

FOLK DANCES OF UTTARAKHAND AND THE RELATED LEGENDS

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ABSTRACT

The land of Uttarakhand is known to be the home to a number of gods and goddesses of the Hindu pantheon. Hence, many outlandish practices and beliefs are prevalent in the area. Uttarakhand, also known as Dev Bhoomi, has been the centre of religious and spiritual knowledge for ages. The land of Uttarakhand is full of artisans and variety of art and craft. The culture of Uttarakhand still revolves around its traditional ethics, moral values, the simplicity of nature and a rich mythology. The Uttarakhand region of India boasts its own distinctive art forms. These art forms comprise painting, architecture, sculpture and other such aesthetic endeavours. Various folk singers and enlightened artists associated with folk genres have a great contribution in preserving and promoting the folk arts, customs, folk dances and language of Uttarakhand. Various Artists have always played an important role in keeping the state's culture alive and maintaining its identity. The COVID-19 pandemic had a sudden and substantial impact on the arts and cultural heritage. The crisis has also affected artists in very specific ways. On top of jobs lost, bills unpaid, and daycare or school put on hold, artist endured art shows being cancelled, studio space becoming unaffordable, creativity plummeting to new lows, and more. The Uttarakhand government has prepared a framework to help folk artists and musicians whose livelihoods have been hit by the pandemic. The government will help them return to the performance scene by digitally taking the folk arts of Uttarakhand to the masses and examine the fact that the Uttarakhandi folk performing arts, in totally, are still largely undiscovered by pan India audiences.

Keywords: *Uttarakhand, folk arts, culture, artists, affected, beliefs, pandemic, government*

THE TRUTH AND MYTH OF THE GOVERNMENT'S CLAIMS

Hundreds of artists of Uttarakhand, whose livelihood is based on color stage, film, folk music, folk dance, in the rising phase of the dreaded corona infection amid claims of protection and promotion of folk culture and folk artists always associated with genres. Forced to face severe economic crisis. The family life of the fruit workers has reached a pathetic

condition due to financial constraints and has become a question of life and death for them. Recently, two eminent folk singers Heera Singh Rana, Jeet Singh Negi passed away due to cardiac arrest. In difficult times, the beneficiary artists appealed to the leaders of the state government for financial help. Seeing the silence of the government, some social organizations came forward to help the artists who had reached the pathetic condition.

Seeing the social organizations helping the artists, the State government has issued an order to get the announcement of financial assistance of one thousand rupees in the DM office of each district after completing many types of *khanpurti*. During the long period of Corona crisis, which has been going on since March, the financial assistance of only one thousand rupees released by the government was opposed by the artists and many cultural organizations in which *Goonj* and *SanskarRangtoliAlmora* were the main ones, saying the most of the suffering artists had their PAN cards and banks. There are no accounts. The announced amount is too low which amounts to a lewd prank on the folk artistes. The demand was made by the folk artists that the financial amount should be increased, so that the families of the artists could be supported during this crisis.

Folk singers and enlightened artists associated with folk genres have a great contribution in preserving, preserving and promoting the folk arts, customs, folk dances and spoken language of Uttarakhand. Most of the artists, despite not being educated, have been rich in prodigious talent. Folk artists have always played an important role in keeping the state's culture alive and maintaining its identity. Whether they are singers, instrumentalists, dancers, craftsmen or painters, artists of extraordinary talent have taken mountain traditions and folk culture to international platforms and has played an important role in bringing fame to the state. Due to the changing era and changing desires, the people of the mountainous region of Uttarakhand have not remained untouched. The complex life of the mountains, the destruction being done by wild animals to the farmers and the lack of employment has not only led to the migration of a large number of people from the mountains, but has also brought with them the knowledge of their generations, the art, culture and traditions, which he has cherished the efforts from generation to generation. The role of folk artists in the preservation and promotion of folk culture cannot be denied and ignored.¹

The government of Uttarakhand has to understand that art is a sacred experience of man and an expression of his soul. Folk artists have always been respected and we will have to respect them in future also. For the protection and promotion of these traditional folk arts and folk culture of Uttarakhand, the state government should allocate necessary budget every year for the Department of Art, Language and Culture. The artists suffering in the Corona crisis should be encouraged by giving them full help, thinking that the artists should not be deterred or deviated from the traditional styles of folk culture of Uttarakhand. If the folk artist deviates from the path of folk culture, then in such a situation what will happen to the cultural identity of the state, can be understood. It is often said by learned cultural workers that any country-state is recognized by its prevalent folk culture traditions, dialect, language, food, songs, music, costumes and folk art. The richer it is, the more prosperous and powerful that nation and region will be.²

Folk art and singer Dharam Singh Negi is working to preserve the extinct Kumaoni folk culture through songs. They are people to stay connected with their culture and save it through songs in their folk. Dharam Singh Negi is very concerned about the changing nature of Kumaoni folk culture. He defeated Guyana Myer PaharaRiti-Rivaja has composed a folk song named *ShakunaAnkherHarai*. In which he has told the rich folk art of Kumak, Vaishali history of culture. In this song, the folk singer has also expressed concern that the new generation is forgetting its folk culture and folk art. Folk singers are creating awareness among the people to preserve the folk culture through folk songs. Today the situation is that in the hilly regions of Uttarakhand, the song *ShakunaAnkhar*, which is sung in auspicious works, is now less heard. Film songs are gradually being replaced by them. The practice of *DholDamau*, *Mashqbeen* is also decreasing today. In their place, the bandwagon has come into play. Today the situation is that 'Okhals' are no longer visible in the village courtyards. In their place, paddy grinding machines have come. The

traditional garments of Uttarakhand, Ghaghra, Gangdi, Sut Dhagul, Tripali, Chain etc. have also gone out of vogue.

Due to the dominance of western culture, there is an eclipse on the folk art and folk culture of Uttarakhand. If efforts are not made by the government to protect them, then the coming studies will not even know their names. Kumaon's folk instrument Algoja, Binai, which plays a melodious tone. Hawthorn, Ktara, Bhaukar are on the verge of extinction today. The tune of JayanMuruli made from the stem of Ringal is no longer heard anywhere on the mountain. Today there is a need to decorate the folk tradition and folk culture of Uttarakhand as a heritage. At the same time, it is the responsibility of the old generation to make the new generation aware of this identity and make them proficient.³

The Government of Uttarakhand and the Department of Culture, Uttarakhand did not even take news of folk artists during the Corona period. At present, the Uttarakhand government is calling folk artists for auditions, due to which the folk artists have also been angry. Folk artists believe that even after seeing their financial crunch during the Corona period by the Uttarakhand government. The government did not pay heed to them. So why go for the audition? On behalf of the Information and Public Relation Department, the Department of Culture is conducting this audition for the registration of cultural parties under the Geet and Natya Yojana for the promotion of government

policies, welfare development schemes. Folk artists have to say in this regard. The department did not take care of the folk artists during the Corona period. Under the present chapter, facts related to the reality and myth of the government's plans, policies for the protection and promotion of folk art and folk artists of Uttarakhand have been analyzed.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF PROTECTION OF FOLK ART AND FOLK ARTISTS FROM GOVERNMENT SCHEMES

The Ministry of Culture, Government of India has implemented many schemes and programs for the folk artists of the states and to promote the folk arts. For this, grants are also given to various state governments by the Ministry of Culture, Government of India. Under this program, along with the budget, other types of facilities are also provided to the states by the Ministry of Culture for the protection of their folk arts. Rai, which is related to folk art and folk artists. Under this, schemes like pension scheme, financial assistance and artist welfare fund for folk artists are prominent.⁴ The answers of the respondents are presented in the following table in response to whether the folk art, folk artists are getting protection from the government schemes or whether the government schemes are sufficient for the protection of the folk art.

Table - 1

Classification of respondents on the basis of protection of folk art and folk artists from government schemes.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Successful in protecting	103	41.70
2.	Not successful in conservation	144	58.30
Total		247	100.00

It is clear from the table that according to 41.70 percent of the respondents, government schemes

are being successful in the protection of folk art and folk art. With this, according to 58.30 percent of the

respondents, government schemes are not successful in preserving folk art and folk artists.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF HOLDING POLITICS RESPONSIBLE FOR THE DECLINE OF FOLK CULTURE

Today the level of politics is also declining day by day. The dominance of money is also visible in politics, as a result of which moral values are getting degraded in politics. When the selected respondents of the study area were asked by the researcher whether if you consider our political system responsible for the reasons of our folk culture, then the answers given by the respondents in response to it have been presented in the following table.

Table - 2

Classification of respondents on the basis of to hold politics responsible for the decline of folk culture.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Agreed	169	68.42
2.	Do not agree	78	31.58
Total		247	100.00

It is clear from the table that 68.42 percent of the respondents agree with the view that our current political system is responsible for the decline of folk culture and folk art. Whereas 31.58 percent of the respondents do not accept that the present political system is responsible for the decline of our folk culture and folk art.

Therefore, 31.58 percent of the respondents selected for the study do not consider the present political system to be responsible for the decline and decline of folk culture.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF CONSIDERING IT NECESSARY TO SET UP A CULTURAL FUND TO ENCOURAGE FOLK ARTISTS

Local folk arts of Uttarakhand include folk dance, folk singing, Jhoda, Chanchari and many handicraft arts hold their important place are 165. These arts have given a new identity to the state of Uttarakhand. Today the folk artists of Uttarakhand are spread in different areas and they are also getting the iron of their art. The budget has also been arranged by our government for the promotion and protection of local folk art and folk artists. Although it cannot be denied that the amount of budget provided by the government to the folk artists is very less. When the researcher asked the folk artists whether cultural fund should be established by our government to encourage and protect the folk artists, in response to this, what was told by the respondents. It is presented in the following table.

Table - 3

Classification of respondents on the basis of considering it necessary to establish Cultural Fund to encourage folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Must be installed	247	100.00
2.	Should not be installed	–	–
Total		247	100.00

It is clear from the table that for the protection and promotion of folk art and folk artists of the state of Uttarakhand, all the selected respondents of the study area believe that the government should establish a cultural fund, in relation to considering it necessary to establish a cultural fund by the Uttarakhand Government.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF PREFERENCE TO FOLK ARTISTS IN FOLK MUSEUMS AND FOLK CULTURAL INSTITUTIONS

Many folk museums and folk cultural institutions are located in the state of Uttarakhand. To keep the folk art of Uttarakhand alive, arts and artifacts have been kept in these institutions. Art the local folk artists of Uttarakhand given priority in these folk museums? That is, what job do the folk artists of Uttarakhand do it these museums. The researcher asked the selected respondents of the study area whether according to you, the folk artists of Uttarakhand should be given first priority to run their livelihood in folk museums and folk cultural institutions. The answers given by the respondents in response to this are presented in the following table.

Table - 4

Classification of respondents on the basis of preference to folk artists in folk museums and folk cultural institutions.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Yes	247	100.00
2.	No	–	–
Total		247	100.00

It is clear from the table that in respect of giving first priority to the local folk artists of Uttarakhand in the folk museums and folk cultural institutions established by the Government of Uttarakhand for the protection and promotion of folk art and folk artists of the state of Uttarakhand, all the selected respondents of the study area are in this opinion. Agree that folk museums and priority was given to

them for livelihood in folk cultural institutions should be known.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF ASSUMING THE REASON FOR THE DECLINE OF FOLK ARTISTS DUE TO LACK OF FINANCIAL

HELP OR INCENTIVES FROM GOVERNMENT AND NON-GOVERNMENT ORGANIZATIONS

Today the condition of folk artists of Uttarakhand is not better. Many crises are visible in front of them today, due to which the crisis of livelihood is also looming over their families. The financial help given

by the state government to the folk artists is not enough in itself. When the folk artists were asked by the researcher whether the lack of financial help and encouragement to the folk artists from government and non-government organizations is the reason for this, the answers given by the selected respondents of the study area in response. The are presented in the following table.

Table - 5

Classification of respondents on the basis of assuming the reason for the decline of folk artists due to lack of financial help or incentives from government and non-government organizations.

Sl. No.	The nature of the classification	Frequency	Percent
1.	The reason for the loss	217	87.85
2.	There is no reason for the loss	30	12.15
Total		247	100.00

It is clear from the table that due to lack of financial help or encouragement from the government and non-government organization to the folk art and folk artists of the state of Uttarakhand. The folk art and folk artists of Uttarakhand has larged. All the selected respondents in the study area agreed that 8.1.

The local folk artists of the state of Uttarakand earn their livelihood in the fields of folk dance, folk singing and folk art and these people consider the local folk arts of Uttarakhand as their means of livelihood. To know the attitude of the selected respondents of the study area, when the question was asked by the researcher that what basic requirements do you consider necessary for folk artists to get opportunities for progress, the answers given by the respondents in response to it. They are presented in the following table.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF CONSIDERING BASIC NEEDS AS ESSENTIAL NECESSARY FOR FOLK ARTISTS TO GET OPPORTUNITIES FOR PROGRESS

Table - 6

Classification of respondents on the basis of considering the basic needs necessary for folk artists to get opportunities for progress.

Sl. No.	The nature of the classification	Frequency	Percent
1.	The qualifications of the artist	179	72.47
2.	To government aid	68	27.53
Total		247	100.00

It is clear from the table that in relation to the basic needs required for the advancement of folk art and folk artists of the state of Uttarakhand, 72.47 percent of the respondents consider the qualifications of the artists as the basic requirement for opportunities for progress. While 27.53 percent of the respondents agree that the folk artists fundamental essentials for folk artists consider the need.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF FOLK ARTISTS CHOOSING A OCCUPATION FOR THE COMING GENERATION

As a result of the process of modernization, many changes are taking place in the social, economic and business fields. No section of the society has been spread from being affected by this. According to Prof. Chattopadhyay, "If a young man in the village goes to the urban area for four-five years and gets education, then he does not what to go back to his traditional business. The present education system gives the youth a job oriented rather than their traditional work."⁵ Due to which the indifference of the old traditional business is developing among the youth of the new generation. When the researcher asked the folk artists, which business do you give priority or give for your coming generation, then the answer. The answers given by the respondents are presented in the following table.

Table - 7

Classification of respondents on the basis of choice of occupation by folk artistes for future generations.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Will give priority to the job	213	86.24
2.	Give priority to folk art	34	13.76
Total		247	100.00

It is clear from the table that the folk artists of the state of Uttarakhand, who are the respondents of the selected study area, tell about ding any self-employment, job and animal husbandry business in relation to giving priority to the choice of profession for their coming generation. 86.24 percent of the respondents who selected the study area, give

priority to the job in the selection of their next generation business. Whereas 13.76 percent of the respondents prefer to choose their traditional folk art profession for their future generation.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF THE RESERVATION POLICY CONSIDERED APPROPRIATE BY THE FOLK ARTISTS

Reservation has been arranged by the Central and State government for the welfare of Scheduled

Castes, Scheduled Tribes and Other Backward classes. For the welfare of these sections, education, employment and places in Panchayati and Legislatures have been reserved by the government. When the respondents were asked about the appropriateness of the reservation policy, the responses given by the respondents in response to it are presented in the following table.

Table - 8

Classification of respondents on the ground for considering the reservation policy appropriate by the folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Is considered appropriate	205	82.90
2.	Not considered suitable	42	17.10
Total		247	100.00

It is clear from the table that 82.90 percent of the respondents consider the reservation policy made by the folk artists for the welfare of Scheduled Castes, Tribes and other Backward Classes suitable by the Central and State government, while 17.10 percent of the respondents do not consider the reservation policy suitable.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF BENEFITS RECEIVED BY FOLK ARTISTS FROM GETTING EDUCATION TO THEIR CHILDREN UNDER GOVERNMENT SCHEMES

Along with reserving places in education and government jobs for the people of other backward classes by the government, many programs are being run by the government for their development and progress. For boys and girls of other backward classes by the government from articulation to Ph.D. Arrangements have been made to provide them financial assistance for courses up to degree. Along with this, these sections are being assisted by the government for the preparation of various competitive exams. When the respondents were asked by the researcher whether you have got the benefit of the schemes being run by the government for the education of children, the answers received from the respondents have been presented in the following table.

Table - 9

Classification of respondents on the basis of benefits from education under government Schemes by folk artists to their children.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Children have received benefits	189	76.52
2.	Children have not received benefits	58	23.48
Total		247	100.00

It is clear from the table that 76.52 percent of the selected respondents have helped the children of folk artists to get education, while 23.48 percent of the respondents do not agree with this. They say that they have not received any benefit of government schemes for the education of their children.

CLASSIFICATION OF RESPONDENTS IN RELATION TO REGARDING THE ADEQUACY OF SCHOLARSHIPS TO THE CHILDREN OF FOLK ARTISTS

The government has made arrangements for education for the boys and girls of every section of the society, in which reservation is provided to them by the government. In relation to the adequacy of scholarships for the education of boys and girls belonging to Scheduled Castes and Other Backward Classes, when the researcher asked the selected respondents whether you consider the scholarships given to your children sufficient, in response to this. The answers received from the respondents are presented in the following table.

Table - 10

Classification of respondents in relation to regarding the adequacy of scholarships to the children of folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Scholarship is sufficient	179	72.47
2.	Scholarship is not enough	68	27.53
Total		247	100.00

It is clear from the table that out of the selected respondents of the study area, 72.47 percent respondents believe that their children should not get education. The scholarship given for this is sufficient. Whereas 27.53 percent respondents children do not consider the scholarship given for education to be sufficient.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF SOURCES OF FOLK ARTISTS TO GET INFORMATION ABOUT VARIOUS SCHEMES

In the present study, the researcher has to find out about the sources of getting information about various schemes to the respondents, that the

respondents can get information about various schemes run by the government, from television, newspapers, neighbours from the sarpanch of the village panchayat and from the internet, that is

through which medium we do. The sources for obtaining information about various schemes by the respondents are presented in the following table.

Table - 11

Classification of respondents on the basis of sources folk artists to get information about various schemes.

Sl. No.	The nature of the classification	Frequency	Percent
1.	From Television	60	24.29
2.	From Newspaper	62	25.11
3.	From neighbours	68	27.54
4.	By internet	52	21.06
Total		247	100.00

It is clear from the table that 24.29 percent of the respondents were informed about the various schemes run by the government through television, 25.11 percent of the respondents from newspapers, 27.54 percent of the respondents from the neighbours and 21.06 percent of the respondents had access to the internet through the medium, information about various schemes run by the government is received.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF SOCIAL ATTITUDE

FOLK ARTISTS IN RELATION TO THEIR TRADITIONAL PROFESSIONS

In ancient Indian Hindu society, different occupations were prescribed for all castes. But in the present time, through industrialization, urbanization and education, people of villages have started doing other occupations along with traditional business. The researcher tried to know the attitude of the respondents towards the traditional occupations of the folk culture. In this regard the information given by the respondents about their perception and attitude towards traditional occupations is presented in the following table.

Table - 12

Classification of respondents on the basis of social attitude of folk artists regarding their traditional occupations.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Very good	50	20.24
2.	Good	49	19.84
3.	Bad	38	15.39
4.	Very bad	47	19.02
5.	Neutral	63	25.51
Total		247	100.00

It is clear from the table that 20.24 percent of the respondents are very good at the traditional professions of folk culture and folk art 19.84 percent respondents good 15.39 percent respondents bad 19.02 percent. The respondents are very bad and 25.51 percent of the respondents are in their traditional folk. Neutral in relation to the occupation of culture.

CLASSIFICATION OF RESPONDENTS IN RELATION TO FAMILIES OF FOLK ARTISTS CARRY ON THEIR TRADITIONAL PROFESSIONS

In the present time, due to modernization, urbanization, development of means of communication and modern education system, there has been a change in the business structure of rural society. Piste Noelagne in his study cost differential in South India has stated that there has been a lot of change in the traditional occupations and professions in the villages.⁶ KN Sharma has told in his study occupation Mobility of a North India village that changes in occupational areas are the reason for change in caste status of a person.⁷ The responses received by the researcher regarding the doing of traditional occupations by the families of the selected respondents have been presented in the following table.

Table - 13

Classification of respondents in relation to the families of folk artists doing their traditional professions.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Yes	69	27.94
2.	No	178	72.06
Total		247	100.00

It is clear from the table that 27.94 percent of the respondents say that they are still doing their traditional professions of folk art. Whereas 72.06 percent respondents are not doing their traditional professions of folk art.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF CHANGE IN STANDARD OF LIVING AS A RESULT OF BENEFITS RECEIVED FROM GOVERNMENT SCHEMES TO FOLK ARTISTS

To get information on this subject whether the government run schemes have brought dynamism or change in the lives of the selected respondents of the study area, who are local folk artists of Uttarakhand. 'Pariyal Narendra' in his dissertation, Rural Kumak, under social mobility, in the study of the effects of education on the nature of social mobility on village Matedi of Pithoragarh district, found that through education. Individuals have been successful in getting their employment and business. The number of less educated people is more among those doing traditional business. There has been a change in the nature of the person's thinking and thinking through education.⁸ The benefits of the selected respondents from the government schemes are presented in the following table.

Table - 14

Classification of respondents on the basis of change in standard of living as a result of benefits received from government schemes to folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Change has happened	89	36.03
2.	Change hasn't happened	158	63.97
Total		247	100.00

It is clear from the table that 36.03 percent of the selected voters believe that their standard of living has improved due to government schemes. Whereas 63.97 percent of the respondents believe that there is no improvement in those living standards due to government schemes.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF INTEREST IN POLITICS OF FOLK ARTISTS

In the present time, due to the development of means of education, communication and transport, today awareness has increased in all areas even among the people of rural areas. Today, the common man is also aware of his rights and the activities going on in the country and the state. Whether a person lives in the village or in the city, he remains aware of political activities in one way or the other. The information received regarding the interest and awareness of the political activities of the selected respondents of the study area is presented in the following table.

Table - 15

Classification of respondents on the basis of interest in politics of folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Interested	173	70.04
2.	Not interested	74	29.96
Total		247	100.00

It is clear from the table that 70.04 percent of the respondents are interested in current politics in relation to the interest of folk artists in politics. Along with this 29.96 percent of the respondents are not interested in political activities.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF GIVING ECONOMIC FREEDOM TO THE WOMEN OF THE HOUSEHOLDS BY THE FOLK ARTISTS

Today the government is very much committed to the economic development of women. In ancient times, women were not able to develop properly due to keeping them away from professional activities, but in the present time due to the education of women, they are ensuring their participation in every field. Dr. Kusumlata Arya in her study of socio-economic status and adjustment of working women has told that as a result of the process of urbanization there have been positive effects in the social and economic status of rural women. In ancient times, it was considered wrong to

do work of women in the family, whereas in today's changing circumstances, a new class has been born by giving various opportunities to women. Today, women have understood their rights as a result of the changes in the times.⁹ When the selected

respondents were asked by the researcher whether you give financial independence to women in their homes, the responses given by the respondents in this subject are presented in the following table.

Table - 16

Classification of respondents on the basis of giving economic freedom to the women of the households by the folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Yes	89	36.03
2.	No	158	63.97
Total		247	100.00

It is clear from the table that 36.03 percent of the respondents believe that women have economic freedom in their homes. While 63.97 percent according to the percentage of the respondents, women in their homes do not have economic independence.

CLASSIFICATION OF RESPONDENTS ON THE BASIS OF INFORMATION ABOUT POLITICAL ACTIVITIES GOING

ON IN THE COUNTRY AND STATE TO FOLK ARTISTS

To find out whether the respondents are aware of the political activities going on in the country and the state, the researcher asked the respondents whether you are aware of the political activities going on in the country and the state? So the responses given by the respondents in response to this are presented in the following table.

Table - 17

Classification of respondents on the basis of information of political activities going on in the country and state to folk artists.

Sl. No.	The nature of the classification	Frequency	Percent
1.	Yes	97	39.27
2.	No	150	60.73
Total		247	100.00

It is clear from the table that 39.27 percent of the respondents are aware of the political activities going on in the country and state, while 60.73 percent of the respondents were aware of the political activities going on the country and the state information is not available.

On the basis of the schemes made by the government to take folk art to the country and abroad, 39.27 percent believe that our government has implemented various schemes and programs to take folk art to the country and abroad. Whereas 60.73 percent of the respondents do not agree that

our government has not made any plans and programs to take local folk art to the country and abroad. According to 41.70 percent of the respondents, in relation to the protection of folk art and folk artists from government schemes, government schemes are public succeeding in the preservation of art and folk art. With this, according to 58.30 percent of the respondents, government schemes are not successful in preserving folk art and folk artists.

With regard to holding the current politics responsible for the decline of folk culture, 68.42 percent of the respondents agree with the view that our current political system is responsible for the decline of folk culture and folk art. Whereas 31.53 percent of the respondents do not accept that the present political system is responsible for the decline of our folk culture and folk art. All the selected respondents of the study area believe that the government should establish a cultural fund, considering it necessary to establish a cultural fund by the Uttarakhand government for the protection and promotion of folk art and folk artists of the state of Uttarakhand. In relation to giving first priority to the local folk artists of Uttarakhand in the folk museums and folk cultural institutions established by the government of Uttarakhand for the protection and promotion of folk art and folk artists of the state of Uttarakhand, all the selected respondents of the study area agree with the view that priority should be given to them for livelihood in museums and folk cultural institutions. The folk art and folk artists of Uttarakhand have declined due to lack of financial help or encouragement from the government and non-government organizations to the folk art and folk artists of the state of Uttarakhand. All the selected respondents in the study area agree with this point.

Regarding the basic needs necessary for the advancement of folk art and folk artists of the state of Uttarakhand, 72.47 percent of the respondents consider the qualifications of the artists to be the basic requirement for the opportunities for the progress of the folk artists. Whereas 27.53 percent of the respondents consider the assistance given by

the government to the folk artists as a basic necessity for the folk artists Uttarakhand. The folk artists of the state, who are the respondents of the selected study area, tell about doing any self-employment, job and animal husbandry business in relation to giving business for their coming generation. Among the selected respondents of the study area, 86.24 percent respondents give priority to job in choosing their next generation business. Whereas 13.76 percent of the respondents prefer to choose their traditional folk art profession for their future generation.

62.90 percent of the respondents consider the reservation policy made by the folk artists by the central and state governments for the welfare of scheduled castes, tribes and other backward classes as suitable, while 17.10 percent of the respondents do not consider the reservation policy suitable. The implementation of government schemes has helped 76.52 percent of the selected respondents to get education for the children of folk artists, while 23.48 percent of the respondents do not agree. They say that they have not received any benefit of government schemes for the education of their children. Of the selected respondents in the study area, 72.47 percent of the respondents believe that their children need education. The scholarship offered is sufficient. Whereas 27.53 percent of the respondents do not consider the scholarship given to children for education as sufficient. Respondents get information about various schemes run by the government through television.

Out of the selected respondents, 20.24 percent of the respondents considered the traditional professions of folk culture and folk art very good, 19.84 percent of the respondents were good, 15.39 percent of the respondents were bad 19.02 percent of the respondents very bad and 25.51 percent of the respondents were found to be neutral regarding their traditional folk culture occupation, 27.94 percent of the respondents say that they are still doing their traditional professions of folk art. Whereas 72.06 percent of the respondents are not doing their traditional professions of folk art. Of the selected respondents,

30.03 percent respondents believe that their standard of living has improved due to government schemes. Whereas 63.97 percent of the respondents believe that there is no improvement in their standard of living due to government schemes. Regarding the interest of folk artists in politics, 70.04 percent of the respondents are interested in current politics. Along with this, 29.95 percent of the respondents are not interested in political activities. 36.03 percent of the respondents believe that women have economic independence in their homes. Whereas according to 63.97 percent of the respondents, women do not have economic freedom in their homes. 39.27 percent of the respondents are aware of the political activities going on in the country-state, while 60.73 percent of the respondents are not aware of the political activities going on in the country-state.

SCHEMES, PLANS AND POLICIES FOR THE DEVELOPMENT OF FOLK CULTURE AND FOLK ARTISTS OF KUMAUN REGION

With an aim to revive traditional art forms dying out fast in Uttarakhand, the government has initiated a slew of schemes, under which all forms of cultural infrastructures from virtual reality museums to cultural centres to art galleries are being set up in the state.

- STATE ANTHEM:** State anthem was introduced by then Chief Minister Shri Harish Rawat in 6 February 2016. The state song is written by Hemant Bisht and it was sung by Shri Narendra Singh Negi and Anuradha Nirala. The State anthem is as follows-

उत्तराखंड देवभूमि मातृभूमि शत शत वंदन
अभिनन्दन ।

दर्शन, संस्कृति, धर्म, साधना, श्रम रंजीत तेरा कण
कण ।

अभिनन्दन अभिनन्दन, उत्तराखंड देवभूमि.....

गंगा जमुना तेरा आँचल, दिव्य हिमालय तेरा शीश ।
सब धर्मो की छाया तुझ पर, चार धाम देते आशीष ।।

श्री बद्री केदारनाथ हैं, कलियर कुंड अति पावन ।
अभिनन्दन अभिनन्दन उत्तराखंड देवभूमि.....

अमर शहीदों की धरती, थाती वीर जवानों की ।
आंदोलनों की जननी है ये, कर्म भूमि बलिदानों की ।
फुले फले तेरा यश वैभव, तुझ पर अर्पित है तन मन ।
अभिनन्दन अभिनन्दन । उत्तराखंड देवभूमि.....

रंगीली घाटी शोकों की या मंडुवा झुंगुरा भट
अन्न-धन
रुम-झुम-रुम-झुम, झुमैलो-झुमैलो
ताल, खाल, बुग्याल, ग्लेशियर, दून तराई भाबर बण
भांटे-भांटे लगै गुजर है चाहे, भांटे-भांटे लगै
गुजर है चाहे
फिर ले उछास भरै छै मैं
अभिनन्दन-अभिनन्दन, उत्तराखंड देवभूमि.....

गौड़ी-भैरव गुंज दा गुठयार
ऐपण सज्यांहर घर हर द्वार
काम-धाण की धुरी बेटा ब्यारी
कला प्राण छन शिल्पकार
बण पुंगड़ा सेरा पंदेरो मां
बण पुंगड़ा सेरा पंदेरो मां
बंटणा छन सुख-दुख संग-संग
अभिनन्दन-अभिनन्दन
उत्तराखंड देवभूमि

कस्तूरी मृग, ब्रह्म कमल है
पयूंली, बुरांस, घुघती, मोनाल
रुम-झुम-रुम-झुम, झुमैलो-झुमैलो
ढोल नगाड़े, दमुवा हुड़का
रणसिंघा, मुरली सुर-ताल
जागर, हारुल, थड्या, झुमैलो
अभिनन्दन-अभिनन्दन
उत्तराखंड देवभूमि

कुंभ, हरेला, बसंत, फूलदेई
उत्तरैणी कौथिग नंदाजात
सुमन, केसरी, जीतू, माधो
चंद्रसिंह वीरों की थात
जिया रानी तील रौंतेली
जिया रानी तील रौंतेली
गौरा पर गर्वित जन-जन
अभिनन्दन-अभिनन्दन
उत्तराखंड देवभूमि

- State Musical Instrument: Dhol**

3. "With an aim to revive traditional art forms dying out fast in Uttarakhand, the government has initiated a slew of schemes, under which all forms of cultural infrastructures from virtual reality museums to cultural centres to art galleries are being set up in the state.
4. "We have also introduced schemes aimed to support folk artists, so they may earn their livelihood by pursuing their traditional vocation," said Beena Bhatt, director, department of culture.
5. "Besides, as part of our initiative to revive the traditional culture a dedicated scholarship scheme has also been initiated for students pursuing their studies in traditional arts."
6. About the cultural infrastructures being set up, she said those infrastructures would help showcase the state's traditional 'Pahari' (folk) culture.
7. "Showcasing the traditional folk-art forms will not just help publicise them among the people paving the way for a revival of our cultural heritage," Bhatt said.
8. "Such exhibitions of our traditional art forms through contemporary methods like light and sound shows would also ignite the interests of the youth in their cultural traditions."
9. Under the project, an array of art galleries, virtual reality museums and light and sound shows and cultural centres would be set up in the hill state.
10. "For instance, we have on our agenda a state cultural centre. It is coming up in the city's Garhi cantonment area here," Bhatt said, adding that the massive complex in which the cultural centre would be housed "is coming up in a sprawling area" near the Institute of Hotel Management.
11. "The state cultural centre will be spacious enough so that it can emerge as a hub of all cultural activities, for which it has been designed," she said. It would help project all aspects of Uttarakhand's traditional culture; Bhatt added.
12. Besides an auditorium with a seating capacity of 1,000 people, the centre would house six art galleries, a library, a museum, an amphitheatre and a place for symposiums and seminars.
13. "It (centre) will not only help expose the budding artists to their cultural heritage but will also provide them a platform to showcase their works," Bhatt said, adding civil work relating to the cultural centre was complete.
14. Besides, the department of culture had planned to set up an "iconic" virtual reality museum in Tehri in the backdrop of the sprawling Tehri Lake.
15. To be set up at the bank of the river Bhagirathi, the project would be dedicated to "the story and legend of the river Ganga and our evolution". The Bhagirathi is one of the tributaries of the Ganga.
16. The proposed museum would be complete with a state-of-the-art water jet laser projection sound & light show which would be presented on water curtains.
17. "The enchanting show won't just help create awareness among the locals about the mythology of the Ganga, which originates from this (central Himalayan) region only," Bhatt said.
18. "It (show) will also help increase the tourist footfalls in the state which is known for its scenic beauty."
19. Besides, plans were also afoot to set up a museum in the fort of Pithoragarh. The legend has it that the Chand rulers of Kumaon built it in 1791.
20. As per some records, the iconic fort was built by Gurkhas after they attacked the town.
21. "The museum would also be equipped with a light and sound show, which would 'depict'

the vibrant Shauka culture of the area's picturesque Darma and Johar valleys," Bhatt said.

22. "Similarly, a virtual reality museum depicting Kumaon's vibrant culture would also be set up in Uday Shankar Academy in Almora," Bhatt said.
23. "Through that light and sound show, contributions of great writers and poets from that region like Sumtra Nadnan Pant will also be projected."¹
(<https://www.hindustantimes.com/dehradun/uttarakhand-govt-steps-in-to-revive-fading-pahari-culture/story-xQV8nr4J3xOQf8pGzwGZM.html>)
24. "Chief Minister Trivendra Singh Rawat while releasing 'Naman Uttarakhand' a collection of folk songs at his residence on Thursday 13 April 2018. The collection of songs has been composed by the Jaunsar Bhabar Sanskritiklok Kala Manch."²
(<https://www.dailypioneer.com/2018/state-editions/govt-committed-to-promote-folk-culture-cm.html>)
25. "The Uttarakhand government has prepared a framework to help folk artists and musicians whose livelihoods have been hit by the pandemic. The government will help them return to the performance scene by digitally taking the folk arts of Uttarakhand to the masses.
26. Many of these folk artistes come from the lower economic strata. A grant of Rs 1000 (per artiste) has been approved by the chief minister Trivendra Singh Rawat (through the CM Relief Fund for the segments affected by Covid in the low economic strata). In the local media parlance, the grant is termed as "mehnatana."³
(<https://swarajyamag.com/culture/why-uttarakhand-governments-plan-to-help-covid-affected-folk-artistes-could-become-a-turning-point-for-devbhoomi-culture>)

Various schemes have been launched to preserve and promote languages, folk dance, Art and culture of tribals – Culture Minister

"To preserve & promote various forms of folk art and culture of the tribals throughout the country including West Bengal, the Government of India has set up seven Zonal Cultural Centres (ZCCs) with headquarters at Patiala, Nagpur, Udaipur, Prayagraj, Kolkata, Dimapur and Thanjavur. These ZCCs organize various cultural activities and programmes all over the country on regular basis. These ZCCs under Ministry of Culture are also implementing a number of schemes for promoting the folk/tribal art and culture, details of which are as below-

i. Award to Young Talented Artists: The Scheme "Young Talented Artists" is carried out to encourage and recognize the young talents especially in the field of rare art forms. Talented youngsters of the age group of 18-30 years are selected and given a onetime cash award of Rs. 10,000/-.

ii. Guru Shishya Parampara: This scheme envisages transmitting our valued traditions to the coming generations. Disciples are trained under veterans in art forms which are rare and vanishing. Rare and vanishing art forms of the region are identified and eminent exponents are selected to carry out the training programmes in 'Gurukula' tradition. The monthly remuneration for Guru – Rs. 7,500/-, Accompanist – Rs. 3,750/- and Pupils - Rs. 1,500/- each for the period of six month to maximum 1 year for one scheme. The names of the Gurus are recommended by the State Cultural Affairs Departments.

iii. Theatre Rejuvenation: To promote theatre activities including stage shows and Production oriented workshops, etc. Honorarium Up to Rs. 30,000/- per show excluding TA & DA is paid. The groups finalized on the basis their credentials as well as the merit of project submitted by them.

iv. Research & Documentation: To preserve promote and propagate vanishing visual and performing art forms including folk, tribal and classical in the field of music, dance, theatre, literature, fine arts etc. in print/ audio – visual media.

The art form is finalized in consultation with state Cultural Department.

v. Shilpgram: To promote folk and tribal art and crafts of the zone by organizing seminar, workshops, exhibitions, craft fairs, design development and marketing support to the artisans living in the rural areas.

vi. Octave: To promote and propagate the rich cultural heritage of North East region comprising of eight States namely Arunachal Pradesh, Assam, Meghalaya, Mizoram, Sikkim, Nagaland, Manipur and Tripura to the rest of India.

vii. National Cultural Exchange Programme (NCEP): It can be termed as the lifeline of the Zonal Cultural Centers. Under this scheme, various festivals of performing arts, exhibitions, yatras etc are organized in member States. Artists from other zones/states are invited to participate in these programmes. Participation of artists from the Zone in festivals held in other parts of the country are also facilitated. Zonal centres also participate in Major festivals happening in member States by arranging performances during these festivals where large number of audiences get chance to enjoy and understand art forms of other regions. These festivals provide opportunity to taste and understand various cultures of our country.

Sahitya Akademi, an autonomous organization under Ministry of Culture, encourages the preservation and promotion of languages, especially the unrecognized and tribal languages. The Akademi periodically organizes language conventions throughout the country in this regard.

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