

## **BLUE PRINT OF THE PROJCT**

### **GHUDKA DANCE/GHUDKI DANCE**

#### **Background:**

The state of Orissa is located in the eastern part of India and surrounded by Andhra Pradesh , Madhya Pradesh , Chattisgarh, Bihar and West Bengal. One of the poorest states of India, Odisha economy is in a shamble- consequent upon a variety of factors, i.e. endemic poverty, underdevelopment lack of employment opportunities, pre-ponderance of SCs and STs in the population, poor governance and lack of political will and inadequate development of socio-economic infrastructure and social capital.

Odisha, comprising of 4.74% of India's landmass and with 31.66 million people (1991 census), accounts for 3.74% of the population of the country. Nearly 87% of its population lives in rural areas and depends mostly on agriculture and allied activities for its livelihood.

Tribal's, living in remote and inaccessible villages and hamlets, pre-dominantly inhabit the districts of the erstwhile KBK regions of Odisha. Frequent droughts and long dry spells are endemic to this region, resulting in crop loss and large-scale migration of the rural workforce. The rural women of this region have traditionally borne the brunt of subsistence economy and socio-economic deprivations. Mostly illiterate, they are often victims of sexual exploitations, which can be attributed to their general ignorance about their rights and legal status and also their lack of knowledge about the dangers of unprotected, unhealthy sexual habits. The plight of the adolescent girls is indescribable, as they are denied school education and other sources of vital information.

#### **The Profile of Kalahandi:**

Kalahandi is one of the districts of the erstwhile KBK regions. It is mostly inhabited by tribal and scheduled castes, who are underdeveloped and marginalized. The district has earned notoriety for starvation deaths and selling of children by hapless parents. As except for some relief works i.e. food work. Very few are lucky

enough to be employed on relief works. Others are forced to survive on wild food such as roots and tubers. Witness after witness spoke about the lack of employment opportunities and debilitating experience of chronic hunger. Even wild food is short supply. With little prospect of more employment, migration is the only option.

The district is predominantly rural with more than 58 percent of tribal population living in scattered areas. Many villages are difficult to reach and are accessible only on foot. Bolangir bounds the district on the north on the east by Kandhamal and Raygada, on the south by Raygada and Nabrangpur and on the west by Nabrangpur, parts of Madhya Pradesh and Nuapara. It is spread over 8,807 sq km. The total population of the district is 13,34,000 persons comprising 6,67,000 males and 6,67,000 females (2001 census). It has 2 sub-divisions, 5 Tahasils, 13 Blocks, 273 GPs. The literacy rate of the district is 62.88% (Males) and 29.56% (females), as per the 2001 census.

## **INTRODUCTION**

Ghudkidance in folk performing art tradition happens to be one of the most entertaining folk performing art forms with dance, songs & music. As the musical instrument Ghudki serves the accompaniment, the form has been named as Ghudka Nata. Songs sung in the performances known as Ghudka Geeta or Ghudki song. This has been categorized under 'Tat' categories of musical instruments. Its presence is quite prominent in the coastal district of Odisha. The tribes of southern/eastern Odisha are also playing the instrument. The Khasi like Munda Pota/Modtopu & Natua are also playing this instrument while performing for their livelihood. As on today's also the Ghudki players are seen by playing Ghudki in public places. In Odisha poetic several choupadis (couplets with four lines) have been written which are known as Ghudki Choupadi or Ghudka choupadi. Its existence is there in other states & it is known as Ananda Lahari & Gun-Guba-Gun in west Bengal, Jamudika in Telugu, Chanka in Marathi, Guk Chabi in Bihar & Dhug Tungi in Assam.

## **The Nomenclature**

Most probably according to the sound it produces like “GHudu-Ghudu” or “ Dhudu-Dgudu” it has been named so. Some opine that the ancient name was Ghudki & the term Dhudki came later after being transformed.

## **The Initiation**

There is profuse religious relevance with the creation of folk musical instruments. Be it for the entertainment of the common people or be it for keeping the musical tradition. Living a lot of folk tales & stories are there for the creation of the instrument. A lot of Musical instruments have been created by Lord Siva as he is the god for performing art. A Ghudka is linked with Lord Siva that is why this musical instrument was in existence-in India. The ancient oriya poet Sarala Das in this Mahabharata mentions about 64 types of musical instruments out of which GHUDKA is one. Some folk lore mentions about Ghudka that it has been given by lord Siva.

## **The Salient Features**

The manufacturing process of Ghudka is very simple. To manufacture Ghudka are cylindrical wood of 7”-8” long & 17” of diameter Gambhari, Paladhua, Khaira or Jackfruit, Iguana skin, 6”-7’ long & 2”-3” diameter bamboo stick, Nylon thread of 2” long ankle bells (Ghunguroo) & Gum is necessary. Firstly the Sylinderical wood is converted to a hollow cylinder by taking out the core wood..There it is known as Ghudka Nala. One end of it should be of 17” circumference & the other end 15” then iguana skin is covered with this gum on one side of the hollow wooden cylinder which is having a circumferences of 15” .In ancient times people were using gum from black gram, mixture of lime & sugar etc. To fix the iguana skin over the resonator. Then the nylon thread will be connected to the middle of the skin and pass through the wooden cylinder. To the other end of the nylon thread one bamboo sticks is known as “Danda” and the nylon thread is known as”Tana”. In Orissan folk lore for construction of Ghudka bottle gourd was being used previously. Some were preparing Ghudki tube with pandanus or bamboo using iguana or Frog skin.

## **The playing style**

Ghudka is played on being pressed in the left arm pit. To have the precaution one thread loop is also provided which prevents it from falling as the loop is placed round the shoulder the players hold & tight the nylon thread in the left hand & create vibration with the nylon thread. He puts the mango seed shift to his index finger & plays it.& the produces the tunes with three types of scales like Mandra , Madhya & Tara. The uniqueness of its sound allures the listeners towards the performing art with Ghudka. The Player dances, sings & plays the Instrument.

## **OBJECTIVES:**

1. To Promote the Traditional Art form Ghudki.
2. Practicing through formal and non formal Training.
3. Preservation and protection.
4. Promote and enhancement of the Art form through the Young artist training programme.
5. Identification, Documentation and Research.
6. Workshop and Seminar.

## **Implementation:**

1. Selection of Trainee through several School, College and educational Institution.
2. Curriculum Preparation.
3. Theory Training Programme
4. Practical Training Programme
5. Examination
6. Stage Performance
7. Documentation and Reporting.

## **Time Frame:**

1. From 1<sup>st</sup> may 2016 to 31<sup>st</sup> May 2016:- Registration
2. 1<sup>st</sup> june to 30<sup>th</sup> June2016:- Collection of Dance Style of Ghudka Nach from different region: Kalahandi, Bolangir, Sonapur, Koraput etc.
3. 1<sup>st</sup> July to 30<sup>th</sup> Sep 2016:- Theory Class

4. 1<sup>st</sup> Oct to 30<sup>th</sup> Oct 2016:- Orientation Classes By the Expert personal of Ghudka Dance
5. 1<sup>st</sup> Nov 2016 to 28<sup>th</sup> Feb 2017: Practical
6. 1<sup>st</sup> March to 31<sup>st</sup> March: Presentation of Ghudka dance from different Platforms and Documentation.

**Ghudka Dance-----**



**Picture Of Ghudka/Ghudki Instrument**



Chintu Prasad Naik (File no-28-6/ICH-Scheme/2015-16/83)

At-Mahabir Pada,Po-Bhawanipatna,Dist-Klahandi,pin-766001(ODISHA)



**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: **Odisha**

B. Name of the Element/Cultural Tradition (in English)

B.1. Name of the element in the language and script of the community Concerned, if applicable : **Tribe language is Kosli. (In English)**

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): **Sabar Tribe**

D. Geographical location and range of the element/cultural tradition (Please write about the other states in which the said element/tradition is present: **Odisha, Chhattisgarh, Asham, West Bengal, Maharastra, Jharkhand etc.**

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. ( **Yes** ) 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. ( **Yes** ) 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:

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- 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?

**The Sabar Tribe people are generally follows this art form from ancient time, they use this as per their occupation and livelihood**

- H. How are the knowledge and skills related to the element transmitted today?

**Through formal and non-formal education, identification, documentation, research, preservation, protection and promotion etc, we could relate to the element.**

- I. What social functions and cultural meanings do the element/cultural tradition have today for its community?

**Pushpuni, Nuakhai, Chaitra Festivals and Marriage, etc. are the few elements.**

- 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.

**Yes! There is little tradition which is not compatible with existing international human right instruments such as: (Mud Tupu) the particular person put his head in to the earth for 15 to 20 min. For the entertainment which is very risky and there is a chance of death.**

- K. Your Project's contribution to ensuring visibility, awareness and encouraging dialogue related to the element/cultural tradition:

**Yes!**

- 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. ( **Yes** ) revitalization

b. Write about the measures taken at local, state and national level by the Authorities to safeguard the element/cultural tradition?

**Panchayat , Block and District level Lok Mohatsav are the few Socio-cultural events which is organized by the Govt. Authorities every year, which is not sufficient to safeguard the Cultural tradition.**

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.

**There are No. Of threats like Lack of Awareness, Lack of proper Guidance, Lack of Education, Lack of proper Platform to promote the Culture and Traditions, peoples financial condition, the market facilities etc.**

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)

**For the safeguarding the Culture and Tradition we must short out the above said problems which are the main threats or obstacles, we can take help of the local Non-government organization, those are working on it with the targeted people.**

O. Community Participation

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

**The Targeted Community is very much cooperative, they need awareness about their element and the future on it. With The community participation we must need the help of those group and individual who are working on it, because they know the field level practical problems**

**and local recourses which will help us. There are few cultural organization in the district and I know some research person who must help me out for my project.**

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: **“ Chintu Art & Culture ”,**
- ii. Name and title of the contact person: **Chintu Prasad Naik**
- iii. Address: **At-Mahavirpada,Po-Bhawanipatna,  
Dist-Kalahandi, Odisha, Pin-766001**
- iv. Telephone number: **09437326835**
- v. E-mail :- **chintu.prativa@gmail.com**
- 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.-NA

R. Principal published references or documentation available on the element/cultural tradition-NA  
(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)

Signature: .....

Name :-**Chintu Prasad Naik**

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