



A Study on Traditional Costumes and Accessories of Punjabi Female Folk Dances in Youth Festivals of GNDU since Last Five Years

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I. INTRODUCTION

The world is the planet, Earth and all life on it including human civilization. In a philosophical context, the world is the whole of the physical Universe, or an ontological world. In a theological context, the world is the material or the profane sphere as opposed to the celestial, spiritual, transcendent or sacred spheres. End of the world scenarios refer to the end of human history often in religious contexts. The history of the world is commonly understood as spanning the major geopolitical developments of about five millennia from the first civilizations to the present. In terms such as world religion, world Language, world Government and world war the term world suggests an international or intercontinental scope without necessarily implying participation of every part of the world. The world population is the sum of all human populations at any time. Similarly the world economy is the sum of the economies of all societies or countries, especially in the context of globalization. Terms such as “world championship”, “gross world product”, and “world flags” imply the sum or combination of all sovereign states.

II. INDIA AND ITS CULTURE

The culture of India refers collectively to the thousands of distinct and unique culture of all religions and communities present in India. In India languages, religions, dance, music, architecture food and customs differ from place to place within the country. Indian culture

often labeled as an amalgamation of several cultures, spans across the Indian subcontinent and has been influenced by a history that is several millennia old. Many elements of India diverse cultures such as Indian religions philosophy cuisine like languages martial arts, dance, music and movies have a profound impact across the Indosphere greater India and the world. The partition of India was the division of British India in 1947 which accompanied the creation of two independent states India and Pakistan. The dominion of India is today the republic of India and dominion of Pakistan the Islamic republic of Pakistan and the people's republic of Bangladesh. The partition involved the division of two provinces, Bengal and the Punjab based on district wise Hindu or Muslim majorities. It also involved the division of the British Indian army, the royal Indian navy, the Indian civil service, the railways the Central treasury between the two new dominions. The partition was set

forth in the Indian independence Act 1947 and resulted in dissolution of the British raj or crown rule in India to self governing countries of India and Pakistan legally came into existence at midnight on 14-15 august 1947.

III. PUNJAB

Punjab is a state in northern India forming part of the larger Punjab region of the Indian subcontinent, the state is bordered by the Indian states of Jammu and Kashmir to the north, Himachal Pradesh to the east, Haryana to the south and south east, Rajasthan to the south west and the Pakistani province of Punjab to the west. The state covers an area of 50362 square kilometres 1.53% of India's total geographical area. It is the 20th largest Indian state by area. Punjab is the 16th largest state by population comprising 22 districts. Punjabi is the most widely spoken and official language of state. The main ethnic group are the Punjabis with Sikhs 58% and Hindu 38%, the state capital is Chandigarh. The five tributary rivers of the Indus River from which the region took its name are Sutlej, Ravi, Beas, Chenab and Jhelum. Sutlej, Ravi, and Beas are the part of Indian Punjab.

PUNJABI CULTURE

The culture of the Punjab encompasses the spoken language, written literature, cuisine, science, technology, military warfare, architecture, traditions, values and history of the Punjabi people native to the northern part of the Indian subcontinent. The term 'Punjabi' can mean both a person who lives in Punjab and also a speaker of the Punjabi language. This name originates from the Persian language 'panj', (five), and 'ab', (water) combined together the word Punjab is land of the five rivers. Indus river (the largest river in this five river system), and the five other rivers to the south eventually join Indus or merge into it later in the downstream of the Punjab valley. All the rivers start and flow out of the Himalayas. These other five rivers are Jhelum River, Chenab River, Ravi River, Beas River and Sutlej River.

MUSIC OF PUNJAB

It Reflects the traditions of the Punjab region of the Indian subcontinent, currently divided into two parts: East Punjab(India) and West Punjab(Pakistan) The Punjab has diverse styles of music, ranging from folk and Sufi to classical, notably the Patiala gharana.

FOLKMUSIC

Folk music of the Punjab is the traditional music of Punjab produced using traditional musical instruments like Tumbi, Algoze, Dhadd, Sarangi, Chimta and more. There is a wide range of folk songs for every occasion from birth to death including marriage, festivals, fairs and religious ceremonies.

DANCE

Punjabi dances are an array of folk and religious dances of the Punjabi people indigenous to the Punjab region, straddling the border of India and Pakistan. The style of Punjabi dances ranges from very high energy to slow and reserved and there are specific styles for men and women. Some of the dances are secular while others are presented in religious contexts.

GURU NANAK DEV UNIVERSITY

Youth Activities

Department of Youth Welfare was established in 1971, with the objective of promoting cultural activities among the participants and tapping their hidden talent for extra-curricular participation. It channelizes the energy of the youth into creative directions and provides opportunities for harmonious and balanced development of their personality. The department organizes University Zonal, Inter-zonal Youth Festivals, Youth Leadership Training & Hiking, Trekking Camps, Inter-State Tours, coaching camps and prepares teams for participation in North Zone Inter-University & All Indian National Inter-University Youth Festivals and other Inter-University competitions organized by Punjab Government/D.P.I. (director of public instructions) (Colleges) Punjab and different states Universities. The department also holds Seminars, Workshops for participants for the promotion of Art & Culture. The department also arranges the Cultural Programmers for different Functions of the University and Seminars, Workshops organized by the different departments of the University.

AIMS & OBJECTIVES

- To document the traditional costumes, coffer of Punjabi Female Dance dresses in last five years in GNDU.
- To document the traditional ornamentation and accessories of Punjabi female Dance dresses in last Five years in GNDU.
- To document the motifs used in traditional Costumes and Coffire.
- To study the Raw Material used in Traditional Costume, Coffire and Accessories.
- To document the prop used in FolkDance.

DELIMITATIONS

- The Study was done female participants under GNDU.
- The study was limited on 15 Participants, 15 Professional faculty/ experts participated in FolkDances.
- Accessories were used in Traditional Costumes, Coffire, and Ornamentation of Punjabi Female participated in FolkDances.

IV. REVIEW OF LITERATURE

The review of literature is usually a highly synthesized critique of the status of knowledge on a carefully defined topic. A review of related research serves an important purpose and helps the researcher at every step of his venture as a researcher can build appropriate methodology and design keeping in view the strength and failure of previous researchers. A review of literature provides useful hints for further research.

SECTION: 2.1 HISTORICAL BACKGROUNDS OF TRADITIONAL FOLK DANCES IN PUNJAB

SECTION: 2.2 TRADITIONAL COSTUMES AND COFFIRE USED IN FEMALE FOLK DANCES OF PUNJAB

SECTION: 2.3 TRADITIONAL ORNAMENTATION AND ACCESSORIES USED IN FEMALE FOLK DANCES OF PUNJAB

SECTION: 2.4 TRADITIONAL PROPS USED IN FOLK DANCES OF PUNJAB

SECTION: 2.5 RELATED STUDIES

SECTION: 2.1 HISTORICAL BACKGROUNDS OF TRADITIONAL FOLK DANCES IN PUNJAB

Dr. Joshi. J (2004): found that like some other folk arts folk dance is also a way to express the feeling of happiness. Like Feeling and love in our heart folk dance also comes up from various things of life. Whether the dance can be shown through the body gestures but it has the power to get through the soul of anyone. Whenever the ritualistic people dance they showed the best of folk dance.

Dr.Thind.k (2007): described that when human life came into existence. Humans started hunting birds and animals to feed themselves and showed their happiness while dancing with each other. As on from the old historic stone age to the village life dance pass on to many stages for cultural development of any particular region.

SECTION: 2.2 TRADITIONAL COSTUMES AND COFFIRE USED IN FEMALE FOLK DANCES OF PUNJAB

Hect.T (2006): published that the relationship between dance and dance costumes is complex and does not simply reflect dance practice in a specific period, but also social behaviour and cultural values. Dance costumes can be divided into the following categories: historical, folk or traditional, ballroom, modern and musical dance costumes. Influence has spread from fashion to dance and back again.

SECTION: 2.3 TRADITIONAL ORNAMENTATION AND ACCESSORIES USED IN FEMALE FOLK DANCES OF PUNJAB.

Kaur.H (2011): reported that a small pendant for the above shaped like the spread out tail of a peacock. Laung – a small stud let Morni – into the flesh of the nostril on one side, generally of gold, with a pearl or turquoise on it.

Anonymous (2011): Reported that Punjabis are known as much for their bravery and exuberant lifestyle as for their love for ornaments. Punjabi jewellery is known not only for its variety and traditional connotation but also for its aesthetics. The variety of traditional ornaments used by women is virtually endless. However, almost every piece of ornament that adorns women of Punjab has a cultural or religious relevance attached to it. Let's have a closer look at some of the main traditional ornaments worn by women of Punjab.

- **HEAD OR FOREHEAD ORNAMENTS-** Saggi-phul, chaunk or choti phul – a round boss worn on the hair over the forehead
- **SIR MANG** – a pendant worn on the head. The mang jewel is worn in the Center of the hair parting and dangles on the forehead in the shape of a lovely pendant.
- **SHINGAAR PATTI OR DAMNI** - It's also a type of tikka
- **JHOOMAR-** A famous piece of traditional jewellery worn exclusively by Punjabi women is the jhoomar.

SECTION: 2.4 TRADITIONAL PROPS USED IN FOLK DANCES OF PUNJAB.

Dr. Joshi.k (2004): said that Folk singing is already quite much effective in its own nature and don't depend on any type of folk instruments. But to add a little crisp and sweetness use of folk instruments came into existence. Instruments like dhol, Dholki, Iktara, Ghada, Chimta, Sarangi and many more added to its support.

Bhachoo.A (2006): "Sapp" reported that Fourteen to 20 such sticks are joined lattice- fashion so that the total length is usually about one foot. By stretching and contracting the ends, the player produces a sound resembling many hands clapping in unison. A chikka-sap may be painted or left in the natural colour of the wood it is often decorated with tassels, pom-poms and even pieces of brightly coloured paper stuck in cut-out patterns. Sometimes the pictures of movie stars are on the handholds.

V. RELATED STUDIES

Kaur.H (2014): Said that Punjab has a very rich tradition of dances, particularly the folk ones. The exuberance and vitality of its people are vigorously displayed in their folk dances. These dances are full of expressions, gestures, vocal remarks, subtleties of motion and unrestricted freedom. They are full of energy and reflect the dynamism of the Punjabis. A unique aspect of Punjab dances is that there is no common dance for men and women. Rather, they have their own separate dances, which can be combined together for a typical performance. Punjabi dances are an array of folk and religious dances of the Punjabi people indigenous to the Punjab region.

Kaur.S (2019):

- **COSTUME:** - In the heritage of Punjab, it could be performed in any dress but as according to heritage of Punjab 'Ghagra' is very significant. 'Ghagra' are of different colours. But in Giddha, Ghagra of Kala Soof is most popular. It is frequently used in the Giddha of Tiyan and marriage. This Ghagra glorifies the beauty of Punjabi women. The Kurti (TOP) of any colour could be worn with Ghagra and the phulkari on head is most important. In the heritage of Punjab, Phulkari (Dupatta) is the most significant symbol. Except this, Giddha could be performed in Salwar, Kameez and Dupatta. Giddha is always performed with barefeet.

- **ORNAMENTS:** - Not any specific ornaments are worn by Punjabi women in Giddha. Punjabi women are fond of ornaments and wear their favourite ornaments in Giddha, e.g.:

For Head: - Saggi full, Shingaar patti, Chowk chand, Tikka, Clip, Jhumar Sui. For Hair: - Colourful parandas, Moti/Beads for Braids.

For Ear: - Jhumka, Dandia, Kaante, Kokru, Maame Murkiya etc. For Nose: - Teeli, Laung, Koka, Mekh, Nachli etc

“ Boli: Tere laung da pya lishkara, haaliya ne hall dakk lye.”

For Neck: - Singh Tawiti, Jan jeer, Jugni, Bugti, Ranihar, Champakali etc

“Boli : Sare tan gahne mere mapyan ne paye, Iko tweet ohde ghar da nee, Jdo larda tan lahde lahde kardanee.”

For Arms: - Bangles/Churiya, Kangan, Pariband, Gajre, Bankan, Bajuband etc. “Boli: Pariband basharmi gehna, Jaffi paya shanak pve.”

For Feet: - Jhanjran and Panjeb. “Boli : Gory an peran de vich chandi dian jhanjran, Nachan lagi ne layian pa.”

All the above ornaments signify the heritage of Punjab and are worn by Punjabi women on every occasion of joy.

VI. METHODOLOGY

This chapter includes description, explanation and justification of methods used in the study. The methodology followed to conduct the present research in a scientific way and to obtain reliable and accurate result is presented under the heads given below:

SECTION 3.1: LOCALE OF THE STUDY SECTION

SECTION 3.2: SAMPLE SIZE SELECTED SECTION

SECTION 3.3 DEVELOPMENTS OF TOOLS

SECTION 3.4: PRE TESTING OF THE TOOL SECTION

3.5: DATA COLLECTION SECTION

3.6: ANALYSIS OF DATA

SECTION 3.1: LOCALE OF THE STUDY

Punjab state is divided into three major regions Majha, Malwa and Doaba. This division of Punjab is basically due to the river Sutlej and Beas following through the land of Punjab. These three regions are wide and the dressing Doaba region consists of five district namely jalandhar, Hoshiarpur, Kapurthala, Nawashar and Phagwara. This study is related to Amritsar and JalandharCity.

VII.RESULT AND DISCUSSION

This chapter furnishes the results emerging out from the analysis of the data of the present investigation. The data have been organized and analyzed by taking into account the objectives of the study. All the pertinent information has been categories and reports under the following major section:

GENERAL INFORMATION OF THERESPONDENTS

SPECIFIC INFORMATION OF THERESPONDENTS

PROPS USED IN DIFFERENT FOLKDANCES

CHANGINGTRENDS

GENERAL INFORMATION OF THERESPONDENTS:-

This section deals with general information, age, education and occupation of the respondents involved in traditional Punjabi folk dance.

1. Age:-

TABLE 1: PERCENTAGE DISTRIBUTION OF THE RESPONDENTS ON THE BASIS TO THEIR AGE

(n=30)

Respondents						
Participants				Experts		
S.No.	Variables	Respondents	Percentage (%)	Variables	Respondents	Percentage (%)
1.	20-25 years	15	100%	25-50 years	15	100%
	Total	15	100.00	Total	15	100.00

Table 1 shows that Cent per Cent respondents who were participants belong to 20-25 years of age group and Cent per Cent respondents who were experts belong to 25-50 years of age group.

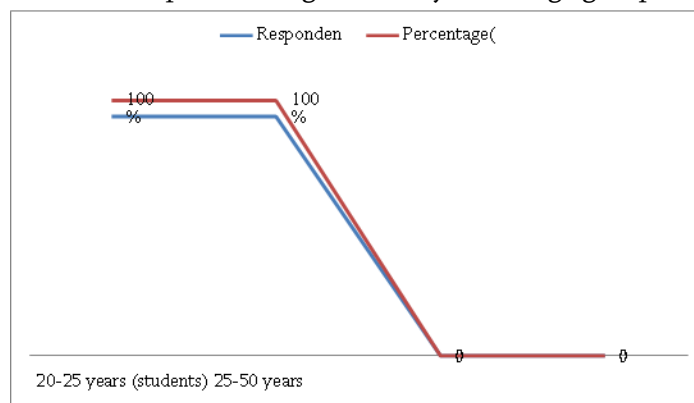


FIG 1: DISTRIBUTION OF THE RESPONDENTS ON THE BASIS OF THEIR AGE AGE GROUP

2. Education:-

TABLE 2: PERCENTAGE DISTRIBUTION OF THE RESPONDENTS ON THE BASIS TO THEIR EDUCATION (n=30)

Respondents						
Participants				Experts		
S.No.	Variables	Respondents	Percentage (%)	Variables	Respondents	Percentage (%)
1.	P.G	4	26.7	Faculty	9	60%
2.	U.G	11	73.3	Directors	6	40
	Total	15	100.00	Total	15	100.00

Table 2 shows that very few 26.7 percent respondents who were participants belong to Post graduation and maximum 73.3 percent respondents who were also participants belong to under graduation course. But 60 percent respondents who were experts belong to Professors and 40 percent respondents who were experts belong to directors.

SPECIFIC INFORMATION OF THE RESPONDENT

3. Involved in youth festival:-

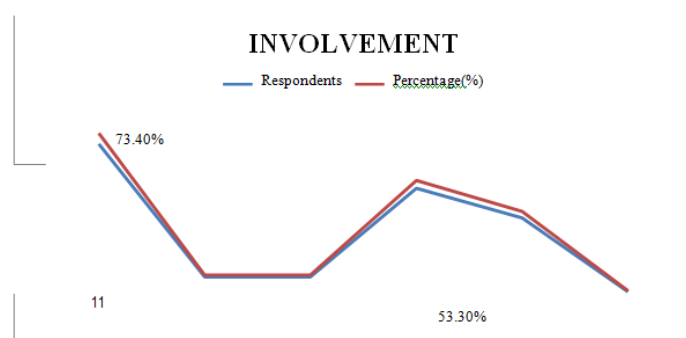
TABLE 3: PERCENTAGE DISTRIBUTION OF THE RESPONDENTS ON THE BASIS TO THEIR INVOLVEMENT IN YOUTH FESTIVAL

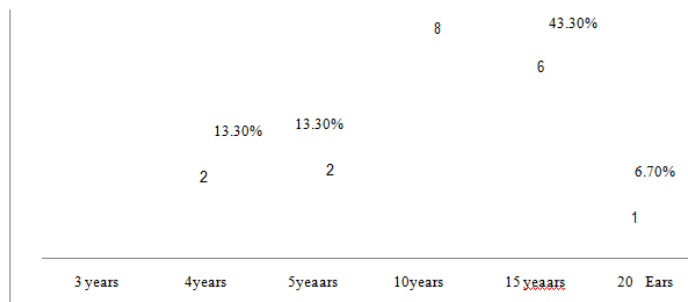
(n=30)

Respondents						
Participants				Experts		
S.No.	Variables	Respondents	Percentage (%)	Variables	Respondents	Percentage (%)
1.	3 years	11	73.4%	10 years	8	53.3%
2.	4 years	2	13.3%	15 years	6	40%
3.	5 years	2	13.3%	20 years	1	6.7%
	Total	30	100.00	Total	30	100.00

Participants:- Table 3: it shows that maximum 73.4 percent respondents involved in youth fest from last 3 years and 13.3 percent respondents are involved in youth festival from 4 years and 13.3 percent respondents are involved in youth festival from 5 years.

Experts:- It depicts that maximum 53.3 percent respondents are involved in youth festival from last 10 years and 40 percent respondents are involved in youth festival from 6 years and only 6.7 percent respondents are involved in youth festival from 1 year.





4. Types of Folkdances:-

Participants:- It is clear that majority of 86 percent respondents who were participants said that 4 types of female folk dances are in Punjabi culture that are Giddha, Sammi, Luddi, Dandas but only 13.3 percent participants viewed that there are 5 types of folk dances are in Punjabiculture.

Experts:- It is clear that 40 percent respondents described that 5 types of folk dances are in Punjabi culture and 40 percent respondents said that there are 4 types of folk dances are in Punjabi culture but only 20 percent respondents remarked that there are 3 types of folk dances are in Punjabiculture.

5. Types of upper costumes in Giddha:-

Participants:- It is clearly depicts that Cent per Cent respondents said that long shirts, jackets of all these types of upper costumes used inGiddha.

Experts:- It is clearly depicts that Cent per Cent respondents reviewed that long shirts and jackets of all these types of upper costumes used inGiddha.

6. Types of lower costumes in Giddha:-

Participants:- Cent Percent clearly described that Cent per Cent respondents informed that Salwar and ghagra types of lower costumes used in Giddha.

Experts:- Cent percent clearly described that Cent per Cent respondents said that Salwar and ghagra types of lower costumes used in Giddha.

PLATE NO.1 UPPER COSTUMES OF GIDDHA



LOWER COSTUMES OF GIDDHA



Ghagra



Salwar

COFFIRE USED IN GIDDHA



Cottondupatta



Phulkari



Bagh



Subhar

GIDDHA ACCESSORIES

HEADACCESSORY



Jhumarsui, Tikka

EARACCESSORY



Pipal Pattia

NOSEACCESSORY



Natth

NECKACCESSORIES



Jugni,Hanshamel, Mohran

ARMACCESSORIES



Bangles (Vanga)

ANKLE ACCESSORIES



Jhanjhar

Luddi:-

Luddi is one of the finest forms of female folk dance in Punjab. It can be performed by men as well as women. The dancers play one hand at the back and another in front of the face. The body movement is snake like. Head movement is an important part of the dance. Some famous bolis used in Luddi are as follows:-

- “ Ashke luddi shaavaluddi”
- “ Luddi injh pavendi aa”
- “Ali shah mastkalandar”
- “Tatti ret kadaiya di . tu chad ke naa jaavi sohneya nai o lod kamaiyadi”
- “Chann badlan ch chup jaave . je mai tenu bhul javan meri zindagi mukkk jaave”

7. Types of upper costumes in Luddi:-

Participants: - It is revealed those Cent per Cent respondents said that shirt with jacket are the upper costumes used in Luddi costumes.

Experts: - It is reviewed that Cent per Cent respondents reported that shirt with jacket are the upper costumes used in Luddi costumes.

8. Types of lower costumes in Luddi:-

Participants: - It is revealed that Cent per Cent respondents concluded that “laacha” this type of lower costume used in Luddi costumes.

Experts: - It is remarked that Cent per Cent respondents found that “laacha Or Chadra” these type of lower costume used in Luddi costumes.

PLATE NO.2 LUDDI COSTUMES



FRONT



BACK



RUMAAL



COFFIRE



DIFFERENT COLOURS OF COFFIRE

LUDDI ACCESSORIES



Ghungroo



Fuman



Ladoo Prandia

EARORNAMENT

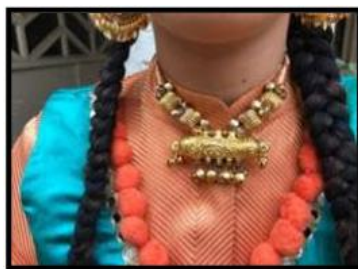


Makeup



PipalPatti

NECK ORNAMENT



Jugni

Sammi:-

Sammi is the traditional dance of the women of sandal bar region now in Pakistan

The dance is almost similar to giddha where the prominent gesture is confined to the movement of arms .some bolis used in sammi are as follows :-

- “nimma nimma vich kajle di dhaari surma nimmanimma”
- “Allah jaane te yaar naa jaane mainda dhol jwaniamane”

9. Types of upper costumes in Sammi:-

Participants: - It is depicts that Cent per Cent respondents said that kurta with Cuff Sleeves type of upper costumes used in sammi costumes.

Experts: - It is described that Cent per Cent respondents noted that kurta, Sleeves with cuff and jacket type of upper costumes used in sammicostumes.

PLATE NO. 3 UPPER AND LOWER COSTUMES OF SAMMI DANCE



COFFIRESIDEVIEW



COFFIRE UPPER VIEW



LOWERCOSTUME



FRONT ANDBACK



FRONT VIEWOFCOSTUME



FULLCOSTUME

HAIRSTYLE



BACK



FRONT

MAKEUP



SAMMI ACCESSORIES

NOSEACCESSORIES



Koka

EARACCESSORIES



Jhumka

HANDACCESSORIES



Bracelet

NECKACCESSORIES



Haar

WAISTACCESSORIES



Belt(kamarbandh)

ANKLE ACCESSORIES



Jhanjhar

Dandas: Dandas is one of the finest and unique female folk dances of Punjab. Some traditional and folk researchers found its historic background as during the holy occasion of gurupurab along with the gatka female

used to dance with sticks in their hands which is now famous from the name dandas, researchers conclude its nature by relating it with gatka . Some famous bolis used in dandas are:

- “ udd udd jawa akash nu mera palla kinari vala kihnekhichya”
- “Dil dena teh dil mangna ve sauda ikojeha”
- “mai ithe teh dhol meraraiye”

10. Types of upper costumes in Dandas:-

Participants: - Cent percent respondents revealed that Kameez with jacket that all types of upper costumes used in dandas costumes.

Experts:- It is concluded that Cent percent respondents noted that Kameez with jacket that all types of upper costumes used in dandascostumes.

11. Types of lower costumes in Dandas:-

Participants: - Cent per Cent respondents said that Ghagra types of lower costumes used in dandas costumes.

Experts:- It concluded that Cent per Cent respondents viewed that Ghagra types of lower costumes used in dandas costumes.

PLATE NO.4 DANDAS COSTUMES





12. Types of hairstyle in folk dancecostumes:-

Participants:-It is depicts that Cent per Cent respondents said that different hairstyles used in folk dance costumes, that are-

- A) Giddha- Center partition with French braids on bothsides
- B) Sammi- Center partition with two high buns on bothsides.
- C) Dandas and Luddi - Center partition with two braids atfront.

Experts:-It is clearly depicts that Cent per Cent respondents said that different hairstyles used in folk dance costumes, that are-

- D) Giddha- Center partition with French braids on bothsides
- E) Sammi- Center partition with two high buns on bothsides.
- F) Dandas and Luddi - Center partition with two braids atfront.

13. Types of footwear used in folkdance:-

Participants: - Cent percent respondents said that barefoot while dancing in folk dance.

Experts: - It is found that Cent percent respondents mentioned that barefoot while dancing in folk dance.

14. Decoration of hands:-

Participants:-It is described that Cent per Cent respondents remarked that they decorated their hands with heena (Mehndi).

Experts:-It is reported that Cent per Cent respondents said that they decorated their hands with heena (Mehndi).

15. Changing trends in costume, props and accessories of Punjabi folk female dance in Last five years.:-

Participants:

➤ Giddha:

According to the participants respondents from whom the data has been collected the said that there is not a very big change in attire and costumes of Giddha. It is getting performed every year in a very traditional and cultural way as it meant to be. But there is an impact of modernisation to make it more attractive that we can call it a change in giddha like in jewellery no colourful jewellery used to wear during the performance but now some jewels like pearls are also getting worn along with the jewellery.

Costumes: In past GNDU youth festivals costumes were simple. But now days Costumes used in giddha are getting more attractive year by year. Double dupatta are given to give classy Look and to look costume more elaborated.

Fabric: In past Years of youth festivals Silk, Cotton and Velvet fabrics were used. But now days Brocade, heavy and costly fabrics are used.

Design: Every year designs are taken according to the folk traditions. But at some place some modernisation has taken its place.

Motif: According to participants In past years Traditional motifs were used. Like related to Nature and Animals E.g. Peacock etc. But in present scenario some modern motifs are also in use.

Pattern: Patterns used in Giddha costumes always were in geometrical and floral manner.

Colour: Dark and Bright colours are much in use. Whether its 2015 or 2019. More preference is given to bright colours.

Jewellery: In past years simple jewellery was used in Giddha. But in current years of youth festivals pearls and stones are also in use.

Props: Props are still same in traditional manner; because on judgement there is an objection on modern stuff.

➤ Luddi:

According to the participants from whom the data has been collected Luddi is getting performed in the same constant traditional way. Colour combinations of the dress maybe get into a change but the performance. Its nature is on the same criteria so the pure folk won't get spoiled

Costumes: In past GNDU youth festivals costumes were simple. But now days Costumes used in Luddi are getting more attractive year by year.

Fabric: In past Years of youth festivals main fabrics were Silk and Cotton. But now days Brocade fabrics are also in use.

Design: Whether it's Present or Past none of Designs were used in Luddi costumes. But Kurti/ jacket is used.

Motif: No kind of motifs are used in Luddi.

Pattern: patterns always were in geometrical manner.

Colour: Dark and Bright colours are much in use. Whether we talk about 2015 or 2019. More preference is given to bright colours. But some respondents have given more preference to white color Kameez.

Jewellery: In past years simple jewellery was used in Luddi. But in current years of youth festivals pearls and stones are also in use.

Props: In Luddi only instruments are used. (Separate at side of Stage) But the dancing Girls do not use any kind of Prop.

➤ **Sammi:**

According to the participants and who are engaged in youth festival from last 5 years conclude that sammi is performed only 2 times in last 5 years. So the costume , accessories and props remains the same so there is not any change in its whole nature. Only silver jewellery is used with sammi costumes.

➤ **Dandas:**

According to the participants who are engaged in youth festival from last 5 years conclude that dandas is very unique and got staged only 1 time in last 5 years so there is no change in its nature and performance.

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