

An Outreach Activity & Workshop Report

April, 17th to 19th, 2024 on Sonamukhi Mahotsav





◆ Pictures from Manohor Tala

Introduction



The collaboration between the Centre for Folklore Studies and Research (CFSR) and Sonamukhi College, as outlined in the Memorandum of Understanding (MoU) signed on April 16, 2024, represents a commendable initiative aimed at advancing folklore studies and research. Folklore, being an integral aspect of cultural heritage, deserves attention and preservation to ensure its continuity across generations. This collaborative effort underscores the recognition of the importance of folklore in maintaining cultural identity and heritage of Bankura district.

The MoU signifies a commitment to mutual cooperation and the pooling of resources between the CFSR and Sonamukhi College (affiliated to Bankura University). By joining forces, both institutions aim to strengthen folklore studies and research through joint activities, notably including a hands-on training program and fieldwork during the Sonamukhi Mahotsav from April 17 to April 19, 2024. This collaboration reflects a strategic approach to addressing the challenges associated with documenting and safeguarding folklore traditions.

The hands-on training program, titled “Bridging the Gap: A Hands-on Guide to Fieldwork & Documentation,” provided undergraduate students with practical skills and knowledge essential for conducting fieldwork in folklore studies. This program, held on April 19, 2024, offered interactive sessions and workshops led by experienced scholars and researchers from Centre for Folklore Studies side. CFSR team by engaging students in practical exercises and demonstrations, the training program aimed to bridge the gap between theoretical knowledge and practical application in folklore research methodologies.

The fieldwork conducted during the Sonamukhi Mahotsav served as a significant component of the collaborative initiative. This cultural festival provided an ideal setting for students to immerse themselves in the living folklore of the region, enabling them to observe, document, and analyze various folk traditions and practices. The fieldwork experience offered students valuable insights into the diversity and richness of folklore traditions, thereby enhancing their understanding of cultural heritage. Mostly, we have endeavored to connect students with their own heritage, which has been previously ignored and overlooked by them. They are not encountering anything new; all these aspects have been part of their lives since childhood. However, they have never viewed them from an academic standpoint. As a technical team, our aim has been to encourage them to understand the value of their local heritage for documentation. If they do not undertake this task, valuable information may be lost for future generations.

Additionally, the report could benefit from a more in-depth discussion of the challenges and limitations encountered during the collaborative process. Collaboration between institutions often involves navigating logistical, administrative, and cultural barriers, which may influence the effectiveness of joint initiatives. Addressing these challenges and reflecting on lessons learned can inform future collaborative efforts and enhance their success.

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◆ Pictures from Manohor Tala

Significance of Collaboration

The collaboration between CFSR and Sonamukhi College holds significant implications for the advancement of folklore studies in the region. By pooling resources and expertise, both institutions can enhance academic and practical knowledge in the field. This collaboration also facilitates interdisciplinary approaches, involving departments such as the Central Library, Department of Bengali, Department of Social Work, and IQAC of Sonamukhi College, in addition to CFSR.

Collaborative Efforts

The collaborative initiative between CFSR and Sonamukhi College was a joint effort involving multiple departments and organizations. The program was initiated by the Central Library, Department of Bengali, Department of Social Work, and IQAC (Internal Quality Assurance Cell) of Sonamukhi College, in collaboration with the Centre for Folklore Studies and Research. This multidisciplinary approach ensured a comprehensive learning experience for the participants.



◆ Speech by Dr. Manas Kumar Ganguli, Librarian about documentation of the Cultural heritage

Bridging the Gap: A Hands-on Training Workshop (April 19th, 2024): Training Program:

Following the MoU signing, a crucial initiative was the “Hands-on training on Bridging the Gap: A Hands-on Guide to Fieldwork & Documentation” workshop held on April 19th, 2024. This workshop, conducted at conference hall Room No. F2, Sonamukhi College, specifically targeted undergraduate students of the college.

During the inaugural session, the principal warmly welcomed the team from the Centre for Folklore Studies and Research (CFSR) and expressed gratitude for their presence at the

festival to document the cultural richness of the region. He commended the faculty members for their efforts in fostering such collaborations, recognizing the significance of these initiatives in documenting the culture of Bankura. The principal emphasized the importance of such activities in preserving and showcasing the unique cultural heritage of Bankura. He reiterated his commitment to supporting such collaborative endeavors in the future, recognizing them as essential for preserving and promoting the cultural identity of the

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◆ Active participation from both faculty members and students at Seminar Hall, F2.

region. Encouraging active participation from both faculty members and students, the principal stressed the noble nature of the initiative undertaken by the college and CFSR. He highlighted the rarity of such documentation efforts in the context of Bankura and urged everyone to seize the opportunity to contribute to this noble cause. Furthermore, the principal underscored the urgency of documenting these rare cultural forms, which are gradually fading away and losing their essence. He urged all present to recognize the importance of preserving these traditions for future generations. In closing, the principal extended his heartfelt thanks to the Centre for Folklore Studies and Research for collaborating with the college on this noble mission. He expressed optimism about the impact of their joint efforts in preserving and promoting the rich cultural heritage of Bankura.

Following the workshop, Dr. Manas Kumar Ganguli, Librarian of Sonamukhi College and convener of the event, emphasized the significance of collaborative efforts like these. He underscored the importance of activities such as digital archiving and documentation. The workshop was conducted by Md Intaj Ali, who delivered a lecture specific to the topic at hand, encouraging students to appreciate the importance of their own culture. Manjari Chakraborty shared her fieldwork experiences from the CFSR team, emphasizing the significance of value-based education.

The workshop aimed to equip students with the necessary skills for undertaking effective fieldwork and documentation of local folklore. This training likely covered aspects like:

The training program covered topics such as:

1. Introduction to Folklore Studies
2. Ethnographic Fieldwork Methods
3. Interview Techniques and Oral History Collection
4. Participant Observation
5. Documentation and Archiving
6. Ethics and Consent in Folklore Research

By imparting these skills, the workshop empowered students to actively participate in preserving the rich folk heritage of their region. This not only fosters a sense of cultural pride but also creates a valuable pool of young researchers for future endeavors.

Sixteen faculty members from various departments participated in the workshop, accompanied by 66 undergraduate students from the college. The training was specifically designed for undergraduate students of Sonamukhi College, providing them with practical insights and skills necessary for conducting fieldwork and documenting folklore. The sessions were led by experienced scholars and researchers from both CFSR and Sonamukhi College, providing students with insights into theoretical frameworks and practical applications in folklore studies.



◆ Dr. Bappaditya Mandal(Principal) , Dr. Swapan Kumar Samanta, Dept. of Commerce(Right),
Dr.Md Intaj Ali(Middle), for token of gift distribution

Fieldwork at Sonamukhi Mahotsav

Coinciding with the MoU signing and workshop, CFSR conducted fieldwork during the Sonamukhi Mahotsav, a renowned folk festival celebrated in Sonamukhi from April 17th to 19th, 2024. This collaboration involved active participation from the Central Library, Department of Bengali, Department of Social Work, and the Internal Quality Assurance Cell (IQAC) of Sonamukhi College. This cultural festival provided a rich context for observing and documenting various folklore practices, rituals, performances, and traditions prevalent in the region. Students, accompanied by faculty members and researchers from both CFSR and Sonamukhi College, engaged in participant observation, conducted interviews, and collected audiovisual materials to document the living folklore of Sonamukhi.

CFSR assembled a dedicated team of seven members for the fieldwork. Equipped with four

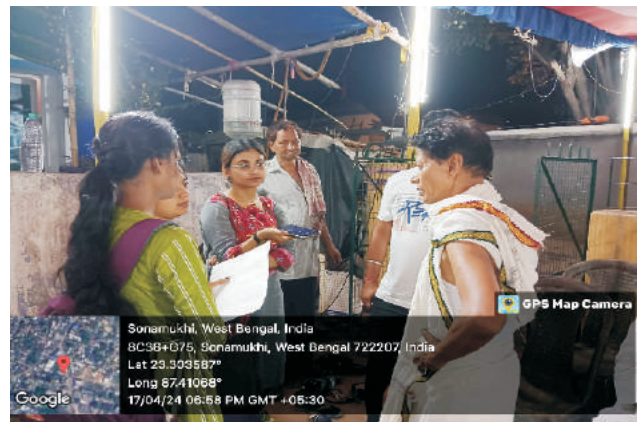
cameras and a comprehensive audio setup, they ensured continuous recordings of the festival's events. Additionally, to capture high-quality photographic documentation, three professional cameras were brought in by specialists from Kolkata and Malda. This combined approach ensured a thorough record of the Sonamukhi Mahotsav's diverse folkloric elements.

The CFSR team likely documented various aspects of the festival, including:

- **Ritualistic Performances:** The festival is known for its unique rituals associated with the deity Manasa. Documenting the steps, songs, and significance of these rituals would be crucial.
- **Folk Performances:** Traditional dance forms, music, and storytelling likely formed a significant part of the celebrations. Recording these performances would preserve the artistic expression of the local community.

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◆ Photos from the outreach programme.

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◆ Technical session.

- Oral Traditions: Interviews with participants, local storytellers, and elders could capture valuable insights into the history, myths, and legends surrounding the festival.

The Centre for Folklore Studies team was led by Md Intaj Ali, accompanied by professional photographers Rajib Das, Shibesh Roy, and Swagata Mukherjee, along with postgraduate students Manjari Chakraborty, Sangita Mondal, and Chandrani Mukherjee. Over the course of three days, the team captured more than 1500 photographs, while other participants collected data and recordings of music. In total, we have accumulated approximately 400 GB of material from these events alone. This documentation will serve as a valuable resource for future generations.

Our priority is to archive this material in a proper format, ensuring accessibility for future researchers. We aim to showcase this work

whenever the opportunity arises, enriching the field of folklore studies with valuable research and documentation. Additionally, more than ten students of Social Work from Sonamukhi College actively participated in the fieldwork, primarily focusing on data collection. Through the analysis of their data, we have prepared this report. The following students, Sumana Hens, Baishakhi Pal, Moumita Gorai, Prem Kumar Dutta, Jit Mal, Priti Ghosh, Riya Kundu, Sneha Das, Ankita Banerjee, and Asifa Khatun, diligently attended all three days of fieldwork, showing great attentiveness in collecting data.

Looking ahead, we are optimistic about conducting further fieldwork to gather additional data and solidify our research findings. Social science and humanities research, particularly in folklore studies, relies on a robust sample size to validate information. Therefore, conducting more interviews through oral history remains crucial for research and



◆ Faculties & Students during fieldwork.

documentation. As undergraduate students, they will benefit from further training in collecting oral history, as it is a vital aspect of folklore research.

This fieldwork not only enriched the CFSR's archive of regional folklore but also provided students from Sonamukhi College with an invaluable opportunity to witness and participate in the documentation process firsthand. The fieldwork yielded valuable

insights into the diversity and richness of folklore traditions practiced during the Mahotsav. Themes explored included folk music, dance forms, oral narratives, folk art, religious rituals, and traditional crafts. The documentation generated during the fieldwork serves as a repository of cultural heritage, contributing to academic research, community engagement, and cultural preservation efforts.



◆ Faculties & Students during fieldwork at Boro Akhra.

Historical Background

We have endeavored to gather the myths associated with this three-day festival, a common occurrence in many Vaishnava festivals. Local oral stories have been collected by the students, although these alone are not sufficient for validation and deeper understanding through research. We aim to collect more stories over time from the area by consulting with faculty members from the college. Within the brief span of three days, we have strived to compile the background stories of this festival. The representation of these stories is as follows: The unique coexistence of Shakta and Vaishnava traditions in Sonamukhi is a testament to the city's rich cultural heritage. Known equally for its Kali Puja and Baul festival, Sonamukhi boasts a vibrant artistic community. From turbans to silks to Ramayana songs, the city preserves its reputation through

various cultural expressions. Additionally, Sonamukhi has strong ties to Vaishnavism, with notable figures like Manohar Das, a Vaishnava saint, who worshipped Shyamchand as his deity. The local Tantubayas were also converted to the Vaishnava religion, with legends suggesting their sacrifice on Sri Rama Navami, commemorated through the initiation of mochhab festivities mainly by their disciples. The Akhara held for three days attracts Baul teams from across the country, creating a vibrant atmosphere filled with Baul and kirtan songs throughout the day and night. Similar to Kenduli's Baul Mela, Sonamukhi sees the gathering of diverse individuals, including rakish performers and devotees from distant places. In this regard, Sonamukhi is often referred to as Gupta Vrindavan, showcasing its spiritual significance beyond its local boundaries.

It is widely known that Manohar Das, a

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◆ Temple at Choto Akhra.

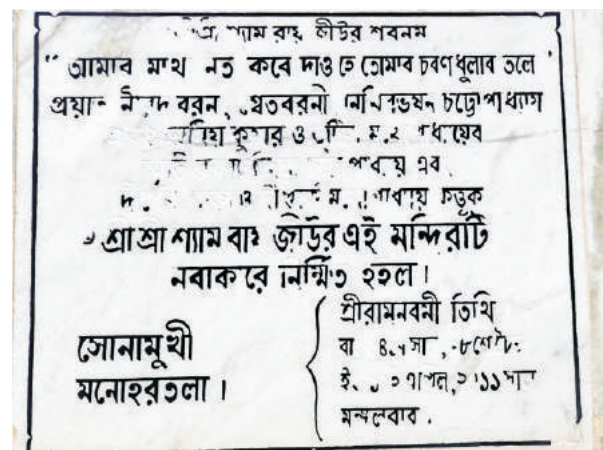
prominent Vaishnava figure, arrived in Sonamukhi during Mahaprabhu Sri Chaitanyadeva's Nilachal Yatra, seeking refuge in the temple of Shyam and initiating worship of Lord Krishna. His popularity among the local populace grew, and he resided in Sonamukhi for approximately ten years, living under the canopies of palm trees in what is now known as Manohartala.

Once upon a time, the weavers of Sonamukhi faced a severe crisis when a particular type of insect began destroying their weaving. In their desperation, the weavers turned to Manohar Das for help. With his efforts, the weavers were able to overcome the problem. Manohar Das, a devout follower of Lord Krishna and Chaitanya, possessed supernatural powers, which he used for the benefit of the community. Upon his passing, he was buried on the auspicious day of Ram Navami. Since then, a three-day festival has been held in Sonamukhi in his memory, organized by the Tantubaya community.

During this festival, thousands of Baul artists from across the district of Bankura and beyond gather to participate. One of the main attractions of the festival is the presence of saints. In addition to Baul songs performed in 20 Akharas, the highlight is the 'Bhat Karakadi' ceremony at the Manohar Das temple. During this ritual, Annabhoga is cooked in new earthen pots placed side by side, and many devotees throng to collect

the blessed food. It is believed that consuming the rice offered as Mahaprasad from the temple before embarking on any special endeavor brings success and wards off diseases.

The enthusiasm among the local residents for this festival is palpable. Special services and rituals are conducted by sadhus and Naranarayana for three consecutive days in various arenas. Many devotees believe that making a vow at the Manohar Das temple ensures the fulfillment of their wishes, drawing crowds from distant places seeking blessings. Additionally, a small fair is organized around the festival grounds, adding to the festive atmosphere. Overall, the people of Sonamukhi eagerly anticipate and rejoice during these three days of celebration.



◆ Inscription at Manohor Tala Temple.



◆ Temple at Boro Akhra.

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◆ Temple at Boro Akhra.

Fieldwork Analysis

The organizers of different Akhras endeavored to preserve and promote the rich folk culture of Bankura. These events included folksongs, Baul, kirtan, evening aarti, etc. Baul, Kirtan, and folk songs are all traditional forms of music originating from different regions of India and Bangladesh.

Baul, Kirtan, and Jhumur are prominent forms of performance during this occasion. This is why many Bauls and Kirtan artists visit the festival to showcase their talents. There is no payment involved for their performances; they come solely to share their artistry. For them, it is often a pilgrimage to express their deep love and respect for their gurus and Manohar Baba. Similarly, many sadhus also participate, but their motivations differ. For them, Sonamukhi is a sacred place that they feel compelled to visit. Most sadhus do not perform; instead, they stay to meet with other sadhus and pay homage to their Gurus during this time.

Baul is a form of mystical and spiritual music that originated in Bengal. Bauls are mystic

minstrels who are part of a tradition stretching back for more than a millennium. Baul music celebrates celestial love, but it does so in very earthy terms, as seen in declarations of love by the Baul for his boshthomoni or lifemate. With nothing more than a dubki (small round tambourine) and a pair of khamak (small one-sided drum), they perform their songs, which are influenced by the Hindu bhakti movements.

Kirtan is a form of devotional chanting whose roots go back over 500 years to India. It is a form of call-and-response chanting involving music, mantra, and meditation. Kirtan is often performed in a group setting, with a lead singer who sings a line of the mantra, and the group responds. It is said that the vibrations of the chanting have a purifying and calming effect on the mind and body. These forms of music are deeply rooted in the cultural and spiritual traditions of the Indian subcontinent and continue to be popular forms of expression to this day.

We visited several 'Akhara', which are religious



♦ Guru Sishya devotion at Choto Akhra.

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◆ Temple at Boro Akhra.



◆ Devotional ritual at Manohor Tala.

organizations of sadhus. Most Akharas are either Vaishnavas (devotees of Vishnu) or Shaivas (devotees of Shiva). Some of the Akharas we visited were Manohar Tala, Boro Akhara, Bamshankar Akhara, Balarama Akhara, Shishumata Akhara, Choto Akhara, Harekrishna Akhara, Behala Akhara, Ramdas Akhara, Sandhyamayer Akhara, Notun Akhara,

Sai Akhara, and Babur Pukur. These Akharas are also located in other places such as Nadia, Ayodhya, and Durgapur. The population at these events ranged from approximately 6000 to 7000 people.

From local sources, we gathered information about some of these Akharas. 'Choto Akhara' was established by Janak Das Baul and was later

led by the late Bikash Mukul Bit. It is currently run by his sons and operates for one month during Chaitra. 'Harekrishna Akhara' was founded by Gostho Das and is 85 years old. It is now overseen by Samananda Goswami and Mahadev Mahanto. 'Sandhyamayer Akhara' was established in 2000 by Sandhyama and has 40 members. It is also located in Purulia and Bankura and is 91 years old. 'Notun Akhara' was established by Srimot Anuragi Goswami in 1973 and is currently managed by Prashanta Sarkar, with 80 committee members.

Many artists from Bangladesh and other places participate in these events, performing Kirtan, Baul, and Gita recitation. They also organize similar events in Bolpur, Birbhum, and Bankura. 'Biren Das's Akhara' is managed by Buddhadeb Das and conducts programs in Purulia, Nadia, Ranaghat, and Naihati, with 8310 sadhus. 'Ram Das's Akhara' was established by late Virbhadr babaji 200 years ago and is now managed by Ram Das, with 30 sadhus. 'Ramananda Sai's Akhara' is 300 years old and is conducted by Pradip Paul, with 50 to 70 sadhus.

We also visited 'Babur Puku Akhara', which

was established by Radhapad Goswami in 1387 and is currently led by Kartik Dey and Shantanu Gorai, with 43 sadhus from Purulia and Jharkhand. They organize programs in Bardhaman, Nadia, Bankura, and Purulia. Additionally, we visited Nilbari Balaram Das's Akhara, Manohar Das's Akhara, Shyama's Akhara, Thakmata, and Raghunath Pandit's Ashram. The first Akhara was founded by Tarun Kumar Mondal, Biswarup Saha, and Mohan Das in 1999 and is currently led by the Balaram Das committee.

Various types of songs, including Baul and folksongs, are performed at these Akharas. Sadhus and artists come from different districts such as Rudranagar (Birbhum), Rampurhat (Birbhum), Manbazar (Purulia), and Raghunathpur (Purulia). Lastly, Manohar Das's Akhara was created by Mallaraja in 1638 (Chaitra Baisakh) and is currently led by Sri Nabakumar Hes, where Baul and Kirtan are performed. Sadhus and artists come from Birbhum, Nadia, and Bankura.

Shyama's Akhara was also established by Mallaraja 500 years ago and is currently led by



◆ Sadhu & Sadhika at Boro Akhara.

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Kali Prasanna Chatterjee. Baul and Dehotatto Baul songs are performed here, with artists coming from Purulia, Nadia, Murshidabad, and Birbhum. Shishumata Akhara was founded in 1847 and is conducted by Debashish Chakrabarty, with sadhus and artists coming from Purba Bardhaman, Nadia, and Howrah. Thakmata and Raghunath Pandit Ashram were initially established in 1790, and their responsibility was given to Raghunath Pandit. At present, they are conducted by Sourav Das, with performances including Nam Kirtan, Pala Kirtan, and Baul songs. Sandhu and artists who performed in Manohar Das's Akhara also visit here.

Both folk songs and Baul songs play an important role in preserving and transmitting the cultural heritage of the communities that sing them, providing a glimpse into their history, beliefs, and way of life. The most interesting part of the event was the performances by artists, both young and old, who showcased different types of Baul and folk songs. Their determination and love for their culture were surprising, and the audience generously gave money to the performers after witnessing their captivating performances. As the evening progressed, the crowd swelled, leaving no space to sit outside the main stage. Various food stalls offering items such as egg rolls, chow mein, phuchka, and ice cream were also present, along with a small fair.

After spending three days in this fieldwork, we realized the importance of preserving our culture. Folk culture plays a crucial role in preserving traditions, rituals, beliefs, and practices that have been passed down through generations. This preservation is essential for maintaining cultural diversity and heritage, fostering a sense of belonging and identity within communities. It helps people connect with their roots and understand their place in the world, contributing to the richness and diversity of global culture. Additionally, it often inspires contemporary artists, musicians, writers, and designers, serving as a source of inspiration for new creative works. As we move forward in the 21st century, it is crucial to recognize the value

of folk culture and support efforts to safeguard and promote it. By celebrating and embracing folk culture, we can ensure that these rich and diverse traditions continue to thrive for generations to come.

In these three days, we experienced and gained a wealth of knowledge. This fieldwork proved to be comprehensive in bridging the gap between theoretical and practical studies. We would like to express my sincere gratitude to Dr. Md Intaj Ali Sir for his invaluable guidance and support throughout this fieldwork. His expertise and encouragement have been instrumental in shaping our understanding of the subject matter. We are truly grateful for the time and effort he has dedicated to helping me succeed. The entire process and events were overseen by the following faculty members of the college: Dr. Bappaditya Mandal, Principal; Dr. Jnanojjal Chanda, IQAC Coordinator; Dr. Manas Kumar Ganguli, Librarian; Sk. Moinul Haque, Assistant Professor, Dept. of Bengali; Sujan Banerjee, Dept. of Social Work, Invited Lecturer; and Prasanta Khan, Dept. of Social Work, Invited Lecturer. Without their support and guidance, it would not have been possible to carry out the fieldwork. They provided us with local fieldwork mapping, introduced us to the path of our work, and showed us the different Akharas where we could set up our cameras. Additionally, Dr. Manas Kumar Ganguli made special arrangements for our local hospitality during our stay.



◆ Sadhu at his leisure time.

Conclusion

The collaborative initiative between the Centre for Folklore Studies and Research (CFSR) and Sonamukhi College signifies a significant stride in advancing folklore studies and research in the region. Through joint efforts like hands-on training sessions and fieldwork activities, the initiative aims to empower students with skills and knowledge crucial for preserving and promoting traditional folklore practices. This collaboration is vital for safeguarding cultural heritage and fostering academic excellence in folklore studies.

The collaboration between CFSR and Sonamukhi College demonstrates the synergy between academic institutions and research organizations in advancing folklore studies of Bankura District. Through activities like the hands-on training program and fieldwork at the Sonamukhi Mahotsav, students gained practical experience and theoretical insights into folklore documentation and research methodologies. This collaboration enriches academic discourse and contributes to the preservation and promotion of cultural heritage. Moving forward, sustained partnerships and interdisciplinary approaches will be essential for deepening the understanding of folklore's significance in contemporary society.

The collaboration between CFSR and Sonamukhi College serves as a commendable model for cultural preservation. The MoU establishes a framework for long-term joint initiatives, while the workshop equips students with essential skills. The fieldwork conducted during the Sonamukhi Mahotsav not only documents the festival's traditions but also provides practical experience for students. This collaborative effort sets the stage for future generations to engage with their heritage and ensure its enduring legacy.

Note

- ◆ This report provides a framework for the collaborative efforts undertaken by CFSR and Sonamukhi College. The specific details of the workshop content and the data collected during the fieldwork would likely be available from the organizers or through official reports published by CFSR or Sonamukhi College.
- ◆ Special thanks are extended to Gour Karak, Editor of Lagna Usha, Nirup Dey, and Naba Kumar Hens for their valuable information and local support. Our heartfelt gratitude goes to Sonamukhi Municipality for their warm hospitality at their guest house. The report is being prepared by Sangita Mondal and Md Intaj Ali in consultation with Dr. Manas Kumar Ganguli.
- ◆ The following students of Social Work (Hons / Major) from Sonamukhi College, affiliated with Bankura University, actively participated in the outreach session.
Baishakhi Pal (UID No. 22201128003), Sumana Hens (UID No. 22201128004),
Moumita Garai(UID No. 22201128005), Prem Kumar Dutta (UID No. 1202300598),
Jit Mal(UID No. 1202301324), Priti Ghosh (UID No. 23201528008), Riya Kundu (UID
No. 23201528010), Sneha Das 23201528010, Asifa Khatun (UID No. 23201528023),
Ankita Banerjee (UID No. 23201528022)

About the Centre for Folklore Studies & Research (CFSR)

Centre for Folklore Studies and Research (CFSR) is a global community of scholars, educators, artists, and community members dedicated to the interdisciplinary study of folklore and its various manifestations across cultures and historical periods. We believe that folklore is an essential part of human culture, shaping our identities, beliefs, values, and practices. Our network aims to promote critical analysis of folklore and to facilitate collaboration and communication among scholars, educators, artists, and community members. We seek to foster a deeper understanding of the significance of folklore in shaping cultural identities, social practices, and artistic expression and to promote the preservation and appreciation of folk traditions worldwide. Through our research, teaching, and outreach activities, we aim to advance knowledge, promote diversity, and engage in dialogue with diverse audiences about the role of folklore in contemporary society. We encourage the representation of underrepresented groups and perspectives in the study of folklore and promote inclusivity and diversity.

CFSR, officially registered as a non-profit charitable public trust under the auspices of the Government of West Bengal, is dedicated to the upliftment of our rich folk artistry. Our primary objective is to rejuvenate various cultural facets by orchestrating seminars, workshops, and conferences on a regional scale. In pursuit of this, we employ a multifaceted approach that integrates cutting-edge technology with on-the-ground fieldwork methods to both promote and safeguard endangered elements of folklore. We promote the use of digital technologies in the study and preservation of folklore and support the establishment of folklore archives and museums. Our unwavering commitment revolves around the central theme of preserving and perpetuating our roots, currently imperiled by the passage of time. Through a harmonious blend of tradition and innovation, we aspire to ensure the survival and sustenance of our indigenous art and artists.

www.cfsr.org.in

About the College (Sonamukhi College)

In the glorious year of 1966, some noble souls assembled to lay the stone of Sonamukhi College under the leadership of Prof. Anantalal Patra. Late Bishnupada Dey and Late Shaktipada Dey extended their helping hand unconditionally by donating 5 acres land for the foundation as well as construction of the college. A large number of people stretched their kind hand by providing financial support for the establishment of the college. Irrespective of caste, creed, financial condition, the people showed their generosity by supporting the noble task with happiness and smile. The collective effort of the people belonging to all levels of society made it possible, the inception of Sonamukhi College as a holy place of higher education.

Sonamukhi Block and its adjacent areas were densely populated. Poverty, ignorance, illiteracy, superstition and orthodoxy were their permanent companions. The initiative of imparting education to the first generation innocent learners of these areas was started in the three rooms of Sonamukhi Bindubasini Jubilee High School. The incessant and unflinching efforts achieved perfection on 17th August 1966 as the much expected approval letter from

The University of Burdwan had been reached our college. Prof. Anantalal Patra, the founder principal, is no more with us but in all the stones, bricks, woods, plants and in everything within the college, his presence is felt, his contribution is realized. The degree of completeness in recognition was achieved in the later stage i.e. both 2(f) and 12B from UGC.

<https://sonamukhicollege.ac.in/>

