

LUDDI THE FORGOTTEN FOLK DANCE OF MANDI-----

Dance for the Himachalis is almost as indispensable as food, water and air. No festive occasion, however small goes without dancing. All regions have their own dances, moulded by the ecology and the physical environment. For instance the KINNAURIS of the high north have cluster formation and strong cohesive lines in their dances while the women of southern CHAMBA pirouette, circle and frisk around, symbolizing spring and open spaces. The movement patterns and the music cannot be dissociated from the occupations of the people. With a melody of tribes and village community HP has an astonishingly large number of dances with themes ranging from seasons and everyday life to myths and legends.

I would like to describe about MANDI district first.

MANDI DISTRICT OF HIMACHAL PRADESH----

HIMACHAL PRADESH is the land of GODS, famous by the name DEVBHOOMI all over the world. Mandi is one of the district of Himachal Pradesh. Earlier known as MANDAVYA NAGAR is one of the central district of H.P. state in northern India. Mandi town is the headquarters of Mandi district. It has mythological and historical significance and boasts of a unique temple architecture. It is referred to as CHHOTI KASHI as there are many ancient temples in the city and on the banks of river BEAS. The beas flows through the town and hills, which makes this town more scenic.

It has a serene ambiance though the modern development has made its inroads here in infrastructural developments. The town is an important commercial hub of the state. It is a major transit route to Kullu-Manali and other adjoining places from NH-21 (Chandigarh-Manali Highway) and NH-20 (Pathankot-Mandi Highway). Sundernagar is one of the emerging towns of the district. Mandi has an educated middle class and people converse in Mandiyali, one of the pahari languages of Himachal.

Mandi district was formed after the merger of Mandi state and Suket state, two princely states on 15 April 1948. This coincided with the formation of the union territory of Himachal Pradesh. The state attained its full statehood later. Mandi town was named after its resident saint Mandavya Rishi. Mandi derives its name 'MANDI' or market as it was a major trade route from Ladakh to locations in Punjab such as Hoshiarpur and other places. Mandi is the home to a number of beautiful carved stone edifices each with an elaborate shikhara, or spire among them Bhutnath, Trilokinath, Panchvaktra and Shyamakali at Tarna hill.

LUDDI DANCE-----

Luddi is the famous and traditional folk dance of Mandi Himachal Pradesh. Luddi means "LUDHDA" to jump, to dance, to move around, to celebrate, to be happy. Luddi is the celebration of joy and success or happiness of the life. People used to perform Luddi on every function such as, weddings, and other happy occasion.

ONE OF THE FAMOUSE LUDDI SONG-----

UDD PARDESIA BHAURA, ASA PUJNA THAU KAR DWARA HO

PUJANA THAU KAR DWARA HO !

SUN TU CHOLU MA LAINI BADHAI

SHABASHE SHABASHE SHABASHE!

SHABASHE GORI TERI AKHIYAN JO

NAU MANN KAJAL LAYA TAIN

NAU MANN KAJAL LAYA TAIN HO NAU MANN KAJAL LAYA TAIN!

BANBHOLUAA HO KUDMANIYARI TAKKI PAR NACHHI MOYA TU

NACHH MOYA NACHH MOYA NACHH MOYA TU

KHAPRIYE LAYA BANWAS KHAPARI JALI MARDI

JALI MARDI MERI JAAN , KHAPARI JALLI MARDI !

GHOGDA RI DHARA MERA KILNU JE GAWACHHEYA,

RUBEYAA KILANUU PATTLEYAA !

LUDDIYE LABANIYE CHATT KARDI, CHADAR CHOLA PATT KARDI,

BALLHA RIYE GHUGIYE LAMBI TERI KYADI ,

AASA JANA MELE JO KARI LAINI TYARI..... ETC.

OBJECTIVES OF THE PROJECT RESEARCH-----

I will research on my project LUDDI YHE FORGOTTEN FOLK DANCE OF HIMACHAL PRADESH by these followings points.....

- **Data Creation.**
- **Documentations.**
- **Interviews of Artists.**
- **Interviews of Luddi singer and percussionist.**
- **Interviews of different groups who's been active to pramot this dance form or been doing performances since long time of Luddi dance.**
- **Inetractions with youth to know what they feel about their traditional folk form and what are their opinions to safeguarding these forms.**
- **Photographs of the Luddi dance .**
- **Videos and clippings of this traditional folk form.**
- **Data collection of singers of Luddi folk dance form.**
- **Data collection of percussionist of Luddi dance form.**

IMPLEMENTATION OF THE PROJECT -----

In this project I will work on according to these points given below. I will complete my project by the end of this year 2015. IN coming next three months my work plan will be like this.....

NEXT THREE MONTHS...

JULY----

In july month I will take interviews of artists from different areas of Mandi district to know their experiences and views about this dance form. Also collect their bio-data for my data collection.

AUGUST-----

In august month I will capture the video documentation of the dance form and cover some festivals performances. Along this I will took seniors professional performers interviews to know the journey of their performers life for my documentation.

SEPTEMBER-----

In this month I will cover the respective areas in which the art form is practiced to know other related aspects related to the project and collect the photographs as well.

CONCLUSION OF THE PROJECT -----

In between these three months (march, april, may) while I was collecting the datas and interacting with the different- different artists, I found that this dying art form LIDDI from Mandi district of Himachal Pradesh is vanishing slowly – slowly. There are still some groups or NGO's who are working or performing these folk dance regularly. Mostly our new jeneration did not have any interest in this dance form. They liked it but did not want to perform or participate in it. They are more into western dances or bollywood style. The don't even bothered about its safeguarding. Some of college students were like ' what is luddi' ? ... Ohhhh that dance ya ya we have heard about it bt never seen any performance.

So according to me its really very sad that our youth is totally untouched by this. It's a serious matter because to safeguarding our traditional folk forms is very important otherwise western culture will capture our life totally. Our administration and Language, art and cultural department are also active in this process and tring their efforts towards this. Besides that everyone has to be personally active about their traditional folk art forms.

I will try to discover more new things during my this project research and in my next three months report I will find out more aspects geographically and typographically.

Scheme for "Safeguarding the Intangible Cultural Heritage and Diverse
Cultural Traditions of India"

Form for National Inventory Register of Intangible Cultural Heritage of India

- A. Name of the State--- HIMACHAL PRADESH
- B. Name of the Element/Cultural Tradition (in English)-- FOLK DANCE
- B.1. Name of the element in the language and script of the community
Concerned, if applicable-- LUDDI THE FORGOTTEN FOLK DANCE OF
MANDI HIMACHAL PRADESH
- C. Name of the communities, groups or, if applicable, individuals concerned
(Identify clearly either of these concerned with the practice of the said
element/cultural tradition)—MANDAVYA KALA MANCH, JAGRITI KALA
MANCH, MANTHAN RANG MANDAL, UTSAV GROUP ETC.
- D. Geographical location and range of the element/cultural tradition (Please write
about the other states in which the said element/tradition is present--
ORIGINALLY FROM MANDI DISTRICT OF HIMACHAL AND VERY
SIMILAR TO PUNJAB'S LUDDI DANCE.
- E. Identification and definition of the element/cultural tradition of the India
(Write "Yes" in one or more boxes to identify the domain(s) of intangible
cultural heritage manifested by the element. If you tick 'others', specify the
domain(s) in brackets.)
- i. () oral traditions and expressions, including language as a vehicle
of the intangible cultural heritage
 - ii. (YES) performing arts
 - iii. (YES) social practices, rituals and festive events
 - iv. (YES) knowledge and practices concerning nature and the universe
 - v. () traditional craftsmanship
 - vi. other(s) ()
- F. Provide a brief summary description of the element that can introduce it to
readers who have never seen or experienced it-- LUDDI IS A
TRADITIONAL FOLK DANCE OF MANDI DISTRICT OF HIMACHAL
PRADESH. LUDDI MEANS TO EXPRESS THE JOY, HAPPYNESS,
EMOTIONS. IT STARTS WITH VERY SLOW HAND AND BODY
MOVEMENT AND THEN SLOWLY SLOWLY GOES FAST. LUDDI IS
PERFORMED BY MEN AND WOMEN. WOMENS USED TO WEAR A
LONG GHERDAAR CHOLU, CHUDIDAAR AND DUPTTA, LOTS OF

SILVER HEAVY JEWELRY , AND MEN USED TO WEAR WHITE KURTA PAJAMA AND MAROON SAFA AND BLACK KAMARBAND. DHOL, NAGADA, SHEHNAI, TUREHI, HARMONIYAM ARE USED IN PERCUSSION.

- G. Who are the bearers and practitioners of the element/Cultural Traditions? Are there any specific roles or categories of persons with special responsibilities for the practice and transmission of it? If yes, who are they and what are their responsibilities?-- PRACTITIONERS ARE LOCAL GROUPS WHO'S BEEN PERFORMING SINCE AGES AND SCHOOL ALSO USED TO PARTICIPATE IN FOLK DANCE COMPETITIONS.
- H. How are the knowledge and skills related to the element transmitted today?--
----- KNOWLEDGE AND SKILL IS MUST REQUIRED FOR THIS FOLK DANCE TO SAFEGUARDING IT.ITS OUR TRADITIONAL FOLK FORM SO ONE HAS TO BE AWARE OF IT FOR ITS SAFEGUARDING OTHERWISE WE WILL LOST OUR CULTURE TRADITIONS
- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?----- THIS FOLK DANCE FORM LUDDI IS PERFORMED IN EVERY SINGLE FUNCTION , EVENT, MARRIAGES ETC. LUDDI MEANS TO CELEBRATE. BUT TODAY THIS FOLK FORM IS PERFORMED ONLY IN FAIRS AND FESTIVALS WHICH IS NOT ENOUGH COZ PROFESSIONAL FOLK DANCE ARTISTS NEED SOME FINANCIAL HELP TO SURVIVE BECAUSE THEY ARE VERY MUCH DEDICATED TO THEIR PROFESSIONS BUT WITHOUT ANY SUPPORT THEY WONT BE ABLE TO CONTINUE IT OR DO SOMETHING FOR ITS SAFEGUARDING.
- J. Is there any part of the element that is not compatible with existing international human rights instruments or with the requirement of mutual respect among communities, groups and individuals, or with sustainable development? I.e. describe any aspect of the element/cultural tradition that may be unacceptable to Law of the country or may be in opposition to practicing community's harmony with others.----- WELL THERE IS NOTHING IN THIS CULTURAL TRADITION WHICH IS NOT COMPATIBLE WITH COMMUNITIES, GROUPS AND INDIVIDUALS BUT YES TODAYS WESTERN MUSIC N CULTURE IS IN OPPOSITION TO PRACTICING COMMUNITY'S HARMONY WITH OTHERS.

K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition----- YES, MY PROJECT'S CONTRIBUTION WILL BE AWARENESS AND ENCOURAGING RELATED TO THE CULTURAL TRADITION.

L. Information about the safeguarding measures that may protect or promote the element/cultural tradition

a. (Write "Yes" in one or more boxes to identify the safeguarding measures that have been and are currently being taken by the communities, groups or individuals concerned)

i. (YES) transmission, particularly through formal and non-formal education

ii. (YES) identification, documentation, research

iii. (YES) preservation, protection

iv. (YES) promotion, enhancement

v. () revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?----- OUR STATE AND LOCAL AUTHORITIES CONDUCTS FESTIVALS AND COMPETITIONS TIME TO TIME. PROFESSIONAL GROUPS OR LOCAL ARTISTS USED TO PARTICIPATE IN STATE LEVEL, DISTRICT LEVEL OR NATIONAL LEVEL COMPETITION BUT ITS NOT ENOUGH TO SAFEGUARDING THIS TRADITION. OUR YOUTH HAS TO BE APPROACHED BY AUTHORITIES OR FINANCIAL HELP HAS TO BE GIVEN TO THESE GROUPS N ARTISTS. ONLY FESTIVAL AND COMPETITIONS ARE NOT ENOUGH.

M. Write about the threats, if any, to the element/cultural tradition related to its practice, visibility and future longevity. Give facts and relevant reasons based on the current scenario.----- THE ONLY THREAT IS THAT WE HAVE TO GIVE EQUAL SPACE TO OUR TRADITIONAL CULTURE ALONG WITH BOLLYWOOD OR WESTERN CULTURE. ONE HAS TO BE EQUALLY RESPONSIBLE FOR SAFEGUARDING OUR CULTURAL TRADITION.

N. Safeguarding measures proposed

(This section should identify and describe safeguarding measures to protect and promote the element/cultural tradition. Such measures should be concrete and can be implemented to formulate future cultural policy for safeguarding and promoting the element/cultural tradition in the state)-----

----- SAFEGUARDING MEASURES ARE = DATA COLLOCTION, VIDEO, BIO DATA OF FOLK DANCERS, INTRACTION WITH YOUTH TO PROMOT THIS TRADITIONAL FOLK DANCE FORM TO FORMULATE FUTURE CULTURAL POLICY FOR SAFEGUARDING.

O. Community Participation

(Write about the participation of communities, groups and individuals related to the element/cultural tradition in formulation of your project)-----

----- PARTICIPATION OF GROUPS AND INDIVIDUALS RELATED TO THE CULTURAL TRADITIONS ARE---- MANDAVYA KALA MANCH, UTSAV GROUP, MANTHAN RANG MANDAL ARE THE MAIN GROUPS WHO ARE PERFORMING THIS FOLK FORM SINCE DECADES. SCHOOL STUDENTS ARE ALSO USED TO PARTICIPATE IN SCHOOL COMPITITIONS OF LUDDI FOLK DANCE. SCHOOL DANCE TEACHERS USED TO EXPERIMENT NEW ELEMENTS IN THIS FOLK DANCE SUCH AS, THEY USE SOME PROPS AND MAKE NEW FORMATIONS VISUALLY WHILE DANCING.

P. Concerned community organization(s) or representative(s)

(Provide detailed contact information for each community organization or representative or other non-governmental organization that is concerned with the element such as associations, organizations, clubs, guilds, steering committees, etc.)

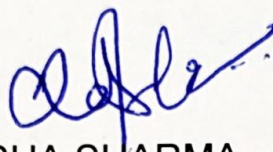
- i. Name of the entity----- MANDAVYA KALA MANCH., MANTHAN RANG MANDAL AND USTAV GROUP.
- ii. Name and title of the contact person---- LALITA , KULDEEP GULERIYA.
- iii. Address----
- iv. Telephone number—08894918574,
- v. E-mail--
- vi. Other relevant information

Q. Give information of any Inventory, database or data creation centre (local/state/national) that you may be aware of or of any office, agency, organisation or body involved in the maintenance of the said inventory etc-----

----- MANDAVYA KALA MANCH, DISTT. MANDI, H.P.

R. Principal published references or documentation available on the element/cultural tradition

(Books, articles, audio-visual materials, names and addresses of reference libraries, museums, private endeavours of artistes/individuals for preservation of the said element, publications or websites)----- ARTICALS, NEWS CUTTINGS, VIDEOS , CLIPPINGS ARE THERE WITH MANDAVYA KALA MANCH. MANDAVYA KALA MANCH IS THE ONLY GROUP WHOS BEEN ACTIVE SINCE 1985 TO PROMOTE THIS FOLK FORM . THIS GROUP USED TO PARTICIPATE IN STATE AND NATIONAL LEVEL ALSO.



Signature: DAKSHA SHARMA.....

THEATRE ACTIVIST

..... H.N. 157/13, Muhalla Paddal

Name of Institution (If applicable): Near Ram Temple

..... Distt. Mandi H.P. 175001