



Eastern Zonal Cultural Centre

Ministry of Culture, Government of India

presents



OCTAVE 2019

A Festival of Art and Culture of
the North Eastern States of India

Puri Beach, Odisha

29-31 January, 2019 at 5-00 p.m. daily

Artistes of the North Eastern States will showcase
their rich cultural heritage on one platform

Traditional crafts and food items will be on sale

In collaboration with

Department of Odia Language, Literature & Culture
Government of Odisha and
District Administration, Puri





OCTAVE 2019

A Cultural Extravaganza from the North East

OCTAVE – a festival celebrating the rich cultural traditions of the North East was started in 2006. **OCTAVE** brings the North East into focus and creates a better understanding about the splendid and harmonised aesthetics from the region, amongst the people from the other parts of the country. The octagonal formation of Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura has its own distinct cultures, traditions and topography.

Though of recent origin, **OCTAVE** is now a major event in the cultural calendar of the country. Demographically, culturally and linguistically, the North East is a perfect example of a beautiful amalgamation of co-existing cultures. The festival will showcase folk and tribal traditions of the North East, classical dance forms, visual arts and handicrafts. The colourful festivals and celebrations of the North Eastern states of India are an expression of the hope, joy, dreams and aspirations of the people.

Keshari Nath Tripathi
GOVERNOR OF WEST BENGAL



RAJ BHAVAN
KOLKATA 700 062

19th January, 2019

Message

I am glad to learn that Eastern Zonal Cultural Centre in collaboration with the Department of Odia Language, Literature & Culture, Govt. of Odisha and District Administration, Puri is going to organise a 3-day festival – OCTAVE – 2019 on 29-31 January, 2019 at Puri Beach.

I am sure that this festival will provide a unique platform to the performing artistes to exhibit the rich cultural heritage of India.

I wish the Festival all success.

K. N. Tripathi
Keshari Nath Tripathi



SHRI MAHESWAR MOHANTY
MINISTER
Revenue & Disaster Management
Odisha



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BHUBANESWAR

Date 10-01-19

Message

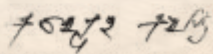
I am happy to know that the Eastern Zonal Cultural Centre, Kolkata is organizing a festival 'Octave-2019' from 29 to 31 January, 2019 in Puri, Odisha.

Arunachal Pradesh, Assam, Manipur, Meghalaya, Mizoram, Nagaland, Sikkim and Tripura have their own district cultures, traditions and lifestyles which find reflection in exquisitely beautiful music, dances and colorful fairs and festivals, not to speak of the handicrafts they make.

I am confident that the festival would showcase the rich cultural traditions and art forms of the North Eastern States of India.

I wish the festival every success.




(Maheswar Mohanty)

SHRIASHOK CHANDRA PANDA

MINISTER OF STATE (IND. CHARGE)
Tourism, Odia Language, Literature &
Culture, Odisha



Phone | Office : (0674) 2536642
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D. O. No. 5/ MOSTOLLC

BHUBANESWAR

Date 10/1/19

MESSAGE

It gives me immense pleasure to learn that Eastern Zonal Cultural Centre in collaboration with the Department of Odia Language, Literature & Culture, Govt. of Odisha and District Administration of Puri is celebrating OCTAVE-2019 (Festival Celebrating the North-East – Puri beach) from 29th to 31st January 2019 and a Booklet is going to be released on the inaugural programme.

I hope, such a festival will provide ample exposure to the talents and performers coming from North-Eastern States. It will also create much space for exchange of views, ideas and cultural potential of both the host and guest States. Besides, the Celebration will be a colourful and meaningful extravaganza depicting our unity and integrity in a scenario of plurality and diversity.

I congratulate the organisers, the patrons and the friends involved in such a mega event and wish the OCTAVE-2019 and the publication of the Booklet grand success.



(ASHOK CHANDRA PANDA)

PINAKI MISRA

MEMBER OF PARLIAMENT (LOK SABHA)
BIJU JANATA DAL (BJD)
CHAIRMAN
PARLIAMENTARY STANDING COMMITTEE ON
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Letter No. : MP/PU/

Date : 10/01/2019.

Message

I am very glad to know that the Eastern Zonal Cultural Centre (EZCC), Kolkata is going to organise its OCTAVE-2019 at the golden sea beach, Puri on 29th January, 2019. The OCTAVE is one of the biggest festivals that EZCC celebrates, through the rich cultural traditions of North East India. EZCC is doing commendable work in the field of promotion of traditional arts and culture of its region and also of the country.

I heartily welcome the organisation to the world famous holy city of Lord Shri Jagannath, Puri which is also my Parliamentary constituency and congratulate the organisers and the artists and hope that OCTAVE Festival, 2019 turns out to be a grand success.



(Pinaki Misra)

अरुण गोयल, भा.प्र.से.
सचिव
Arun Goel, IAS
Secretary



भारत सरकार
संस्कृति मंत्रालय
नई दिल्ली-110001
GOVERNMENT OF INDIA
MINISTRY OF CULTURE
NEW DELHI-110 001

January 18, 2019

MESSAGE

I am delighted to know that EZCC, Kolkata is organizing Octav-2019 at Puri Beach, Odisha from 29th to 31st January, 2019.

2. Octave is a festival of the rich cultural heritage of eight States of the North-East, which provides a link to connect and promote the culture and traditions of these States with the rest of the country.
3. Octave festival provides an opportunity to the artistes of the North-East to showcase their rich culture on one platform.
4. I wish Octave-2019 all success.




(ARUN GOEL)



सूचना का
अधिकार

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17th January, 2019

MESSAGE

I am very happy to note that the Eastern Zonal Cultural Centre, Kolkata in collaboration with the Department of Odia Language, Literature & Culture, Government of Odisha and District Administration, Puri is organising Octave-Festival of North East during 29th January to 31st January 2019 at Puri, Odisha.

The Octave Festival of North East was introduced in 2006 by Ministry of Culture to provide platform to the artists and artisans of the North Eastern Region to promote their rich cultural heritage. The region comprises of 8 States namely; Assam, Tripura, Arunachal Pradesh, Nagaland, Meghalaya, Mizoram, Manipur and Sikkim hence the name Octave. Zonal Cultural Centres under this Ministry have been propagating the spirit of "Ek Bharat Shreshtha Bharat" through such festivals.

I extend my best wishes to artists and other stakeholders participating in the Octave and wish this festival a grand success.

(P.L. Sahu)



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SRI MANORANJAN PANIGRAHY, I.R.S.

PRINCIPAL SECRETARY
ODIA LANGUAGE, LITERATURE & CULTURE DEPARTMENT
GOVT. OF ODISHA, BHUBANESWAR



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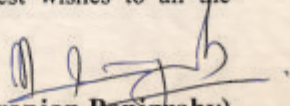
MESSAGE

It gives me immense pleasure to learn that Eastern Zonal Cultural Centre(Kolkata), Ministry of Culture, Government of India is organising OCTAVE-2019 (Festival celebrating the North-East at Puri Sea Beach infront of Puri Hotel in collaboration with Department of Language, Literature & Culture, Government of Odisha, District Administration, Puri and TRIFED and a publication is being released to commemorate the occasion.

OCTAVE will be a mega event to exhibit the products of rich cultural heritage born by North-Eastern states called seven sisters. Besides, performance presented by eminent artists from these states will add flavour to the celebration. This is a bonanza of art and culture in which there will be a fusion of multi-cultural and multi-lingual identities. It will prove how the plurality of language and culture in India has made a unified integrated national fabric. Besides, the celebration will provide opportunities for exchange of views and to develop fellowship among the artists/ artisans coming from distant places to Odisha. Puri will be a right place, as an important tourist destination, to encourage the participants to have their fun and fiesta.

I record my thanks to Eastern Zonal Cultural Centre along with the collaborators for such a significant occasion and wish the OCTAVE-2019 and the publication grand success. I convey my best wishes to all the participants in the event.




(Manoranjan Panigrahy)

Shri Jyotiprakash Das
D.M. & Collector, Puri

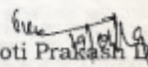


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Message

I am glad to learn that the Eastern Zonal Cultural Centre is organizing a festival "OCTAVE-2019" from 29th January, 2019 to 31st January, 2019 at Puri Beach, Odisha. I hope this festival will create opportunities for cultural exchange between the participant states and the audience.

I wish the festival every success.


(Sri Jyoti Prakash Dash)
Collector & DM, Puri



DIRECTOR, EZCC

Connected to the rest of India by a narrow 20km wide corridor of land, the North East is one of the most ethnically and linguistically diverse regions in India. Each of the eight states that form this part of India has its own culture and tradition. The performing arts are a reflection of the life and culture of the people. For our vast nation, with its richest cultural heritage in the world, this festival of the North East, makes people from other parts of the country aware of the extremely rich, cultural heritage of the North Eastern states. For the North Eastern artistes, it is an opportunity to showcase their talents and artistic skills, to interact with other artistes from other parts of the country, with different cultural backgrounds, and enjoy the many splendoured charms of different states.

OCTAVE 2019, is being held at Odisha, one of our member states. The programme is being organised in association with Department of Odia Language, Literature and Culture, Government of Odisha and District Administration, Puri.

The performing arts are a reflection of the life and culture of the people. This year we have chosen lesser known dance forms from the eight sisters of the North East, which most of us have not watched earlier. I am sure, watching these lesser known, mesmerizing performing arts will be a delightful experience for everyone.

Gouri Basu



DAMINDA DANCE

Daminda, is a dance of the Apatani tribe of Arunachal Pradesh, performed during the three-day long agricultural festival of the tribe, Dree. The dance marks the beginning of the rice sowing season and is accompanied by prayers for a good



ARUNACHAL PRADESH

harvest and protection from natural calamities. The dance is an offering to the four gods of the tribe, namely – Tamu, Harniang, Metii and Danyi.

The Daminda repertoire glorifies the greatness of the Apatanis and their neighbouring tribes, and also include songs on love and romance, and are sung by women and children. Dressed in traditional attire, the Apatanis celebrate Dree as a festival of joy and hope. The dance is not only characterized by colour, prayers and rituals, but is also representative of the rich cultural heritage of the tribe. During the Dree festival, women folk

visit their relatives and present them with home-made beer and wine as a gesture of love and affection.

MINTO SILLE DANCE

Minto Sille is the dance of the Monpas, a major ethnic group of Arunachal Pradesh, who inhabit parts of West Kameng and Tawang districts. This dance is among several others performed by the community during the Losar festival, which marks the tribe's new year. Singing and dancing is an integral part of Monpa culture. Most Monpas are followers of Tibetan Buddhism, a religious belief they adopted in the 17th century – however, many elements of their pre-Buddhist faith continue to remain strong.

Minto Sille literally means blooming like a lotus. In this dance, the human heart is compared to a lotus, which blooms even in the midst of murky surroundings. Similarly, every heart has a place for purity which we need to seek even in a world of greed. The dance depicts the socio-cultural beliefs of the Monpas.



ASSAM

SONGS FROM THE LAND OF THE BRAHMAPUTRA

A musical group from Assam, led by well-known vocalist Jitil Sonowal.

Sri Jitil Sonowal is a renowned singer, lyricist and music director of Assam. He has introduced a new kind of music composition in the Assamese music world and has experimented using international music in the repertoire of Assamese songs. He has composed the music for several films and made a great impact on the work of upcoming music composers of the state. Under his direction, many established vocalists of India like Asha Bhosle, Pankaj Udhas, Kumar Sanu, Kavita Krishnamurti, Udit Narayan and others have entered the Assamese music world. His many awards include the Assam State Film Award for Best Male Singer in 2004 and the Prag Cine Award for Best Music Director, for the film 'Hepah'. Currently, he is the Director of the North East Zone Cultural Centre, Dimapur.



KUSHAN NRITYA - The Koch-Rajvanshi tribe of Goalpara in western Assam perform the Kushan Nritya, a unique and beautiful dance form that reflects the traditional life of the members of the tribe. The dances are performed at community gatherings and are a means of socializing. Kushan Nritya reflects the rich cultural heritage and tribal ancestry of the Koch - Rajbanshis. Kushan Gaan, which accompanies the dance, is religious in nature and draws its themes from the Ramayana, particularly from the part involving Rama's sons, Luv and Kush, from which it derives its name. On the other hand, Kushan means wiping out evil and hence the theme of Kushan songs is about eradicating injustice and evil.

In bygone days, this ancient dance form was used to instill moral values in society, and even today continues to emphasise the benefits of good deeds.

SATTRIYA DANCE - Sattriya Nritya, the classical dance form from Assam, has its origin in the Krishna-centred Vaishnavism of the 15th century Bhakti Movement. The dance was conceptualized by the spiritual saint and reformer Srimanta Sakaradeva, who used it as a powerful tool to propagate Vaishnava faith.

The dance has been nurtured and preserved by the Sattras or Vaishnava monasteries for over 500 years now. Like the other classical dance forms of the country, the Sattriya Nritya follows the guidelines of the Natya Shastra and is accompanied by raga based musical compositions, called Borgeets. The Khol (drum), cymbals and flute are the main musical instruments used as accompaniments. Shankaradeva's chief disciple Madhavadeva expanded the tradition of the dance and created the one act plays, Ankia Nats. Originally the dance was performed in a strict ritualistic manner within the Sattras by male monks only. In the late 19th century, the dance evolved and was embraced by women who lent it grace and diversity. By the middle of the 20th century, the dance came out of the Sattras, but has retained its spiritual and devotional essence.

JENG BIHU - During the month of Bohag, when women gathered near a forest to collect firewood, they would perform the Bihu dance by themselves, in an informal setting, under the shade of a big tree. In a traditional Bihu performance, men provide the musical accompaniment. As the men were not present, Jeng Bihu would be performed with just the women singing, without musical instruments. The word Jeng means a fence made of dry branches and leaves, which young and newly married women make around their performance area, to prevent men from witnessing their dance. The songs that accompany the dance have topics that include womanhood and a young bride's relationship with husband and mother-in-law. In some places of Assam, the dance is popularly known as Suali Bihu or Maiki Bihu – Suali meaning girl and Maiki meaning woman.



THOUGAL JAGOI



Thougajagoi is a part of the Lai Haraoba tradition,

which means Festival of the Gods and mirrors the pre-Vaishnavite culture of Manipur.

It is essentially a ritualistic dance and believed to be the precursor of the classical Manipuri dance form. In this dance, men and women worshippers present themselves before the deity, seeking an auspicious beginning to the ritualistic duties of the day. Towards the end of this dance, a tug-of-war between men and women is enacted. The dance has been stylized for stage presentation.

MANIPUR

THANG-TA

Thang-Ta symbolizes the traditional martial art techniques of the Manipuris. It exhibits the extra ordinary technique of combat using the Thang (sword) and Ta (spear). It is a set of armed and unarmed techniques developed by the Meitei people, the principal inhabitants of this valley. The dance not only displays martial skills, but also an elaborate system of physical culture that includes intense breathing, meditation and rituals. Thang -Ta is a complete martial art, as it has both external and internal components, including spiritual and ritualistic aspects. The history of the Meitis is characterized by inter-clan and inter-tribal warfare, conflicts with neighbouring kingdoms, as well as long periods of stable government. It was customary for all Meitei men to undergo training in the art of Thang-Ta and all Manipuri kings employed Thang-Ta experts in their courts. The long and energetic practice sessions, gave the Meitei warriors a chance to hone their combat skills in times of peace as well as war. In Meitei mythology, the community progenitor, Pakhamba, has been described as the originator of Thang-Ta.



DHOL DHOLOK CHOLOM

Manipur is known for its variety of drum dances. During the spring festival of Holi (known as Yaoshang in Manipur),



Dhol Dholok Cholom is performed, which is an elaborate presentation that uses the Dhol, the Dholak and a variety of other drums. Dressed in colourful costumes, the drummers play a spectrum of rhythms and perform acrobatic feats simultaneously. The dance beautifully combines vigour and grace and is an offering to Lord Krishna. The dance begins in a slow tempo, gradually gains momentum and ends in a thundering climax.

SHAD KIEWIING

The Khasis are one of the major tribes residing in Meghalaya. Music and dance play an important role in the social life of the Khasi people. Shad Kiew Ling - (Shad means dance, Kiew means staying or entering and ling means home or house), is a dance performed at a house warming ceremony, when a family moves into their new home. This dance is performed after the ritualistic ceremonies are over - it starts with four singers humming tunes without lyrics which in Khasi language is called Rwaikynud Sur. The four singers represent the four pillars which form the foundation of the new home.

SHAD SKAIN

Shad Skain (Skain means mosquitoes/insects) - the Shad Skain is a dance performed to drive away all diseases and evil spirits that plague human life.

SHAD KYRDEM

Shad Kyrdem (Kyrdem means stamping the feet rhythmically) - in this dance boys and girls, men and women, participate by holding hands with each other in a circular formation, symbolic of the unity and solidarity in the community. This dance is also performed to invoke God's blessing for the well-being of the people.

SHAD THMA

This is a warrior dance performed by the Khasi tribe of Meghalaya. This dance is symbolic of the authority of the woman as family head. The male dancers must obtain the consent and blessings of the women before proceeding with the dance. Their costume consists of orange turbans, fringed jackets and trousers.



MEGHALAYA



The dance is performed in pairs. The men showcase their combative skills in a series of movements. Wielding swords and shields, they chase each other in the right direction, followed by left, maintaining a balanced posture and pace. On completion of a round, the pairs attack each other with the swords and shields in mock battle. They again execute the chase. Finally they bow to each other bringing an end to the performance.

The warriors are welcomed back by the women folk. Water is sprinkled on their ankles by women, as a symbolic cleansing of any thoughts relating to revenge.

PAWHLOHTLAWH

The Lai community of Mizoram performs this dance on various occasions such as Sechhun (spearing of animals), Bawi (an important Lai sacrifice), Sakai Aih (ceremony performed after killing of a tiger) and Khuangchqwi (community feast).

Though normally performed indoors, during Bawi and Sakai Aih, it is performed in an open space. Clad in the traditional attire of the Lai community (men wear the diar var and hrenam and women wear the huika, thitial, tangkathi, longka, saka etc.), they all form a circle, holding each others' shoulders. The musicians with their drums and Mithun horns are positioned in the middle of the circle. The dance has three sets of movements – Lamtluang, Khupsuk and Khelkhawn, each with its distinct dance steps and gestures as well as its accompanying song.



MIZORAM

TLAGLAM DANCE

A popular community dance, the Tlaglam dance is widely performed across the state and is an expression of the happy and carefree spirit of the Mizos. Several varieties of the dance have evolved, based on the music traditions of the state. The men and women dancers, dressed in colourful traditional attire and headgear (men wear the tual kawr, pawndum and ngotekherh and women wear the kawrchei, tual kawr and puanchei) are accompanied by musicians playing indigenous musical instruments like the Khuang (Mizo drum) and Mithun's horn.



NAGALAND

NAZU DANCE

Nazu is one of the most important festivals of the Pochury tribe of Nagaland, whose native territory is in the eastern part of Phek district. This ten-day festival, celebrated in February, is a time for merry making. It is a composite tribe formed by three Naga communities, namely Kupo, Kuchu, and



Khuri. According to Pochury legends, these tribes living in the neighbouring villages, fought battles against each other, but united into a single tribe, after peace talks were held among the elders of the villages. Migrants from the Sangtam and Rengma tribes have also been absorbed in the Pochury group.

The Nazu festival, celebrated just before the sowing of seeds, is accompanied by singing and dancing, which is both entertaining and ritualistic. Dressed in traditional attire, the dances are noted for the harmonious movements of the hands and legs and are accompanied by melodious tribal songs of different beats and tunes.

WAR DANCE

War dances are an ancient tradition of Naga tribes. During the olden days of head hunting, the Chang tribesmen would go on a head hunting raid, before establishing a new village. In the village, the first construction would be of a morung (dormitory), which would be decorated with the severed heads of the enemies. The victorious warriors, on returning home, would stand in a circular formation, holding hands, and perform the war dance. This was characterized by short rhythmic steps and accompanied by chanting, yelling and war cries. The tribesmen would sing about the victorious feats of the warriors.



TAMANG SELO

Tamang Selo is a popular traditional dance of the Tamang community, which has played a major role in popularizing the Nepali



SIKKIM

performing art forms of the state. A traditional musical instrument of the Tamangs, the Damphu (made of skin of mountain goats) accompanies the dance. No festivity in the community, particularly the Dasain or Dusserah is complete without this dance, which is an expression of the joy and happiness of the people. The young and elderly come together to take part in it.

SINGHI CHHAM

The Snow Lion or Singhi is an important cultural symbol of Sikkim and is elaborately depicted in the Singhi Chham or Snow Lion dance. The Sikkimese people believe, that, if one sights this mythical animal, which is fierce and fiery, with a gorgeous mane hued in turquoise, it brings good luck. Dummy lions made from fur and cloth, are moved around by two dancers positioned inside each lion. The dancers move with amazing synchronization, making the movements of the lions most realistic. The direction of movements of the lions (either two or four in number) are controlled by a man dressed in Tibetan costume. A single drum provides the rhythmic beats to the performance.



GARIA

The Garia dance is performed by the members of the Tripuri community of Tripura as a part of the Garia Puja celebrations, in April. The life and culture of the people of Tripura revolve around Jhum, or shift cultivation, since agriculture is their main source of livelihood. The dance depicts the different rituals associated with the worship of Baba Garia, the god of good harvests. It also depicts the different stages of Jhum, like selecting a piece of land, clearing it, sowing the seeds, looking after the crops and harvesting. Accompanied by rhythmic drum beats, the dance is lively and highly synchronised.



TRIPURA

LEBANG BOOMANI DANCE



The Lebang Boomani dance is the harvest dance of Tripura. In this dance, the dancers aesthetically depict how bamboo clappers are used to catch colourful insects called lebangs. It is believed that the number of lebangs caught signifies how good the year's harvest will be. The dance is performed by men as well as women. The men clap the tokkas or bamboo clappers while the women join the circle waving colourful scarves. The dance is performed to the accompaniment of the Sarinala and a drum called Pung.

Sl. No.	STATE	ART-FORM
1	Arunachal Pradesh	Minto Sille Dance
2	Arunachal Pradesh	Daminda Dance
3	Assam	Kushan & Sattriya Dances
4	Assam	Jeng Bihu Dance
5	Assam	Songs from the Land of the Brahmaputra
6	Manipur	Thougal Jagoi Dance
7	Manipur	Thangta Martial Art
8	Manipur	Dhol Dholok Cholom
9	Meghalaya	Shad Kiew ling Dance
10	Meghalaya	Shad Thama Dance
11	Mizoram	Pawhlohtlawh Dance
12	Mizoram	Tlanglam Dance
13	Nagaland	Warrior Dance
14	Nagaland	Nazu Dance
15	Sikkim	Singhi Chham Dance
16	Sikkim	Tamang Selo Dance
17	Tripura	Lebang Boomani Dance
18	Tripura	Garia Dance

Artistic Director and Visualizer : Ramhari Jena

Dance Choreography : Dhiman Shankar

Presentated by : Eastern Zonal Cultural Centre, Kolkata

Supported by :

Department of Odia Language,
Literature and Culture, Government of Odisha
and
District Administration, Puri

CRAFT STALLS

FROM :

Assam
Manipur
Meghalaya
Nagaland
Sikkim
Tripura
and TRIFED

FOOD STALLS

FROM :

Assam
Manipur
Meghalaya
Sikkim
Tripura





Eastern Zonal Cultural Centre

Ministry of Culture, Government of India

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