



Impact Of Contemporary Musical Instruments On Viewers And Performers Of Music And Dance In Charak Puja Of Barak Valley

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Abstract:

Charak Puja is one of the most vibrant ritual festivals of Bengal, and in the Barak Valley of Assam, it carries deep cultural meaning for the community. Traditionally, the puja was accompanied by music and dance performed with instruments such as the dhak, dhol, flute, and conch, which gave rhythm, energy, and identity to the festival. In recent years, however, modern instruments like the harmonium, guitar, keyboard, and electronic drums have been increasingly used. This study examines the reasons for this change, its impact on performers, the response of viewers, and the effect on the traditional forms of music and dance. Based on a survey of 206 respondents, the findings show that younger people, especially in the age group of 21–30 years, strongly support modern instruments because they are easier to use, more familiar through films and media, and attract bigger audiences. The study also reveals that the role of traditional players has declined, while viewers express mixed but generally positive opinions, with many saying the performances feel livelier. At the same time, concerns remain about changes in songs, tunes, and dance styles. The study highlights that Charak Puja in Barak Valley is undergoing a process of adaptation, where the spirit of the festival continues, but its musical and dance traditions are being reshaped under the influence of modern instruments.

Keywords: Charak Puja, Barak Valley, modern instruments, traditional music, performers and viewers.

1. Introduction:

Charak and Gajan are major folk festivals in Bengal that intertwine ritual, performance, and social life. Scholars have examined their origins, rituals, and transformations to understand their cultural significance.

i) Origins:

Charak and Gajan have long been part of Bengal's folk traditions, linking ritual practice to agricultural life (McDaniel, 2004). These festivals often serve as pre-harvest prayers for rain and fertility, reflecting their significance for rural communities (Ghosh P. , 2024). Scholars have emphasised the connection between these rituals and the seasonal cycles of village economies (Chakrabarty R. B., 2023). Visual traditions, such as sculpted pats combining Shaivite and Buddhist imagery, highlight the layered historical roots of the festivals (Dawn, 2016). Field evidence from Kotalipara shows the worship of local forms of Shiva through Gajan, indicating historical continuity (Mitra, 2018). The interaction between Dharma and Shiva in rituals further demonstrates the blending of religious ideas over time (Abhik Ghosh, 2007).

ii) Rituals:

Gajan rituals often enact the divine marriage of Shiva and Shakti or Harakali (Ghosh P. , 2024). Participants, known as Gajan sannyasis, assume temporary sacred identities (Biswas T. , 2021). The prayers and mantras combine Puranic and local traditions, creating a unique liturgy (Biswas S. P., 2020). Historical and colonial accounts describe diverse acts of extreme physical endurance, such as hook piercing, rolling on thorny branches, and fire-swinging (Majumdar, 2022). Preparatory rites involve ritual bathing, wearing white dhotis and red gamchas, and ceremonially fixing the Charak pole, which is often a sal trunk retrieved from a pond (Shubham Rajak, 2016). Practices such as tongue piercing and suspension on hooks reflect older beliefs in fertility and communal well-being (Chakrabarty R. B., 2023). Overall, these rituals emphasise endurance, reciprocity, and collective welfare in agrarian society (Kumar, 2024).

iii) Communities and Participation:

Charak and Gajan have been historically supported by marginalised agrarian groups (Dasgupta, 2022). Ethnographic studies highlight the participation of communities such as Majhi and Das in organising bratas (Ghosh P. , 2024). Textual traditions like the Dharmamangal corpus were often linked with lower-caste or tribal groups (Md. Rejaul Karim, 2021). Women also participate actively, sometimes taking leadership roles in rituals (Biswas S. P., 2020). Urban audiences and local elites have also been drawn to these festivals, reflecting both subaltern presence and wider societal engagement (Dawn, 2016).

iv) Dance, Drama, and Performance:

Theatrical forms such as Gambhira convey moral, social, and political messages (Sangeeta Tripathi Mitra, 2016-2017). Purulia Chhau, performed alongside Charak-Gajan, uses masks and martial dance in temple spaces (Munsi, 2012). Studies indicate that Bengal's circus companies borrowed acrobatic elements from these rituals, blurring the line between sacred performance and secular entertainment (Ghosh A. , 2014). Masked performances in Gambhira and Chhau continue to operate in both ritual and popular contexts (Sangeeta Tripathi Mitra, 2016-2017).

v) Music and Songs:

Music is central to Gajan, expressing devotion, longing, and social critique (Ghosh P. , 2024). Songs preserve local histories while addressing class and community concerns in simple, accessible language (Ghosh P. , 2024). The Gambhira repertoire includes structured elements such as Mukhopad, Shiva Bandana, Dwaita, and Palabandi Gaan (Prasenjit Kumar Mandal, 2024). Instruments like the dhak, dhumsa, brass drums, and the ritual cane are commonly used (Mitra, 2018). Specific song types such as Bandana, Thunghri, Charyari, and Bolai accompany ritual drama (Prasenjit Kumar Mandal, 2024). The integration of song, dialogue, and masked action creates immersive ritual theatre (Chakrabarty B. , 2013). Modern influences have introduced new melodic forms while retaining traditional structures (Roy, 2019).

vi) Modernisation:

Recent studies highlight the use of instruments like harmonium, guitar, and synthesiser in festival performances, affecting both sound and audience perception (Saha, 2024). Hindi film tunes have sometimes replaced traditional melodies (Chakrabarty B. , 2013). These changes, however, can also engage younger audiences and rejuvenate performances (Roy, 2019). Research shows that Gajan, Gambhira, and Neel Puja have adapted while maintaining their ritual meaning (Md. Rejaul Karim, 2021). Communities also modify certain rigorous acts in response to legal and social pressures (Bajpai, 2017).

vii) Scholarly Discussions:

Colonial accounts framed Charak and Gajan within narratives of “civilisation,” often misrepresenting local meanings (Majumdar, 2022). Some critics describe acts of extreme endurance as cruel or irrational (Majumdar, 2022). Ethnographers emphasise the festivals’ role in sustaining identity and community cohesion (Chakrabarty R. B., 2023)). Scholars note that Buddhist, Jain, and tribal elements have been absorbed into Shaivite frameworks (Bhaumik, 2017-2018). Local studies highlight diversity in practice across districts such as Malda, Purulia, and Bankura (Bajpai, 2017). Case studies from Hateswarjiu and Kesabeswar reveal continuity in pilgrimage and ritual practice (Mitra, 2018). Overall, these festivals represent resilient cultural spaces negotiating faith, community, and modern life (Chakrabarty R. B., 2023).

Charak and Gajan are dynamic festivals blending devotion, performance, and social commentary (Ghosh P. , 2024). Their persistence lies in addressing agrarian needs for fertility, protection, and cultural expression (Chakrabarty R. B., 2023). At the same time, adaptability to evolving music, theatre, and civic contexts shows their living nature (Md. Rejaul Karim, 2021). These studies affirm that Charak and Gajan remain important subjects for ethnographic and historical research, reflecting evolving cultural negotiations (Dutta, Becoming Someone Else Formation of Identities and Representations in the Folk Rituals of Hook Swinging (Gajan) Festival, 2022).

1.1 Background of the Study:

Charak Puja is one of the oldest ritual festivals of Bengal, observed with deep devotion and marked by music, dance, and traditional performances. In the Barak Valley of Assam, Charak Puja holds a special cultural importance. It is celebrated mainly by the economically weaker sections of society, yet it brings together entire communities in faith and festivity. Music has always been an inseparable part of this puja, where instruments like the dhak, dhol, conch, and flute created the soundscape of devotion and energy. These instruments not only gave rhythm to the rituals but also shaped the identity of the festival in Barak Valley.

In recent years, however, there has been a visible shift. Modern instruments such as the harmonium, keyboard, guitar, drum set, and electronic sound systems are increasingly being used during Charak Puja in Barak Valley. These instruments are easier to handle, louder in sound, and more familiar to younger performers. While they add variety and attract larger audiences, they also bring questions about how far this change is affecting the authenticity of the puja. The performers, especially traditional players, face new challenges, while the viewers experience a different kind of performance than in the past. This background raises the central concern of this study: to explore how contemporary instruments are influencing the performers, the viewers, and the traditional music and dance of Charak Puja in Barak Valley.

1.2 Research Problem:

Charak Puja in Barak Valley has long been associated with traditional music and dance, supported by instruments such as the dhak, dhol, and conch. In recent times, however, the introduction of modern musical instruments like the keyboard, guitar, and electronic drums has become common. This shift is noticeable across performances in the valley, especially among younger performers and audiences.

The main concern is that there is very little academic work that explains why this change is happening and how it is influencing both performers and viewers in Barak Valley. While some people may welcome the use of modern instruments for making performances more attractive, others may worry about their impact on traditional songs, tunes, and dance forms. Performers too experience changes, as the roles of traditional players and modern players are no longer the same.

The problem, therefore, is not whether modern instruments are good or bad, but to understand their real impact. Specifically, there is a need to study why they are being used, how performers are affected, what viewers feel, and how the traditional form of music and dance in Charak Puja of Barak Valley is being reshaped.

1.3 Objectives of the Study:

The present study aims to understand the impact of modern musical instruments on the viewers and performers of music and dance in Charak Puja of Barak Valley. It first seeks to identify the reasons why modern instruments are being used in this traditional festival. It then examines how their use has affected performers, particularly in terms of their stage roles and the changing position of traditional players. The study also looks at how viewers respond to performances with modern instruments, whether they find them more enjoyable, attractive, or different

from earlier times. Finally, the study focuses on how the use of modern instruments has changed the traditional form of Charak Puja, especially its songs, tunes, and dance choreography.

1.4 Hypothesis:

The introduction of modern musical instruments in the Charak Puja of Barak Valley has brought noticeable changes in both music and dance performances. These changes appear to influence the performers by altering their roles and stage practices, and they also shape the experiences of the viewers, making performances more engaging for some while raising concerns about authenticity for others. The presence of modern instruments may have contributed to modifications in traditional songs, tunes, and dance styles, but the depth and direction of this influence are not yet fully clear. It is therefore necessary to study whether these changes are generally perceived as positive innovations, negative disruptions, or balanced adaptations by the performers, traditional players, and the wider audience.

1.5 Relevance of the Study:

This study holds importance at multiple levels. For researchers, it adds to the existing knowledge of folk culture by documenting how traditional practices in the Barak Valley adapt to modern changes. It gives a case study of how contemporary instruments interact with indigenous rituals, which can also be useful for comparisons with other regions. For the people of the Barak Valley, the research helps in understanding how their own living traditions are evolving, and how performers and audiences are responding to these changes.

For the local community directly connected with Charak Puja—such as singers, dancers, drummers, and organizers—the study provides insights into how their roles are being shaped by modern instruments, and whether their cultural identity is being strengthened or diluted. Viewers and listeners, who are the bearers of community taste, can also benefit by reflecting on how their expectations and enjoyment influence the way traditions are maintained or modified.

At a wider level, policymakers and cultural institutions may find this research useful for designing programmes that balance cultural preservation with creative innovation. It also has value for the global community, where questions of cultural continuity and adaptation are of common concern. Beyond this, anyone connected with folk music and dance—whether directly through performance or indirectly as admirers—can draw lessons on how tradition and modernity meet in community festivals like the Charak Puja of Barak Valley.

2. Research Methodology:

To study the impact of contemporary musical instruments on the viewers and performers of music and dance in the Charak Puja of Barak Valley, a step-by-step research methodology was followed. The first step was a detailed review of the literature. Books, journal articles, and research papers related to the music and dance of Charak Puja and other Bengali folk traditions were studied. This helped to identify the gaps in existing studies and guided the framing of the research questions for the present work.

The main focus of the research was to understand why modern instruments are used, how they affect performers, what responses they generate from viewers, and whether they are changing the traditional essence of Charak Puja. A questionnaire was then prepared through Google Forms, with both close-ended and open-ended questions. It was divided into sections such as Personal Information, Demographics, Music-related Aspects, Impact of Modern Instruments, and Additional Comments. The questionnaire was reviewed by a few experts to make sure that the questions were clear and relevant.

The respondents included both performers (musicians, dancers, and ritual participants) and viewers (local community members, youth, and regular audiences of Charak Puja). To reach them, the survey link was shared through WhatsApp, Facebook, Messenger, and Email. This approach followed convenience and purposive sampling, as it depended on voluntary participation and the availability of respondents on digital platforms. Efforts were made to include people from different age groups, genders, and social backgrounds, though it is recognised that such a method may not fully represent those who are less digitally connected.

In total, 206 responses were collected. These were carefully checked, and duplicate or incomplete responses were removed. The responses were then organised in Microsoft Excel. Pivot tables and charts were used to summarise the data and to identify trends. For open-ended answers, a simple thematic coding was done manually to group similar comments and bring out key insights. The analysis remained descriptive in nature, to highlight patterns rather than testing advanced statistical relationships.

By following this process, the study was able to capture a range of views from both performers and viewers. At the same time, it is acknowledged that the method has some limitations. As the sample was collected online, older traditional performers and rural participants may not be fully represented. Still, the collected data provide a valuable picture of how modern instruments are influencing Charak Puja in Barak Valley.

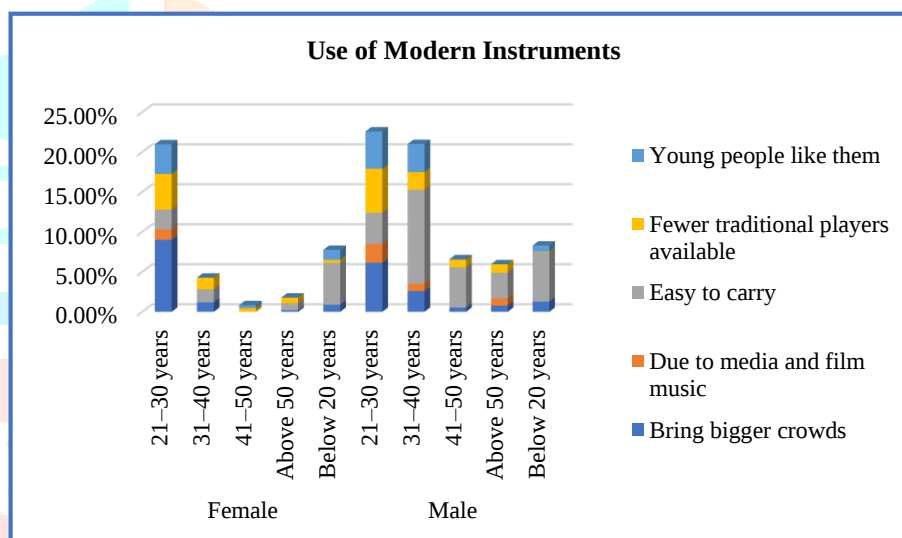
3. Finding and Analysis:

This section presents the analysis and discussion of findings derived from the survey of 206 respondents. The data, organised through pivot tables and charts, provides insights into the influence of contemporary musical instruments on the music and dance traditions of Charak Puja in Barak Valley. The discussion is structured around the research questions, with particular emphasis on the role of age and gender in shaping perceptions and responses.

Table - I

Gender and Age Group	Bring bigger crowds	Due to media and film music	Easy to carry	Fewer traditional players available	Young people like them	Grand Total
Female	11.27%	1.31%	10.24%	7.43%	5.36%	35.60%
21–30 years	9.00%	1.31%	2.48%	4.45%	3.73%	20.97%
31–40 years	1.18%	0.00%	1.64%	1.45%	0.00%	4.27%
41–50 years	0.00%	0.00%	0.00%	0.47%	0.37%	0.84%
Above 50 years	0.20%	0.00%	0.89%	0.69%	0.00%	1.78%
Below 20 years	0.89%	0.00%	5.23%	0.37%	1.26%	7.75%
Male	11.36%	4.16%	30.06%	9.80%	9.02%	64.40%
21–30 years	6.15%	2.35%	3.88%	5.53%	4.68%	22.58%
31–40 years	2.60%	0.92%	11.75%	2.21%	3.52%	21.00%
41–50 years	0.55%	0.00%	5.02%	0.93%	0.08%	6.58%
Above 50 years	0.79%	0.89%	3.22%	1.06%	0.00%	5.95%
Below 20 years	1.28%	0.00%	6.20%	0.07%	0.74%	8.29%
Grand Total	22.63%	5.46%	40.30%	17.23%	14.38%	100.00%

Chart - I

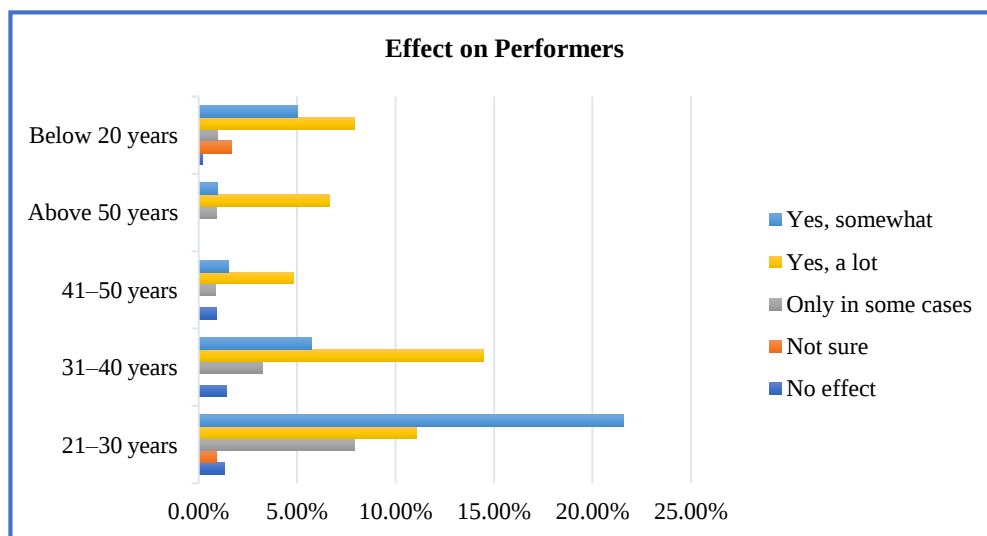


The table and chart present the reasons given by respondents for the use of modern instruments in Charak Puja, organised by age and gender. Overall, 40.30% of the responses highlighted that modern instruments are easier to carry, followed by 22.63% pointing to their ability to attract bigger crowds. Another 17.23% said that fewer traditional players are available, while 14.38% noted that young people prefer them. A smaller share, 5.46%, linked the choice to film and media music. The 21–30 years age group alone accounted for 43.55% of responses across both genders, showing the strongest support for modern instruments. [Table I and Chart I]

Table - II

Age Group	No effect	Not sure	Only in some cases	Yes, a lot	Yes, somewhat	Grand Total
21–30 years	1.34%	0.91%	7.91%	11.09%	21.55%	42.79%
31–40 years	1.39%	0.00%	3.22%	14.48%	5.74%	24.83%
41–50 years	0.93%	0.00%	0.86%	4.83%	1.51%	8.13%
Above 50 years	0.00%	0.00%	0.89%	6.65%	0.95%	8.48%
Below 20 years	0.19%	1.67%	0.97%	7.92%	5.01%	15.76%
Grand Total	3.85%	2.58%	13.85%	44.97%	34.75%	100.00%

Chart - II

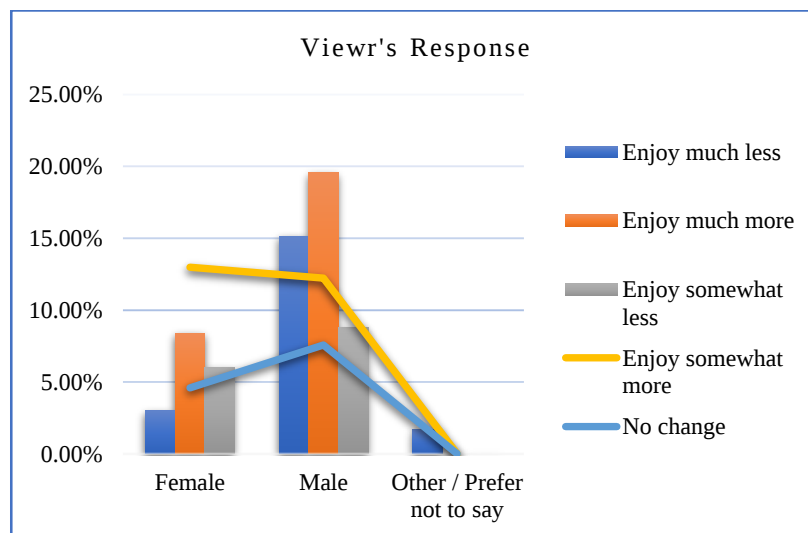


This table and chart show the distribution of opinions by age. In total, 44.97% of respondents stated that modern instruments have reduced the role of traditional players “a lot,” while 34.75% felt the effect is “somewhat.” Smaller groups noted “only in some cases” (13.85%), “no effect” (3.85%), or said they were “not sure” (2.58%). The largest single group of respondents came from the 21–30 years category, who formed 42.79% of the total, followed by the 31–40 years group with 24.83%. Respondents below 20 years contributed 15.76%, while older groups such as 41–50 years and above 50 years made up 8.13% and 8.48% respectively. [Table II and Chart II]

Table - III

Answers	Female	Male	Other	Grand Total
Enjoy much less	3.03%	15.15%	1.73%	19.91%
Enjoy much more	8.39%	19.56%	0.00%	27.95%
Enjoy somewhat less	5.99%	8.76%	0.00%	14.76%
Enjoy somewhat more	12.98%	12.24%	0.00%	25.22%
No change	4.60%	7.57%	0.00%	12.17%
Grand Total	34.98%	63.29%	1.73%	100.00%

Chart - III

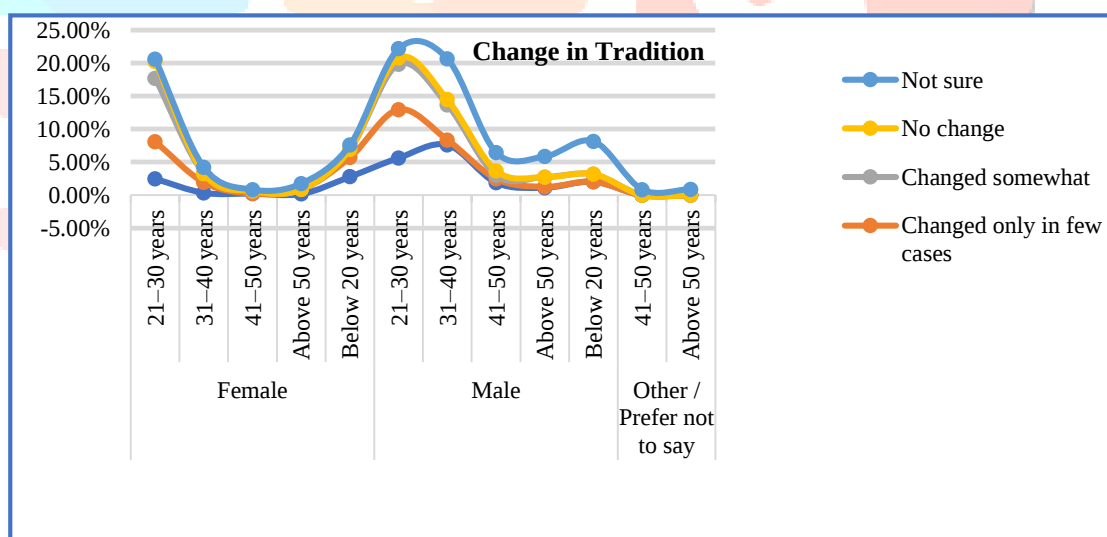


The table and chart show how viewers' enjoyment varies by gender. Across all responses, 27.95% said they enjoyed the Puja “much more” with modern instruments, while another 25.22% said “somewhat more.” At the other end, 19.91% said they enjoyed it “much less,” and 14.76% said “somewhat less.” About 12.17% reported “no change.” Male respondents made up 63.29% of the total, while females contributed 34.98% and “other / prefer not to say” accounted for 1.73%. [Table III and Chart III]

Table - IV

Gender and Age Group	Changed a lot	Changed only in few cases	Changed somewhat	No change	Not sure	Grand Total
Female	6.06%	10.81%	12.53%	2.57%	3.01%	34.98%
21–30 years	2.47%	5.63%	9.60%	2.57%	0.33%	20.60%
31–40 years	0.35%	1.58%	1.34%	0.00%	0.93%	4.20%
41–50 years	0.25%	0.00%	0.36%	0.00%	0.21%	0.82%
Above 50 years	0.19%	0.68%	0.00%	0.00%	0.88%	1.75%
Below 20 years	2.79%	2.92%	1.23%	0.00%	0.67%	7.61%
Male	18.31%	8.78%	15.30%	2.50%	18.40%	63.29%
21–30 years	5.63%	7.31%	6.90%	0.94%	1.40%	22.19%
31–40 years	7.59%	0.76%	5.34%	0.78%	6.17%	20.64%
41–50 years	1.90%	0.58%	0.51%	0.71%	2.77%	6.46%
Above 50 years	1.14%	0.13%	1.46%	0.00%	3.12%	5.85%
Below 20 years	2.04%	0.00%	1.09%	0.07%	4.95%	8.15%
Other / Prefer not to say	0.00%	0.00%	0.00%	0.00%	1.73%	1.73%
41–50 years	0.00%	0.00%	0.00%	0.00%	0.84%	0.84%
Above 50 years	0.00%	0.00%	0.00%	0.00%	0.89%	0.89%
Grand Total	24.37%	19.59%	27.83%	5.07%	23.15%	100.00%

Chart - IV



This table and chart provide a breakdown of responses by both age and gender. Overall, 27.83% of respondents stated that songs and dances have “changed somewhat,” while 24.37% felt they have “changed a lot.” Another 19.59% said changes were seen “only in few cases.” A smaller 5.07% said there was “no change,” while 23.15% were “not sure.” Male respondents contributed 63.29% of the total responses, compared to 34.98% among females and 1.73% in the “other / prefer not to say” category. [Table IV and Chart IV]

The survey of 206 respondents shows that younger participants, especially those aged 21–30, strongly favor modern instruments, citing ease of use and wider appeal. Most agreed that traditional performers' roles have

declined, while audiences expressed mixed yet generally positive responses, with many feeling that songs and dances in Charak Puja have undergone visible change.

4. Discussion

The study explores how modern musical instruments have influenced the music and dance of Charak Puja in Barak Valley. The survey findings clearly show that age and gender play an important role in shaping people's views. When we look at the reasons why modern instruments are used, it is seen that young people, especially those between 21 and 30 years, are the main supporters. They alone form more than 43% of the total responses. Both men and women in this group feel that modern instruments are easier to carry, are more common in films and media, and bring bigger crowds. Men overall were stronger in their support, making up 64.40% of all responses, while women formed 35.60%. Among men, a large share, about 30.06%, gave "easy to carry" as the reason. Among women, a significant 5.36% pointed out that young people like these instruments. Only a very small percentage of older respondents, especially those above 50 years, agreed with these reasons, which shows that the move towards modern instruments is mainly driven by the younger generation.

On the effect of modern instruments on traditional performers, the pattern is also quite clear. Nearly four out of every five respondents believe that the role of traditional players has gone down. About 44.97% said the effect is "a lot," while 34.75% said it is "somewhat." The age group of 21–30 years again dominated, forming 42.79% of the responses, with 31–40 years adding another 24.83%. Even the youngest, below 20 years, formed a notable 15.76%. Older groups like those above 50 years also felt the decline, though in smaller numbers. This shows that people across all ages notice the change, but the feeling is strongest among the youth.

The views of audiences about whether they enjoy Charak Puja more with modern instruments highlight some interesting differences between men and women. Men had more extreme opinions. On one side, 19.56% said they enjoyed the Puja much more, but at the same time, 15.15% said they enjoyed it much less. Women, in contrast, were more balanced. About 12.98% said they enjoyed somewhat more and 8.39% said much more, while only 3.03% said much less. This means women are less divided, while men are more polarised. Taken together, the majority of people enjoyed the Puja more with modern instruments, as 27.95% enjoyed much more and 25.22% somewhat more, together making more than half the total.

On the question of whether the songs and dances of Charak Puja have changed, most respondents agreed that they have. About 27.83% said the change is "somewhat," while 24.37% said it has changed "a lot." Only 5.07% said there was no change. Men were stronger in saying that things had changed a lot, with 18.31% giving this answer, compared to 6.06% of women. Once again, younger age groups were more sensitive to these changes, especially the 21–30 years and 31–40 years groups, who together made up more than 40% of the total. A notable 23.15% said they were not sure, which shows that many people sense change but cannot fully define its extent.

In conclusion, the findings clearly show that modern instruments are not only accepted but are actively reshaping Charak Puja in Barak Valley. The younger generation, especially those in their twenties, has taken the lead in promoting their use, while older generations remain more reserved. Men, in particular, express stronger and more

divided opinions, while women respond with greater balance. Traditional performers are losing their space, and the songs and dances of the Puja are undergoing visible changes. At the same time, audiences are both excited and cautious, enjoying the new sound yet also aware of what may be lost. Charak Puja today stands at a crossroads, carrying forward its spirit but changing in its expression under the growing influence of modern musical instruments.

5. Conclusion

The study shows that modern musical instruments have become an important part of Charak Puja in Barak Valley, and their influence is being strongly felt by both performers and viewers. Younger generations, especially those in their twenties, are the most enthusiastic supporters, valuing the ease and attraction that modern instruments bring. Traditional players, on the other hand, face a decline in their role, and the stage performance is being reshaped in new ways. Viewers' responses are mixed but lean towards enjoyment, as many feel that the use of modern instruments makes the puja livelier and more appealing. At the same time, a section of respondents, especially among older groups, worry about the loss of traditional rhythms and cultural authenticity.

The findings suggest that the festival now stands at a crossroads, where continuity and change are happening side by side. The music and dance of Charak Puja are not disappearing, but they are evolving through a negotiation between old traditions and modern practices. This balance between preservation and adaptation is significant not only for the people of Barak Valley but also for researchers, policymakers, and cultural communities interested in how folk traditions respond to modern influences. The study underlines that the identity of Charak Puja is still alive and vibrant, though its expression is changing with time.

6. Appendix: List of participants who participated in the study

Swikriti Das, Subom Nath, Raju Naha, Sutopa Deb, Panchami Das, Sucharita Bhattacharjee, Rohit Nath, Payal Das, Susmita Deb, Pallabi Saha, Rajon kanti Dusad, Akanksha Deb, Priyanka Dhar, Debjit Paul, Chayan Das, Anupam Mandal, Saptajit Sen, Shovona Das, Aneek Aditya, Nirupam Acharjee, Kumkum Roy, Hrittika Nath, Kunal Naha, Arjayeeta Paul, Kaunish Deb, Panchatapa Chakraborty, Sreya Dutta, Kamalesh Bhattacharjee, Sujata Chakraborty, Bapon Baul, Bikranta Kumar Chakraborty, Rajdeep Been, Chanchan Singha, Pranab Bhattacharjee, Subhan Das, Nitu Ranjan Das, Debonita Deb, Sabita Sarkar, Dipankar Paul, Swagatam Roy, Dr. Indrani Bhattacharjee, Debjani Chakraborty, Moumita Paul, Arundhati Dey, Dipanwita Das, Sreyoshi Ghosh, Snigdha Paul (monali), Pt.Animesh Deb, Manjuri Deb, Meghla Das, Gaurav Karlos Ray, Sarbani Dutta, Joydeep Deb, Mitali Dey, Piyali Deb, Sreshta Choudhury, Sayantani Choudhury, Brotisundar Dey, Saptajit Sen, Uttam Biswas, Shivanjan Deb Roy, Vicky Nath, Anindita Chanda, Baishali Dey, Harshendu Nath Mazumder, Kamaldip Purkayastha, Sumit Dhar, Bineeta Dey, Priya Roy, Rima Chakraborty, Rupak Das, Daibat Bhushan Dey, Piu Nath, Piyali Saha, Swapan Roy, Sudipta Biswaas, Rajdeep Roy, Biraj Roy, Satabdi Das, Satabdi Dhar, Priyangshu Banerjee, Rituraj Das, Gourav Deb, Krishna Das, Biswajit Dev, Debangshu Chakraborty, Sagarika Bhattacharjee, Prithwish Saha, Jhinuk Das, Shourjoban Das, Shan Das, Ayush Das, Subudh Das, Jyotsna Das, Nilanjana Singha, Purnima Bhattacharjee, Saurobh Bhattacharjee, Rakhi Deb, Debosmita Paul, Debajyoti

Rakshit, Sharmistha Roy, Ankita Roy, Bijoyata Bhattacharjee, Subapria Raha Choudhury, Biswajit Bhattacharjee, Sayantika Bhattacharjee, Sweety Malakar, Krishanu Bhattacharjee, Shreyasri Deb, Om Chakraborty, Alok Chakraborty, Kabyashree Sikidhar, Gopal Roy, Subash Roy, Gaurav Chakraborty, Bile Deb, Gandhi Patua, Botu Das, Jadav Deb, Ujjwal Dev, Pallab Das, Yuvi sham, Alok Charaborty, Aishwarya Chakraborty, Hitabrata Chakraborty, Bhaskar Das, Vaswati Rakshit, Kirtishree Sikidhar, Kanyashree Sikidhar, Koloshree Sikidhar, Kabyashree Sikidhar, Kitishree Sikidhar, Nilkamal Shome, Pankaj Dey, Bikash Das, Jaydeep Bhattacharya, Jadu Das, Jwell Das Choudhary, Rajashree Dutta, Pritam Acharjee, Debraj Das, Bishal Deb Roy, Similita Paul, Brotati Bhattacharjee, Bappi goon, Aniket Barua, Shibangshi Banik, Kohali Nath Mazumdar, Bandana Das, Amrit joy Tripura, Abhinobo Sengupta, Lakhi Roy, Chandni Nandy, Jagannath Barman, Ranabir Debroy, Ashish Roy, Pijush Das, Adi Saha, Bidyut Saha, Pompa Saha, Sujit Chakraborty, Kumud Das, Moutushi Paul, Tumpa Deb, Debolina Das, Mina Das, Jhuma Chakraborty, Taposhi Nath, Smita Dey, Raj Das, Riya Das, Punom Nath, Bhaskar Das, Sayan Chakraborty, Nirupam Acharjee, Kangkan Deb, Nandini Debroy, Narayan Charaborty, Sakala Dey, Sourav Goala, Mithu Sanyashi, Sunny Nath, Bishal kumar das, Debanjan Choudhury, Nilkanta Charaborty, Rajendra Narayan Singh, Shubrangshu Paul, Bibek Gupta, Debyan Dhar, Keshab Chanda, Debankur Saha Roy, Sagnik Chanda, Kalindri Roy, Manabendra Nath Mazumder, Brajesh Roy, Naresh Dutta, Baibhav Dev, Bhanu kumar, Hasan Ali, Krishna Choudhury, Nilanjan Paul, Ganesh Nand, Subha Gupta, Kailash kher, Abir Das.

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