** In keeping with the main theme of the discussion paper, the theme of 'Khuliya Bhauriya', one of the most important part of Assamese culture, has been selected from within the folklore art. In the discussion paper, an attempt has been made to explain in which direction the impact of globalization has reached the Khuliya Bhauriya, in addition to the description of it the content, discussion about the Ojha, costumes, musical instruments, stage of Khuliya Bhauriya are also done here in the paper. The topic is selected as to let the new generation know about the tradition of Khuliya Bhauriya which is extinguishing from our society with the passing time.

**0.2 Scope of Study:** This discussion is prepared in a descriptive manner. There is a discussion of only one folk drama program of Darangi folk art that is of Khuliya Bhauriya is done here for the limitations of narration and the scope of time.

**0.3 Description method:** Descriptive methods are mainly used in the preparing the research paper.

**0.4 Data Collection:** The research paper has been prepared by collecting information about the khuliya bhauriyas and various lyric verses from different libraries and persons.

**0.5 Survey on previous studies:** Though less books and journals about khuliya bhauriya has been published so far, some informative articles and context books have been prepared in this field by some Assamese writers like Navin Chandra Sharma and Paramananda Rajbangshi. Nabin Chandra Sharma's "Lukanatyar Dhara" and "Asomiya Sanskritir Kanika" contain some information about Khuliya bhauriya. Tarulata Das Deka has published a journal giving a detailed account of Khuliya Bhauriya's lyrics, ojha, musical instruments, stage etc.

**1.0 Discussion:** Every action taken by a human being in order to survive can be termed as culture. The use of the word culture itself is a very new in both Assamese and Indian languages. The English word 'culture' is used as a synonym for the word 'Sankriti'.

Culture is the action of life. Overall Culture is man-made behavior or action. Different scholars have defined different definitions of culture, and among them the universally accepted formula of culture is...that complex whole which includes knowledge, belief, art, morals, law, custom. And any other capabilities and habits acquired by man as a member of society." i.e. the behaviour, rituals, customs, festival, superstition followed by people in the society is called culture. The scope of culture is very broad. Culture can be divided into three main categories based on it's nature, namely- a) elite culture, b) folk culture, c) tribal culture. One of these categories is 'folk culture'. The term 'folk culture' is used as a synonym for Luko Sanskriti. The folk or farmer's society that is far away of the influence of modern civilization and artificiality is Folk Culture.

Part of the 'folk culture' is Performing art. Performing art is usually the combination of songs, dances and folk dramas. This folk performing art has given a diverse form to Assamese culture.

One of the most popular Performing art in Assam is folk drama. Among the popular folk dramas of Assam, Darangi Khuliya Bhauriya is one of the most notable and popular. This type of folk drama is popular in Darang district and East Kamarupa, earlier inn Nalbari or Barpeta district. It is important to note that the Khuliya Bhauriya is definitely older than the Ankiya tradition, although some claims that the Khuliya Bhauriya was born from the Ankiya Nata.

Sailen Bharali's comments is noteworthy. According to him, Khuliya Bhangriya was born as a result of the declining number of popular elements in Ankiya Bhauna. From such comments it can be assumed that the institution doesn't belong to periods before the eighteenth century or the nineteenth century.

In the same way that devotional religion was propagated among the masses through Ankiya Bhavana, human morality was also imparted to the masses through bhauriyas in addition to providing pleasure to the masses.

Khuliya bhauriya is basically a combination of two words. One is 'Khuliya' and the other is 'Bhauriya'. The word khuliya means one who plays khola, while bhauriya means one who does acting. Accompanied by khol(the musical instrument) the performing art in which a person acts like other characters is called Khuliya Bhauriya.

There are similarities between Ojha, the director of Ankiya Natya and Khuliya Bhauriya's stage director, although there are differences between the two in terms of acting and character. Ojha does not recite Nandi, Prorochana, Bhatima, Shlokas etc. The use of Nandi prorochana is not in khuliya bhauriya. The content of Ankiya Bhavana is collected from the Bhagavata Purana. In contrast, Khuliya Bhauriya's story is based on Ramayana, Mahabharata and Badh kabyas. Khuliya Bhauriya's plays can be considered as a folk drama version of the Ramayana and the Mahabharata translated into Assamese. There is a brief discussion about the elements of khuliya bhauriya below-

- A) **Ojha:** There is one Ojha in the group of Khuliya Bhauriya. He is also a stage director, director and one of the heroes. Ojha opens the show with a melodious, exquisite choreography and hand gestures as soon as he appears in bhauriya khala. Ojha has four or five pali as helper. The palis repeat the lyrics which is started by Ojha and both dances in the beat. Two or three "Talbadok" are there. The plays tal in pace with khul. Apart from this, there are 20/25 Bhauriya. There are 2/3 persons to assist in the performances. Khol ghata means the opening of the bhauriya by the sound of the khol. After this, Ojha enters the stage by performing various dance performances with his right hand. When he enters, tal and khol is played simultaneously. After some moments ojha performs prayers. For example

" O Hari Prabhu basudeu Narayan  
bandim moi krishnar charane mone dhara.  
prathamate bandu aami maa saraswati  
tar pase bandu ami lakshmi pati.."

Ojha is followed by Kholiya(one who plays drums) and taluoi's dance. Ojha gives signal of content and makes the character entry in the stage with songs and instruments.

Ojha and Paliye recites hymns in harmony with the various actions of the characters and play the instrument i.e. khol and tal.

Ojha apologizes for the unintentional mistake made during the closing ceremony. Collective prayer signals the end of khuliya bhauriya. This prayer is prayed by Ojha and is followed by Pali.

**Doha:** Aparadh khyama kora narayana

**Pad:** ki diya pujibo Hari charane tumar/sewate santusto hoiba tumi amar.

B) **Instruments:** The most important musical instruments in progress of the drama of khuliya bhauriya are Khol and Tal.

**Khol:** The story of the play begins with 'Khol'. Khol is the main instrument of this type of drama. The khol is usually made of clay. Although there are no fixed rules, four or six khols are used in the khuliya bhauriya performance of Darang. The length of a single khol is twenty /twenty-two inches. The center of the sphere is larger than the two heads. Around 36 strings are used in a khol. There is a risk of loosening the tal if it is less than this. The khol gets damaged if not used for a long time. For this, coconut oil should be applied and should kept it dry. A black layer is put in the outer shell. With the rhythm of khuliya's khol, bhauriya, bohua and other characters enter.

**Tal:** Three pairs of tal is used in bhauriya program. This tal is mainly made of bell metal. And the khuliya and taluoi plays their instruments as "Gin-Gin-Gin-Gin". Through this they first of all forwards their prayer.

As soon as the khuliya enters the taluoi moves forward and backwards along with the rhythm.

In the same way, musical instruments are widely used in war performances. Different characters plays war scenes with bows and arrows, respectively. The dramatic performance is performed by different characters with the khuliya, taluoi's instruments.

C) **Dialogue:** Dialogue is very important in the success of a Khuliya Bhauriya drama. In the khuliya Bhauriya, dialogues from Ramayana, Mahabharata, Badh Kavya etc. are used. It is tough to get an idea of the progress in the content and plot of the play through the Dialogues that's why the dialogue can be termed as secondary elements. Dialogues are in both prose and verse.

D) **Decoration:**

The leader of the khuliya Bhauna himself is the Ojha. He is good in his outlook as his dress is noticeable as well. He wears a shirt lying from his waist to feet. The color of the shirt is white. In his waist he wears Kangali. He welcomes gods and goddesses taking Suor in his right hand. In his neck he used a Chadar(piece of cloth), which is called Posora. He wears shirt written Om there. In his forehead, he uses a long Fut, the necklace is adorned with gems. The head can be seen wearing a Nausariya turban. The Palis, on the other hand, are seen wearing bagadhuti and Punjabi chola, neck towels and turbans on their heads.

Other actors dress up according to Drama. According to the king's dignity, a king's dress, ornaments, pearls on his hands, rings, earrings etc.

The royal people wear beautiful chador mekhela, as well as ornaments, and the use of powder, alta, sandalwood, and vegetable seeds. Normally, a man plays a female role, although he wears a female costume.

One of the characters in khuliya Bhauriya is Bahuwaa This character is seen wearing torn white cloth etc. to provide source of laughter among audience.

E) **Mask:** In programs of khuliya Bhauriya, the facemask is used as needed. The mask is mainly made of locally available wood such as dambaru, gamari, chatian etc. The maska are adapted to the needs of the characters. Masks of Rawan, danava, Hanuman, jambuwanta etc. are mainly used.

F) **Bhauriya (Actor):** Bhauriya or actors of khuliya Bhauriya are chosen as per the story. He was trained to speak in a strong voice, to have the right pronunciation, to be able to laugh, to cry, to be able to dance, to be able to fight with the rhythm of the bow and arrow. A comedy show is organised to entertain the people by the acting of a comedian. That is called Bohua. The outfit of Bohua is somewhat different from the other actors. Unorganised hair, lime plaster on face, torn rag cloth, big shirt etc. are seen in characters of Bohua. Sometimes Bahua enters the stage with cloth in his stomach, entertaining the audience with a variety of outfits or conversations.

G) **Stage or venue:** One of the essential elements for performance of khuliya Bhauriya is the place where the play is performed. A large open space, usually in front of a namghar or gonsai house, is set aside for Khuliya Bhauriya performance.

The place where the khuliya bhauriya is displayed is called 'khala' or 'khola'. Of course, it is temporary. In the open space for the performance of the program, there is a pandal near the mandapa. In the pandal there is total four rounds of marali where banana leaves are hung. There are two avenues on either side for the actor-actress to come down from the stage. The venue and the sidewalk are shown with small bamboo.

Again, a house is built on the west side of the house. All the actors and actresses are decorated here. This house is called Chu Ghor. The group performs plays imagining the open stage sometimes as a palace, battlefield, deep forest, lake, river, sea etc. Two banana trees are kept near the two poles in the middle of the west head. Some of the bhavariya groups carry a piece of cloth there. In the back of the cloth is khuliya, taluoi and ojha stays.

The pandal(rabha) is made from Kalpat and coconut leaves for embellishment. The khuliya bhauriya is mainly held in night. Bhutars have long been used to provide lighting on stage.

### 1.1 Impact of Globalization on Khuliya Bhauriya:

Society is not stable. As society changed, so did our traditions. In the same way, various changes are observed in Assamese folk drama. In the course of time, the effect of innovation is observed in these plays. Nowadays, under the influence of modernity, the tastes of playwrights have changed radically. In the entire Darang district, Khuliya Bhauriya has become popular among the peoples and has been playing the same role as before, although globalization has brought drastic changes in its components. These changes can be seen in both positive and negative directions.

**Positive Direction:** The positive changing that globalization has brought to the important components of khuliya Bhauriya as in stories, co acting, dialogue, instruments, costumes, stage and venue etc. are discussed below:

A. Dramatic Stories: The main theme of Darangar Khuliya Bhauriya is the adoption of beautiful folk entertainment stories from Ramayana, Mahabharata, Badh Kavya etc. In addition to this, like the oral hymns of Assamese society, all the actors play and sing these as common songs or dialogues with the rhythm of khol or tal. However, under the influence of globalization, the oral lyrics, dialogues, etc. are disappeared, and modern fiction took precedence in the prose form. This type of folk drama can be preserved in radio, tv, and in CDs which are the results of globalisation.

B. Instruments: The khol and tal are mainly used in khulia bhauriya. But in the modern age of globalization, in addition to these khols and tals harmoniums, flutes, etc., are also being used as musical instruments.

C. Co-starring: In the past, women have not acted in the khuliya Bhauriya. The men either acted as women or wore women's costumes. But nowadays the influence of globalization has led to the entry of female characters

D. Dialogue: In the past, the verse of khuliya bhauriya in Darang was rhythmic. But nowadays rhythmic dialogue seems to be moving towards prose.

E. Decorations, Weapons: In the past, the princess and queens of the khuliya bhauriya used to wear beautiful floral garments of cotton but nowadays the outfits in the khuliya bhauriya are becoming more sophisticated. With the advent of television, CDs, etc., the actors have also given more importance to the latest outfits. They started wearing cosmetics and pearls which were found in the market.

In the past, bows, hammers, etc. were used as weapons in this program, but nowadays plastic hammers, swords, etc., which are available in the market, are used.

F. Venue: In the past, open space was provided for Khuliya bhauriya programs, for decoration, the Chu Ghor was given near the rabha. However, at present there is no such arrangements. Instead, it is observed to be covered with cloth. For lighting currently use of electricity is used. Microphones are for better sound. Earlier khuliya bhauriya was held from 10 a.m. till morning of the next day but at present the open bhauriya is held in two to three hours instead of the whole night.

In the days of modern science and technology, even with the changes mentioned above, the khuliya bhauriya has been able to retain its uniqueness. Even in the days when it was possible to get entertainment through television, internet, mobile phones, etc., it still exists in some areas of rural society.

**1.2 Negative Direction:** With the rise of modern urbanism, or in the wake of Western art and culture, some people view the folk dramas with disdain. The reluctance to attend such ceremonies, like the khuliya bhauriya by youth have been observed. With the advent of modern technological tools, it has started to disappear from the society. Suitable people for the character of Bhauriya can't be found easily as the khuliya Bhavariya plays are derived from the scriptures. In the case of audience, there is a mismatch between old and new generation people. The new generation does not like the systems in khuliya Bhauriya. The new generation seeks females for female character even though the old people doesn't like it all.

Khuliya Bhauriya programming groups are especially lives in rural areas. By cultivation they earn their livelihood and they are satisfied with performing such dance songs in their spare time. But in the world of mechanics, they are sometimes unable to afford expensive clothes, cosmetics, etc. due to lack of financial resources.

Young people educated in modern education play a passive role in watching folk dramas or acting.

Khuliya bhauriya is a painful culture. However, it is not possible for everyone to dance and sing at night without sleep.

**2.0 Findings:** There are more scope to be studied on this topic, although the following conclusions can be drawn from this discussion paper-

1. One of the most popular folk performing arts of Assam popular in Kamrup region is khuliya Bhauriya.
2. Some say that the tradition of khuliya Bhauriya is definitely older than the Ankiya tradition, although some say that the Khuliya Bhauriya was born from the Ankiya Nata. Shailen Bharali's remarks are particularly noteworthy in this regard. According to him, Khuliya Bhauriya was born as a result of the declining of popular elements in Ankiya Bhavana and the increasing popularity of popular material. From such comments, it can be assumed that this drama is not from time before the eighteenth or the nineteenth century.
3. There is always a difference between Ankiya nat and Khuliya Bhauriya. The story of Ankiya Natya is taken from the Bhagavata Purana as opposed to the story of Khuliya Bhauriya from Ramayana Mahabharata. Of course, Sutradhar (Ankiya Bhavana) and Ojha (Khuliya Bhauria) are the same as the stage director, although their acting and character are different.
4. Instruments, Bohua, mask, costumes are very important for the story of the play of khuliya bhauriya program.
5. Dialogue is used, although it can be seen in khuliya Bhauriya but its place is secondary. Globalization has had a profound effect on khuliya Bhauriya and this has led to a radical change in the genre. With the change of society and the import of new thought, new musical instruments, costumes, venue, story, etc. used in khulia Bhauriya have been brought out. However, it is important to note that in today's world of science and technology, khuliya Bhauriya has been able to maintain its identity in a number of areas. Again, in a negative light, the educated youth have played a passive role in watching or performing these folk dramas. In today's world full of mechanics, the lack of a spirit of equality seems to have been a source of dissension among the party members of khuliya Bhauriya.

**3.0 Conclusion:** Due to lack of publicity and dissemination, this valuable folk drama of Darang is on the way of extinction. Some groups of khuliya bhauriya makes the institution alive. This type of folk drama can flourish only if every member of the society has supportive attitude and intimacy. If we donot preserve folk dramas, or if the new generation always shows reluctance towards such dramas, then the traditional folk cultures will disappear from the society. We can give affirmation that these folk arts will not disappear from the society if all of us try to keep it alive. If we donot preserve these things or the new generation doesn't show any interest to these fields, these folk arts will be vanished from our society.

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