



Mandar and Its Significance

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ABSTRACT: Instrumental means special equipment that can be played. He who speaks is a musical instrument. In playing the instruments, we seem to speak vowels and words. Countless instruments are used in songs for different expressions on different occasions. There are many differences in their form and texture in different provinces. Instruments have great importance in music. The use of instruments in music has always been important because it is believed that the instrumentalist who plays the instruments, through the use of their native art, develops the beauty of singing and dancing, thus fulfilling the purpose of the art of playing. The use of instruments is considered important and capable in achieving perfection in the genres of music. In the course of the development of time, the learned musicians, keeping in mind the usefulness of the instruments, made necessary changes in the structure of the ancient Tantra, Sushir and Ghan instruments, so that the genres of music could be presented in a more refined and refined form. Although it is not possible to confirm the origin of the musical instrument, many historians point to the earliest known human-made flute of animals that are at least 37,000 years old. Since ancient times, various types of instruments like conch sound, venu veena, dundubhi, Mandar etc. have been used in singing and dancing, their attractiveness and beauty is fully reflected. Mandar is one of the ancient folk instruments of Jharkhand state which signifies the cultural heritage of the state. After all the objective of this study is to study the significance and origin of the musical instrument Mandar and its significance in the society.

KEYWORDS: Folk Instrument, Tantra, Sushir, Ghan, Mandar.

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I. INTRODUCTION

MANDAR, it is a bifacial drum. Both sides are included with parchment and laced with the aid of leather straps via leather-based hoops at both ends. Right aspect loaded with black paste, whereas the left side is dealt with rice paste. The shell is blanketed all spherical with the leather-based straps. Slung horizontally through leather string around the neck and performed by means of both palms. It is used in organization making a song for rhythmic accompaniment and covered via a colorful fabric (Ministry of Culture, n.d.).

II. METHODS

For the research study, both primary and secondary sources were used. The principles and issue have been well researched in the literature. The primary information was gathered through an ethnographic field study, while the secondary information was gathered from a variety of sources, including published and unpublished research papers, journals, newspapers, and websites.

III. FINDINGS AND DISCUSSION

EMERGENCE:

The tribal Sadan communities of Jharkhand settled villages in the middle of the forests. Decorate the farm barn. But the fear of wild predatory animals persisted. To get rid of these predatory animals, loud sound-producing instruments were made. The drum was made first, those terrible animals started getting frightened by its loud drum sound. Then in the same way Dhak, Dhol, Dholak, Karah, ChodhChodhi, Rabka, Bhair, Narsingha, Tamak etc. started being made.

The forest started shaking with the loud sound of so many eagles. The animals started getting scared. The human heart became happy. The ears began to get pleasure from the rhythmic orderly sound of these

hawks. They then started incorporating these instruments into their music. Akhara started decorating in the middle of the villages. Tribal Sadans of Jharkhand found a way to avoid the horror of the night, the attack of animals. In the difficult phase of the day, half of the night was spent in singing and dancing. A source of joy erupted. Instruments started in the search of similar sounds on the imitation of nature. The roaring of the clouds, the gurgling, the rolling of stones from the mountains, the breaking of branches from the trees, the harsh soft sound of animals and birds, the unceasing drum-like sound of rivers and springs. The flow of rivers deceitfully, storms, the noise of the wind, the flow of the wind is enough to put the mind behind the instruments. **Necessity is the mother of invention.** Loud instruments and night-long music were basically the best form of self-defense. What can be a better way than playing, dancing and singing to keep wild animals away from us without destroying them. Then they would have killed their own clan gotra, after hard loud instruments, instruments of soft sound started being made. In this way, **Mandar, Bansuri, Shehnai, Murli, Mohanbansi, Tirio, Tohila, Kendra, Banam, Bhuan, Ektara, Sarangi, HechkaRegra, Ghungroo, Sekoye, Ghant** etc. were made. They started being used along with singing and dancing in festivals celebrated with the change of seasons.

In the manufacture of these instruments, people of different professions of Sadan started performing their art from generation to generation. For example, a blacksmith makes its shell to make a drum, a cobbler prepares leather to cover it. Tanti or Jhora gives him a taunt and a rope to tie it taut. In the middle of the drum, the place of beating on the leather is applied by Mahli. Teli gives oil to keep the leather soft. The carpenter makes the bay of the beating. The hero (Ghasi) gives her the final touches. In the same way, the potter cooks the shell for the mandar, dyes the leather. Other people do the rest of the work like a drummer.

Instruments have great importance in music. Since ancient times, various types of instruments like conch sound, venu veena, dundubhi, mridang etc. have been used in singing and dancing, their attractiveness and beauty is fully reflected. Music is believed to have originated from Samaveda, for this reason it has also been called the first book of music. In the Vedic period, there were three important units of music

1. Chanting in which vocals were used,
2. Advanced instrumental music and
3. The inclusion of dance in the worship of God.

Singing has been prominent under music since ancient times, but the importance of instruments is not considered less than this. The use of instruments in music has always been important because it is believed that the instrumentalist who plays the instruments, through the use of their native art, develops the beauty of singing and dancing, thus fulfilling the purpose of the art of playing. Scholars are of the opinion that Tantra and SushirVadya exhibit their vocal ability and enhances beauty by tying the Avandha and GhanVadya rhythms.

All three genres of music are singing, playing and dancing instruments, so it can be said that Instruments have an important place in music.

Instruments of Jharkhand can be divided into three categories - **Tantri or Tat instruments, Sekhar or Sudhir and Ghan Tantri, Tantri or Tat instruments.** These are such instruments in which silk strings are tied with strings of iron, copper or potal metal. It has two branches that (a) make these silk cords, strings or strings with finger, ivory, striker, wood etc. such as Tohila, Kendra, BhuanOrbhuan Gopi Yantra, Ektara etc. (b) In this class of instruments, leather is covered under the strings and the strings are played by the horse. It is played by sanding it with a bow made of people. In this too, some complementary sound and some **Sekhar or Sudhir instruments** are played by blowing them. Due to this, the vocals take out the complementary sound and some of the music. Instruments of this category are – flute, murli, mohanbansi, tirio, clarinet etc. make sound only from etc. Songs are played from it and other musical instruments include Bhair, Narsingha, Shankh, Sankhva. **Ghan or Vitat:** By beating, rubbing, shaking, in an instrument played by the drum, mandar, dhaank, dhol, dholak, dholki, tamak, karah, rabka, chodchodi, damaru, kartal, cymbal, bell, bell, reng, there are Ghungroo, Ghughra, Ramkathi Sekoye etc. It was not possible to repeat the abstraction and certainty of vocal over and over again through singing. Therefore, for the purity of voice, gradually the instruments also started developing. Instruments are actually a medium of music. Through them the harmony of music becomes more effective and melodious. Giving instrumental support to the singer with tenacity, which is very important for the singer.

The genres of tribal music in Jharkhand are traditional and have continued in the same way since time immemorial. Musical instruments, dance steps, voice rotation all taste different and unique. It should be borne in mind, that many Jharkhand music festivals are group performances, as individual performances are virtually unknown within the scope of tribal music. In cattle herding, Bhojpuri sticks are not on the hands of Jharkhandis, Braj does not have Soti, but the shepherds have flute, murlo, Tirio, Mohanbansi. From these, Jharkhandi shepherds operate their animals, the animals also graze by being mesmerized by the sound of these melodious instruments. Instruments are not only used in hunting, dance music in the arena, but they also become companions in the home courtyard and for lonely moments. Instrumental is a friend who accompanies both joy and sorrow. Such as flute, shehnai, murli, tiryokendra dual sarangi etc. The instrument is used so that it helps the musician in singing and gets proper opportunity to breathe in between. To tempt the audience, there was also a need for a rhythmic jhankar, as a result of which the use of instruments started. Folk instruments are not only instruments that provided accomplishment to music, but they are also played independently and the listeners

began to feel human sensitivity even in these meaningless but sensational voices. The instruments used in the songs have two purposes – one is to move the notes in accordance with the ascending and descending, and secondly to maintain the rhythm.

Here in the arena or in the courtyard, the beat of the mandar pulls the people towards it. And the hands join on the beat of the instrument, the feet start spreading artistry in the steps, the throat starts playing the melodious voice. The dance gets stuck. The instruments are used to awaken the akhadas, to invite the Rasikas and to compel them to dance and sing.

IMPORTANCE

In the world of Jharkhandi music, Mandar, is said to be the lifeblood of songs. Without them the enjoyment of Jharkhandi music is incomplete. The education of musical instruments is obtained in the arena in Dhumkuria or Gitioda. Akhara is both Gurukul and Guru. The dance postures are governed by playing. In Jharkhand, women often do not use musical instruments, only play instruments like munghroo, thechka, kartal with dance. The rest of the instruments are mostly heavy ones like nagade, dhaank, dhol etc. But light instruments like flute, murli, shehnai, banam, kendra, duhila are also prohibited for women. Jharkhand music does not always play a role in entertainment. More often than not, they have something important cultural and social values attached to them. Sometimes they remember certain tribal events of tribal importance and sometimes they give public comment.

In fact, music has served as a voice in protest against oppression and has also served as an important political tool. However, most of the time the theme are religious and take the list of fairy tales as the subject of representation.

The mandar can be traced back to ancient Indian mythology, when it is believed that the sound it created matched and represented the movement and dances of the Gods! Mandar is the classical musical instrument which gives a musical heartbeat and identity to the state of Jharkhand was made by some of these people only. It is one of the most recognized instruments of Jharkhand, which is used by all the Jharkhandi people group.

Mandar is the most popular melodious and house-keeping musical instrument of Jharkhand. It also belongs to dholak category but Dhol is not a soft instrument of nature. It could be little or huge in various networks, yet the design is something like. Mandar is frequently utilized in all the Jharkhandi moves and rituals(Bhattacharyya, Mandar, the Drum that gives the Musical Heartbeat of Jharkhand, 2021).

Generally, it is utilized in music shows, dramatizations, dance and ensembles as a going with instrument. It is special concerning its sound (acoustic) properties. The series of advancements prompting the flawlessness of the plan, development, and playing strategies of the instrument has made the mandar a remarkable melodic percussion instrument with every one of the qualifications a Solo instrument. It is exceptional in its design, resonance and performing abilities. It can draw out practically all human feelings and the vibrations of nature(Musical Instrument of Jharkhand: Jharkhand History, 2021).

Mandar is considered to be the best and most popular musical instrument of Jharkhand. The popularity of Mandar would have been self-evident with this song.

' मांदर किनलों दादा जनि किलन नियर लागेला

मांदर फूट लो दादा जनि मोरल तरी लागेला॥ '

'Mandar Kinlon Dada Jani Killan Near Lagela Mandar Fut Lo Dada Jani Moral Tari Lagela'. 'That is, on buying a mandar, one gets the pleasure of bringing a wife. (Due to paying girl's price) When the mandar bursts, there is grief like the death of the wife. This is the secret of Mandar's popularity. Almost every community has its own special form of mandar. People know only by looking at the mandar, whether it is a mandar of Sadan or of Oraon, of Khadias or Santals, Ho Ka or Kurmalis, Khortha or Panchpargania people. That is why Jharkhand is called Mandar Desh from the side of music. The musical instruments of Jharkhand are often very ancient. The cultured form or refined form of the primitive instruments of these tribal Sadan later became the classical exterior.

For example, the mandar took the form of a mridanga in the east and a pakhavaj in the west. The flute murli of Krishna's hands appears to have gone from this region of Chotanagpur, Jharkhand. Like the bow of Rama's hands has come from the primitive people of this Jharkhand.

In Jharkhand Sadan or Nagpuria (Jashpuria), Khadia, Oraon, Khortha, Kurmali, Santali, Ho or Munda etc mandar are used.

KINDS OF MANDAR:

1. JASHPURIA MANDAR

Mandar of Sadan, is Nagpuria and Jashpuria mandar. Its length is three feet, on the thick round part, the shell is embossed a little differently, the bandaged or warped leather belts touch on the protruding part. On the remaining part, with a ring of straw or leather rope, both the sides are lifted. It is made of clay and wood. The

mandar made of wood is called **Kathmandara**. The echo of Jashpuria mandar is usually more than all the mandars, the small one is 10 inches, then the big mouth is one and a half feet.

2. **KHADIYA MANDAR**

It is also similar to the Jashpuria mandar, but the middle part of its shell is slightly inside and less bulging. The ring is not attached to it.

3. **ORAON MANDAR**

It is also like a khadiya mandar, but does not emerge out in the mid part of the shell. It is slightly slanting, the small mouth part is entwined inside, the core is turned out like an inch.

4. **KORTHA MANDAR**

Its length is less and the roundness is more than the other mandars. It is usually one and a half to two feet long, like othermandars, it is also called Muchi or Thechki mandar.



KORTHA AND SANTHAL MANDAR

5. **SANTAL MANDAR**

It is similar to Oraon mandar but it is much smaller in its proportion. The shape is the same.

6. **KURMALI MANDAR**

It is slightly less in roundness and length than Khortha. Due to its small size, it is also called Muchi or Thechki Mandar.

7. **PANCHPARGANIA MANDAR**

It is also somewhat longer and less thick than Kurmali temple. Khortha, Kurmali, Panchpargania mandar are almost the same. The difference comes only in the length and thickness.

8. **HO MANDAR**

The mandar is less in length and thickness than the Santali mandar. Santal and Ho Mandar Being Small looks attractive and beautiful. When several mandar are rang at the same time, the whole atmosphere becomes melodious. All the mentioned mandar are played by hanging around the neck, sometimes straight, sometimes bowing, sometimes trembling, sometimes walking around.

9. **ASAMI MANDAR**

The Shautali, Urang, Naik, Oran, Munda, Bilashpuria and Mura are a portion of the networks shaping the Tea clans of Assam who likewise play the Mandar. Their Mandar is called the Assam Madol or Muraj. These individuals are predominantly immigrants from Chotanagpur plateau. The Mandars are made either of clay or wood. The clay Mandars are made of Nagramati, a special sparkling white mud observed distinctly in marshes and waterway banks. Wooden Mandars are made by carefully hollowing the trunk of a tree.

10. **DOOARS MANDAR**

The Dooars area of West Bengal has a sizeable population from the Chotanagpur region who have been working in the tea gardens for some generations. It tends to be accepted that the Mandar went with them. The Dooars Mandar is also made of either mud or wood. The earth Mandar gives better sound but is challenging to convey. It is played in all strict and social occasions and festivals.

In Chotanagpur, the music is synonymous with the beats of the mandar and the tribals singing and dancing. Each instrument utilized by the tribals has their own story to tell (THAKER, 2005). Here the atmosphere of celebration is created as soon as the Mandar is played. There will hardly be any village where the beat of the mandar is not heard. Mandar is not only a musical instrument for the chotanagpur region but it is also their support for living. They have been building the mandar since years. Generation after generation, the mandar has been built and repair in the houses of the people especially of the chamar community of this region.

Its music is an image for a way of life. The verses in its music frequently manage public chronicled occasions and issues that happened at the time the melody was composed. The music can be utilized to recognize a specific gathering and join them. Its music has compelling passionate ties, as specific pieces are frequently played during public occasions or different occasions. It can assist with joining individuals from the music's nation of beginning. Mandar represents the culture of contemporary society of past generations. ... it most often played to tell a story about the human condition, and many of these stories are about finding or losing love, deceit, war, and natural disasters.

For the compensations of classical music, which was initially brought about by our old rishis as a method for getting to the preeminent godhead or the general self, are numerous and significant. Raga-sangeet prepares you for life, as it mirrors its nature. A raga offers you a positive melodic system (worked with melodic expressions) inside which you are allowed to make endless melodic examples. Thus, this music both corrects you and allows your creativity to flourish.

Mandar Bears a Great Importance in The Panthi Dance of Chhattisgarh:

Panthi dance is one of the significant dance forms of Chhattisgarh State of India. This Indian traditional dance is mostly a prominent ceremony of the Satnami people of Chhattisgarh. The dance is very expressive in its portrayal and is performed to the complement of melodious songs. The dance reflects the wealthy cultural background and conventional legacies of the indigenous tribal organizations of the location. It bears non secular overtones and epitomizes the specific dance styles of the state. Panthi a dance among Satnami people in Chhattisgarh is religious in nature and has a sacred implication. The clothing for the performance is completely traditional. It looks very pleasing to the eye as its accompaniments the entire set-up in the best way possible. They decorate themselves minimally by wearing bead necklaces and metal bangles. The musical instruments involved in the dance are mandar, Jhanjh, and Drums of different kinds. The songs also reflect the Nirvana philosophy, passing on the spirit of rejection of their Guru and the teachings of saint poets like Kabir, Guru Ramdas Ji, Dadu, etc. This Indian traditional dance has taken the fancy of the Indian states as fine with its unique phases and beat. Every year, tourists flock to this state to have a glimpse of the dance during various occasions (Guru, 2014).

Mandar Block of Ranchi District Gets its Name from The Mandar Instrument:

As indicated by famous folklore, quite a while in the past, the Murma area of Mandar block in Ranchi of Jharkhand was inhabited by the Munda public. The Oraon individuals migrated here from Rohtasgarh area around 1530s and 1540s, and there was a conflict between the two clans. Notwithstanding, there was no war or massacre. The conflict, according to legend, was resolved through a music and dance rivalry that went on for seven days and seven evenings. The Oraons won the opposition. Their victory was ascribed to the Mandar, their extraordinary musical drum, which the Mundas didn't have. As an outcome, the Mundas got away from this region and the Oraons settled here. Nonetheless, a fossilized sal tree, the dharma khunta placed at Murma holds a position of regard right up 'til the present time checking the Oraon Munda fellowship. To respect the instrument which brought them triumph, the spot was renamed Mandar (Bhattacharyya, A Kaleidoscopic View of Musi, 2021).

Although we are extremely proud of our country's rich musical heritage, there are several instruments, both classical and folk, that are either misplaced to time or on the edge of extinction. These musical instruments, most of which find reference in ancient and notable fictional works, have formed Indian classical and folk music over time. Though many of them still flourishing in little corners and crevices of the nation, it won't be long earlier they are lost to us continually when their inheritance needs to be conserved.

But nowadays, the classical instrument is quieted by the pitch of present-day modern instruments. Folk instruments ought to be played along with present-day instruments to make an ideal combination promptly satisfactory by the new age generations. In this manner, ancient instruments will recover its lost brilliance and maintain its social worth.

With its rich melodic collection, the state has probably the most indigenous instruments on the planet yet tragically is left to experience the lowness of termination and negligence. Incompletely due to the non-accessibility of genuine talents and a blurring crowd for this traditional instrument are facing a threat of extinction and are seeking an urgent revival. "The combination of modern music and ancient instrument will generate magic. Most of the old players have died which is another reason for folk music's dying popularity," Mandar is quite similar to the Dhol, Nagara but the sound is quite different.

Another Legend behind the name ‘Mandar’:

Mandar is the name of a block in Ranchi district. There is a popular folklore under the name of the place Mandar. During the British period when Britishers came to Mandar, there the people were rejoicing any festival with singing, dancing and playing the instrument Mandar (a musical instrument). They asked them that what is the name of this place, the local peoples misunderstood that they are asking about the device that they are playing. Thus, they responded ‘Mandar’ and then after the Britisher started to recall that place as Mandar.

IV. CONCLUSION

In this way we see that the Mandar is an instrument skillful of producing sounds with a significant frequency and its overtones, such as string instruments. This instrument has been in use for quite a long time. The one-of-a-kind plan and audibility make it essential to Indian music. It not just creates a rhythm, but additionally symphonious notes; which permits an unsociable entertainer with a few backups to deliver top notch music. It is vital that this unique cultural legacy visualized by the Mandar is saved for the future ages as it also leads to the protection of our cultural and traditional heritage of the state.

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