Chapter VIII.

INDIAN CULTURES AS DEPICTED IN CULTURAL INDIA

It is a recognized fact that Indian culture had its impact on the culture of the Asian people in general and that of the South East Asia in particular. On a close study of the cultures of Ceylon, Burma, Siam and Indonesia, it can be clearly realized that those cultures bear considerable influence of the Indian culture. These countries can legitimately be grouped under 'Greater India'. The influence which crept into the life of the people in these countries was through a gradual process. One of the main causes of this influence was the trade relation which India had with neighbouring countries in the east as well as in the west. Whatever influence India had on the neighbouring countries in the west, it was destroyed or eclipsed because of the subsequent Muslim influence which still pervades Central Asia. The diffusion of Indian culture currents is proved by the archaeological evidence from the countries of South East Asia. Five such distinct culture-currents are discernible, which may be

1. Supra, Preface, page v.
enumerated as follows: (1) Amarawati (second and third century A.D.), (2) Gupta (4th to 6th century A.D.), (3) Pallava (500 A.D. to 750 A.D.), (4) Pala (750 to 900 A.D.) and the (5) the wave during 12th and 13th century A.D. when Buddhist influence was waning in India.

In some of the countries of South East Asia there was a complete absorption of the culture of India and in the west the local culture reacted to it and the Indian culture could only modify the local culture. The countries of 'Greater India' can be easily classified into two zones: Ceylon, Burma, Siam, Malaya and Sumatra form one zone, where there was total Indianization. In the other zone, comprising Indo-China and Indonesia, the local genius reacted strongly to Indian influence and was not completely submerged. The Indian Ocean is not closed on all sides like the Mediterranean Sea. With the help of currents and of periodical winds, regular navigation has been possible in the Indian Ocean since very early times. People of one country visited another country through sea-route extending from Africa on the west to Indo-China in the east and even beyond upto Korea and Japan. India having the advantage of her extensive sea-coasts and central situation played an

important role in the exchange of civilization by the sea to Burma, Siam, Cambodia, Indo-China, Java and Madagascar.

The depiction of Indian dances outside India is apparent and may be briefly summarised as under:

**CEYLON**

The various images of Siva, the different forms of his dance and his different aspects as depicted in the Chidambaram temple may also be seen in Ceylon. For example, an artistic work in bronze depicting the dance of Natrāja is widely prevalent in Ceylon. The connected legend is that once Siva, disguised as a Yogi, came to a forest hermitage to argue with certain Risis who held heretical doctrines. Siva defeated them in argument and the Risis in a rage tried to destroy him by black magic, first by creating a fierce tiger in the sacrificial fire. Siva stripped off its skin with the nail of his little finger and wrapped it as a garment above his loins. The Risis then created a serpent which Siva took and wreeathed as a garland round his neck and began to dance. Risis then created an evil spirit shaped like an ugly dwarf who rushed out of the fire but Siva crushed it under

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his foot, broke its back and then resumed his triumphant
dance, the dance of the cosmic rhythm with all of the Devas
and all of the Fisís as witnesses.

Ceylon is a land of hills and forests and is a
natural paradise for the site-seers. Inspite of influence
of Buddhism and Jainism, Ceylon preserved its ancient dance.
Kay Ambrose has also observed that inspite of so many
foreign dominations, Ceylon has managed to conserve an
ancient classical dance, although this is now in an
extremely fragmentary condition.

To a great extent, dance which is depicted in
Ceylon is due to paramount influence of classical Indian
dance. specially the Kathakali dance which is popular in
South India, is prevalent in Ceylon and the other dances
which are performed there are offshoots of south corner
of Indian dances prevalent in southern India. The movements
of the different parts of the body as practised in Kathákali
are also found in the popular dance in Ceylon. Ceylonese
also use the huge and large circular type of crown while
performing their dances. They also paint their bodies
and wear long dress similar to Malabar style of dance. The
theme is also taken from the religious epic and the dance is
announced to the whole village prior to the actual
performance. It survived at all due to the fact that to

stamp out a form of dancing which is one with religious practises is a well nigh impossible task and partly to a version of the 'Artist Caste' system similar to that which has preserved the art of Kathakali in Malabar. In Ceylon whole village produce, dancers and drummers, just as some villages produce a family of master weavers or potters; but the depressingly violent jealousy between many of the different families has all but undone the excellence of the caste system and the apparent disregard of the Sinhalese for the artistic value of their dances (dancers and drummers being considered unsuitable to enter the houses of the elite) has done nothing to help the situation.

The most popular traditional dance in Ceylon is Kandyan dance. The renowned exponents of Kandyan dance are Gunaya and Wittawela Mulyaddessalagadera Ukkwuwa and his successors. This dance is directly associated with the religion and is supposed to be devotional dance. As regards the tribal dances which are performed in Ceylon, they are similar to the Naga's dances along with the other dances which are performed in south corner of India, for example, Devil dance, Serpent dance, Yaksha Gana dance and sword dance are prevalent in backward class of Ceylon and they are performed as their name suggests and they are similar in features as performed in India.

There are eighteen varnams, mostly depicting some animal, e.g., horse, snake, elephant, lion, rabbit, peacock, tortoise, monkey, hawk, hare, etc. which are danced and sung accompanied by drum-beating. They were taken from the texts on which Bharata Natya is based.

The animal mining came from Malabar. It is associated with the bird imitations of solo Kathakali introduced by Gopinath. The acrobatics which sum a new feature were picked up from outside.

Dance is an essential item in all ceremonial performances to drive away the evil spirits as it is a common belief that the devils delight in the sound of drums and are ever happy watching the dancing of the sorcerers.

KOHOMBA KANKARIYA:

This is a type of dance which has come down from the demon kind Ravana and is also somehow connected with the Margosa-tree. The dance lasts all night and sometimes for several nights.

KAPUKETIMA:

This dance is performed to appease the devil tormenting women. The dancers depict two queens washing their hair, combing, winding in a tight rope, coiling over the head, each with a different style of dressing hair. In this dance every moment the rhythm changes. Each verse is followed by a dance rhythm.
MASK DANCE:

Dancers appear one by one in different masks with torches in hand. Some of the masks are of a demon, a terrible and fearful creature in a tutu of coloured fringes, some in heads of different colours, red, green, etc. with black beard and chocolate face. They look terrifying.

KALON DANCE:

This is another excellent form of village drama in which dancing, drumming and singing are displayed in a splendid style. It is a masked play.

SAKARI:

It is a comical kind of dance.

BO-TREE DANCE AND BUTTERFLIES DANCE:

These dances are comparatively of new origin, devised by noble men having been brought up in musical traditions.

HUNTER'S DANCE:

This dance, when performed in slow tempo is very interesting.

The sculptural work in temples also depicts dancing poses. One of the oldest Viharas is the Ridi Vihara (Silver temple) nearly 1600 years old. It has a wonderful stone temple, perfect with lotus capitals and carved
pillars, all with dance figures. In one of the temples, there is a wonderful door of ivory and silver having two beautiful dancing figures at the bottom on each side with tassels flying upwards in the movement of dance, the other preparing for the dance with the tassels hanging between widely spread knees over the skirt. A painting of dancing ladies exists under the offering table.

**BURMA**

In the depiction of Indian dancing in Burma, the reference of a terracotta plaque made of hard clay, which was discovered in Burma in 1925 deserves special mention. It bears a large sunken medallion in the centre bounded by a circle of beads and portraying a party of five musicians arranged in two rows. Out of the two of the upper row, the left one blows a kind of French horn and that at the right plays some uncertain instrument. In the lower row, there are three, and the two at the either side beat drums and the central one, probably the worse for liquor, dances steadying himself on the shoulders of his companions. The figures are well displayed and their style, dress and feature are purely Indian. Each of them wear beads, necklace, armlet, a dhoti and the dancer, beside these, has a linen
piece across his chest. It appears that the old Burmese drama owes its origin to Hindu theatre; and moreover, in view of the proximity of Burma and India, this seems to be very natural.

In Burma, we have considerable archaeological evidences of Gupta period. M. Luroiselle devoted few days to excavations at the Shwegugyi and Ajapala pagodas in the Pegu district. The representation of two events of Buddha's life is clearly depicted. For example, his fight with Mara and his temptation by the daughters of Mara. The fight is depicted on the plaques of the Shwegugyi and seductions of three Apasarés on the plaques of Ajapala. There is one more example of hard clay Tondo showing musicians with drunken dancer in South Burma in early Indian style. Figure 8: Hindu Temple of Nat Hlaung Gyaung at Pagan may be seen.

Bharat Nātya Sāstra has also been the guiding principle of Burmese dance and dramas. Indian dances have greatly affected the Burmese dances and thus there is

5. Reginald Le May, The Culture of South East Asia, 1954, page 64. See Figure 8: Hindu Temple of Nat Hlaung Gyaung at Pagan.
great similarity between the two. Specially in Pwe dances, it can be ascertained that Pwe dances associated with Nat cult shows the affinity of such dances with the Indian Natya. Considering all these facts, it may be permissible to look for the origin of the Pwe dance in India.

Thagya Nat in Burma is identified with god Indra. It is believed that Thagya Nat makes his visit annually to the earth and in his honour the popular Water-festival is held on the Burmese New Year's day. The festival may be considered similar to the Indra-dhvaja festival which is referred to in Sanskrit literature. Similarly in India during the rainy season, seasonal songs and dances are performed. In Burma, a large shed is erected and in praise of Thagya Nat, women worshippers dressed in gorgeous and ornamental bordered waist-clothes, broad sleeved jackets alike men, dance in slow rhythmic manner and the ceremony concludes with the vigorous dancing of Nat-inspired women.

So far Greater India is concerned, Burma is, to a great extent, connected to India and the Hindu culture flourished in all its glory for centuries together in the countries of South-East Asia. Bands after bands of Hindu colonists spread towards Siam, Burma, Malaya, Java and in

1. 'Now a days there are four kinds of Pwe dances performed in Burma, namely, Lat Pwe, Yokthe Pwe, Yein Pwe and Anyein Pwe.' Arthur C. Lothian, A Handbook to India, Pakistan, Burma and Ceylon, Page 585.

other "rips" of greater india. Some of the indians came to upper burma through assam and others came by sea from south india to lower burma. It can also be ascertained by the earliest pyu inscription.

The indians brought first hinduism to burma and later buddhism. Other temples of the early period at pagan, such as the ngakye nadaun recall the artha stupas.

Phra Pathon is an important railway station in the west of bangkok. There is a temple surrounded by viharas and a terraced platform. A large number of sculptures found on the site in the course of successive remodelling are deposited in one of the local viharas. There is a sculptured panel showing the buddha seated on a throne being fanned by two apsarás, one on the either side whose dress recalls the sculptures in the sauras museum evidently representing indian. The influence of buddha and his bronzes are

2. G.E. Harvey, Outline of burmese history, page 2.
4. benjamin rowland, the art and architecture of india, buddhist - hindu - jain, page 254.
5. K.A. Milanta Jastri, south indian influences in the far east, page 67 - 68.
also traceable in Thailand.

3. That or rather Sirideb and Sap Xamphra are two sites in the valley of Nam Sok. The importance of Sirideb is due to the discovery of many early statues, among others the magnificent torso of a Yaksini and Nandi are thoroughly Indian in inspiration. The torso of the Yaksini is a masterpiece of technical perfection depicting the influence of Indian culture.

Shadow play is also performed in Siam which is derived either from Java or possibly even directly from India. Even the classical dramatic art of Siam owes its origin to ancient India.

The following names of gestures and dance movements are comparable to those of the Nātya Śāstra:

I. 'Le Cygne que marche' (Hamsagati)

II. 'Elephant qui croisent burs defense' (Gaja-vikrama)

III. 'Dance de la Kinnari' (Kinnari-cari)

IV. 'Boutons de lotus' (Padminakosa)

V. 'Lotus epanone' (Phulla-kamala)

VI. 'Lotus que se deploie (Kamala-vikasa)

VII. 'Laraignee quitisse sa toile (Umanabhagati)


3. Dr. R.C. Majumdar, Hindu Colonies in the Far East, page 254 - 255.

Stereo typed gestures play a very important part in the acting.

The royal temple in Bangkok with an emerald image of lord Buddha consecrated in it, has the whole of Ramayana painted on its walls. Old historical or mythological plays in Siam agree in almost every detail with Indian plays treating of the same subject.

The dancing poses of Yakshmis, Yakshas, Ardhnaris may be seen at Uvaravati. At Uvaravati, Siva and Viṣṇu in their different mudras have also been depicted. Definitely these poses and mudras recalls the ancient monuments of Gupta period. Two temples of Siva are remarkable at Vo-Canh and the images of Viṣṇu’s dvarapalas, along with the dancing poses of Yakshmis, Yakshas and Ardhnaris are also traceable as they are searched at 'Fra Pat', Qm and Pong T'uk places. There is a close relation of the murtis of Śri Ṣeva and Amaravati. The figures of gods and goddesses in their various mudras from Indian mythology are found in temples of cities like Śrideva, Rajpuri and Ayodhya.

INDO-CHINA

Discoveries indicate the existence of an Indian settlement and growth of Hindu domination for several centuries at the site of ancient Kedah in the Malaya Peninsula and the development of Indian religions like Saivism and Buddhism in the Indian colonies. Indian-culture, however, predominated in the ancient Indo-China. For five hundred years it was the dominant power of the Indo-Chinese peninsula and by far the most important Indianized State in South-East Asia.

A figure of Buddha in meditation, from the museum of Phnom-Penh, is the magnificent specimen found by M. Jean Comnaille at Angkor-Thom, amongst the ruins of Bayan in February 1913. It may be classed with the Harihara in the same museum, among the examples of Indian inspiration of which the style may be defined as Indo-Cambodian. In the early or Pre-Angkor period of the New Khmer Cambodia, which lasted until 802. Buddhism seems to have been almost as prominent as in Pannan times, while Siva worship became virtually the State religion. Indian models were

2. Brian Harrison, South-East Asia, A Short History, page 21.
   Also see K.A. Nilankanta Sastri, South Indian Influences in the Far East, page 9-10.
followed very closely in the Khmer art style of this period, for the Khmer had not yet begun to translate the Indian tradition into their own art language.

So far as the depiction of dance in the art of Indo-China is concerned, the best example can be seen of a female dancer representing Cham art of the seventh century, from the Musée de Tourane (Annam). This example is only a piece of sculpture work which is estimated to have measured ten feet wide and three and a half feet high, depicting a car drawn in procession by horses and having dancers and musicians all round it. It is a first rate model of plastic art which had greatly developed during fifth to seventh century which is considered to be the best period of the Chams. The movement depicts the Tāndava dance of lord Śiva. The left arm is stretched forward in a balancing pose. The waist is shown slender and flexible, the breasts are made conspicuous and the elbow has a strange formation which is characteristic of the Cham race and also of the Khmers. The dancer is adorned with pearls and thin garments. She wears a conical tiara (mukut) on her head, a specimen of which was found during the excavations at Wison, Central Annam in 1903 and which is now in the museum at Hanoi.

1. Brian Harrison, South East Asia, A Short History, page 32.

MALAYA

From the cradle to the grave, Malaya is surrounded by survivals of Indian culture. Malaya being the neighbouring territory of India had not only been a central place of trade but Hindu religion, Hindu culture and many Hindu social customs and practices spread through India. The inspiration of Malayan art and architecture is based on Indian religious belief. Though today Malaya is a Muslim country and Islamic religion pervades there yet religious practice, in whatever form as prevalent at different times in India, reached Malaya at different epochs and found expression of its particular form in Malayan art and architecture. For about a thousand years, Malaya had been under the Hindu influence and even after the commemoration of Islamic religion, Hinduism survived too much.

So far music and dancing are concerned, it can be said that Indian aspect of its various styles still survives in Malaya. The depiction of dancing scenes is clearly visible in the relic chamber of Kedah temple.

For example lord Śiva in his Tāndava aspect is clearly depicted therein. Dancing pose of Bhairava is also visible in this temple. In this relic chamber of Kedah temple, the unearthed miniature models are similar to the Ajanta frescos. Along with this, the small bronze images also show the strong Pala influence which are widely distributed in Peninsular Malaya, as well as some bronzes of the Amaravati school have been found in Ceylon and Malaya. Thus, Malaya Peninsula played a very important part in the maritime and colonizing activity of the India. Some Yakshini may also be seen in engraved design in Malaysia and Java. As one of them depicts a feminine figure, half-naked, wearing ornaments, resting on the right leg and bending the left backwards so as to touch the trunk of a tree.

SUMATRA

The Achines and the Bataks etc. were the famous aboriginal tribes of Sumatra. Hinduism influenced this


3. Dr. R.C. Majumdar, Hindu Colonies in the Far East, page 17.

to much and still Sumatra preserves the ancient Hindu culture. It is rightly said that the days of wandering adventures had also been the days of wandering music and dancing.

In relation to music and dancing it is known that a class of professional reciters grew up in India, who travelled across the country reciting to audiences the story of one or the other epic accompanied by music, and dance, which later on took the shape of drama. The group of this band of reciters called Bharatas or Pathakas and down the centuries Bharatas can not be over estimated. They had acted as torch bearers of culture carrying the message of the epics to the far corners of the country.

The Tari Piring dance is very popular in Sumatra and it is performed by a group of dancers holding plates on which lighted candle stands, which symbolize prosperity and life. This dance is specially performed in the Menangkabon area of Sumatra during the harvest season in praise of rice goddess. The movements of Tari Piring dance are circular. The classical piece of this dance is still performed for distinguished visitors in Srivijaya,

the centre of Hindu kingdom in south Sumatra. It consists of slow moving gestures in which girls in heavily brocaded clothes and magnificent head dress collect vases and boxes used in concocting betel nut.

On the wall of the Siara temple, we may see the depiction of Indian dances. It really represents a dancing Saksha with a mace in one hand and the head shows beautiful curls of hair and the armbands as well as ankles are decorated with ornaments.

Indonesia.

Like other nations of the South East Asia, Indonesia is also deeply associated with Indian dance and dramas. Though after the migration of Hindus, Indonesia also mostly suffered with western powers, but as a matter of fact, Indonesian culture is the adaptation and absorption of Hindu religion and art. Not only this, but even the drama of Java and Bali derives its origin from ancient India and it can be ascertained from Indonesian cultural history.

2. Swami Sadanand, Hindu Culture in Greater India, page 57.
3. Leslie H. Palmer, Indonesia and the Dutch. Also see: David Walsh, the Birth of Indonesia.
5. N.M. Ghosh, Contributions to the History of Hindu Drama, page 47.
The most popular art form in Moslem Indonesia today is the Hindu shadow play, or wayang. The wayang, using leather puppets or human figures which casts shadows on a screen, depicts episodes from the Hindu classics, the Mahabharat and Ramayana, with endless Indonesian embellishments and modifications. The shadow play or the wayang which is very popular throughout Indonesia has been observed by anthropologists that it came from India and it draws its theme from Ramayana and Mahabharat, the most popular epics of India. Even painting, puppetry, song and dance derive their theme from Hindu mythology and is retold in Indonesia.

In the island of Indonesia along with the divine sensuality of Buddhism, the dancing pose is also visible. The Buddha shown in Plate 510 in 'The Art of Indian Asia', for example, is by no means antagomistic to the dancing girl. On the contrary, he shines with the same grace and sweetness as the dancing girls.

BALI

Dancing is firmly rooted in the religious and

and social stricture of Bali. A highly specialized character of dance predominates in Bali than anywhere else in Greater India.

Bali still follows the Hindu way of life and the Balinese dances bear distinct Indian characteristics. A short description of dances is given here:

**DANCES RELATED TO THE RELIGION OF BALI:**

**Redjang Dance:** It is a dream-like dance of Bali and the movements are very simple and smooth. In this dance old and young and even tiny girls participate. Generally the participants of this dance wear bright coloured clothes decorated by gold-leaf and other articles, which wound tightly round the body and an ornamental silken band of yellow colour tied in a knot hangs on the right side. Redjang dance at Batolan is performed in order to drive away epidemics and illness. It is also performed as a ballet type during a 'Parwa' in which Redjang dancers play the parts of gods and goddesses. Redjang is performed in several files and it seems that the dancers are floating like water lillies linked with each other. Some performers of Redjang dance also wear long golden nails fixed to their finger tips and move in their separate file.

**Mendet Dance:** Mendet dance of Bali is a dance in which the homage and depiction of offering of flowers, slit
palm leaves and a variety of food is offered to the gods in the temple. Mendet dance is famous in Asak. Since the performers of this dance move with extreme deliberation, having a silver dish in one hand, the movements are very slow and the body sways slightly to the right. The girls in this dance also wear golden crown as in Redjang dance.

Maboeang Dance: This is a form of libation dance. Maboeang means pouring out and it may be palm wine or milk. It is associated with a kind cock-fight. It has a ritual significance also, as when the performers dance, it is supposed that it is an assertion of relationship with the ancestors before whom it is performed. Another variety of Maboeang dance is Maboeang Kalah dance in which duet performance is given. In this dance both unmarried boys and girls participate. They come in their separate rows and stand in front of each other; and then each girl in turn comes to the front and goes through a few sober postures with downcast eyes and outstretched arms, after which each boy in turn takes his place in front of a girl and if accepted by her, joins her stately measure.

Sanghyang Dance: This dance is performed in a state of trance. The boys and girls who are put into a state of trance by incense smoke and singing or performing

1. Beryl De Zoete, Dance and Drama, page 54.
Acrobatics are called Sanghyang dancers. They (dancers) have to lead a pious and religious life since they are not allowed to mix up with other people and they can not eat the remains of a meal, who may also be called the 'Reverend divinities'. This dance is performed to save people's life from epidemics or any magical phenomena. There are other varieties of Sanghyang dance, such as Sanghyang Lading which is performed at Ketewal, Sandhyang Deling which is common in the hilly district of Kintamani, Sanghyang Boeng-Boeng which is performed in the Poera Walem of Sindoe near Sea and Sanghyang Diaram dance. In Sanghyang Diaram dance the dancers also use a wooden horse type structure round their waistes.

**Ketjak Dance**: This dance is performed in a temple court in a circular way and it is also associated with trance dance. The special feature of Ketjak dancers is that they try to reproduce the rhythms and texture of the instruments of the gamelan (orchestra) with their voices.

**Yamboch Dance**: It is performed during a temple feast and the sweet tempo of flutes, rebab and cymbals are the preliminary items of a Yamboch performance. It is a dance-cum-drama and does not admit women to the male part. In this dance there is more scope for sentimental situations rather than comics. The theme generally concerns with romantic and mythical versions of Javanese history.
**Djanger Dance**: It has its religious origin like most of the dances of Bali. It is performed in the great court of temple on the occasion of full moon feast. The humming or the murmured background at the entrance of girl dancers is the special feature of Djanger dance. Both boys and girls participate mostly in rows.

**Legong Dance**: This dance also has its origin from temple dance and it is performed only by children. It is danced by Janghyang dancers also, when they are in trance. It is supposed that the Legong was performed by the divinely apsaras and goddesses. The movements of this dance are very simple, light and smooth, suitable for women dancers. Legong dancers, take very swift turn and their quick flattering of fan and fingers along with dazzling dance of hand are its special feature. To some extent, it can be said that it is a refined drama. The story of the dance, usually a scene from ancient epics, is told by a dalang or story teller during its performance. This dance is also performed with Gamelon orchestra.

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**WAR DANCES OF BALI.**

**Baris Dance**: It is a martial type dance. The word 'Baris' signifies a file of soldiers; and as such it

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comes in the category of War dances. Even in this dance the dedication to the temple is depicted by the dancer and his weapon. Thus the religious ritual as well as martial part is played in Baris dance. It is mostly performed in the hilly villages of north Bali. Sometimes in certain villages it looks like a ceremonial dance performance. Dancers hold spears, bows or different kinds of shields and since the movements are vigorous, only men and boys participate in this dance.

Among Baris dances, some of them deserve special mention as they are similar to Indian dances. Primitive societies were in danger of being attacked by unfriendly tribes, and so they had to equip their members with adequate training and to keep them in readiness. The medium through which this training was imparted was the war dance, which in one form or the other is found in all primitive communities. Among the Thompson Indians of British Columbia war dance is also performed by women when men proceed to war path. There are various kinds of Baris dance which are associated with martial elements, for example, Baris

Toembak which is performed on the south coast of Bali. Baris Tjina at Janoer and Baris Melampahan are all battle dances. There are other Baris dances, which indicate the swaying of butterflies and does not show war-like scenes, such as Baris Kekopoe dance is performed by four children holding fans in their hands. It is mostly performed at Tenganan and Leban. The movements of this dance change rapidly like spectrum show. Similarly Baris Kekopoe of Tenganan is performed by five little girls. They also hold palm leaf as a symbol of garden. These performances suggest the play of butterfly in a garden.

**Baris Demang**: It is purely a war-like performance depicting wildness, noise, pomp of war, jumping in the air and pirouetting etc. The performers of this dance come in two files (groups), threaten each other from a distance and also use wedge shaped wooden swords. Similarly 'Baris Pendet' possesses the elements of battle scenes. It is performed by boys during a temple feast. In Baris Pendet at Tabanan, not only boys but men also participate and offerings are given.

**Baris Tjerek Koak Dance**: This dance is performed at Tabanan and it is a primitive court-ship dance. Dr. A.J. Agarkar observes that in primitive societies, the war dances served the additional purpose
of sexual selection. Similarly in this dance six men and one woman participate. Men wear loin-cloth and decorate their head with fans and all of them are painted in one pattern. Each of them also holds a bamboo lance. Female performers wear cloth of golden skirt and their head-dress is decorated with flowers. The woman dancer comes in front of men and performs the winding dance. In the last when one man comes forward and tries to dance with her, then a fight between the dancers is depicted.

Paring Doeri: In this performance a dancer performs dances holding a bundle of leaves in one hand and shield in the other and shouts as if he is in battle and creates excitement. From the other side lovely girls watch the performance. In this Balinese dance, dancer wears golden crown, golden nails and arranges and decorates hair with flowers. Paring Doeri is performed at Tenganan.

Baris Melampanah: The special feature in this heroic drama is martial exercise. It is performed in a story form. Some solo dances are also performed before the play begins. It draws the theme from Kawi version of Mahabharata and Ramayana.

FEAST DANCE OF BALI.

Gabor Dance: Gabor is temple feast dance. This dance is performed by two dancers or sometimes more

1. Folk Dances of Maharashtra, page 108.
than two participate, whose movements collaborate to form a pattern. Gabor is performed by women and it possesses the characteristics of offering. When the girls perform it with fans, it appears that they are flapping their shiny wings like a flying bird, which looks quite enchanting to the audience.

**HARVEST DANCE OF BALI:**

*Djowad Boeng-Boeng* : This is a harvest dance which is performed near Tabanan in South-West Bali. As this dance is performed when flowers bloom or when rice stamping takes place. Beating of hollow bamboo rods plays an important role in this dance and stamping of rice is performed by women as well.

**SOLO DANCE OF BALI:**

*Kebyar Dance* : Kebyar is one of the most beautiful and famous dances of Bali. It is rather a solo dance performed with the accompaniment of gamelon gong. This is the most suitable and intimate kind of dance. Music is the dominating factor for a Kebyar dancer. The chief characteristic of this dance is that the dancer throughout his dance remains in a sitting position with bowed head and also holds fan in hand. The change of position is being made by the knees and the Kebyar
possesses the infinite variety of rhythm. It is performed by men only.

**SOCIAL DANCE OF BALI:**

**Djoged Dance:** Djoged is the famous social dance performed in Bali in which women, men, boys and girls among the onlookers are allowed to participate and to take their turn and give free play to their personality. Djoged is performed similar to Legong solo-style.

**OPERA DANCES OF BALI:**

**Arda Dance:** This dance depicts an idea of Opera as well as of musical comedy. In this opera, dances are performed by pretty girls, musical instruments are played and melodious songs are sung. Both male and female participate in this dance. Arda generally depicts the sequence of a play from beginning to end. Story is based on singing. Thus melodious songs are always sung in Arda.

**Basoer Dance:** It is similar to Arda. Basoer is the name of a principal character in a story. Thus in this story, more emphasis is given on the voices of character than dance. Generally it is associated with magical drama of Bali.

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1. Dorothy Woodman, *The Republic of Indonesia* - Page 324
SHADOW PLAY OF BALI:

**Wajang Wong**: It suggests the shadow play. Instead of puppet show Wajang Wong indicates the theatre in which the actors are men. This dance-drama is prevalent among the Brahmin villages where the love of reciting lontars still exists. It is performed in an important season as well as on important temple feast days. Different episodes of story are depicted in Wajang Wong. The theme of Wajang Wong is of Hindu epic, i.e. Ramayana. In Parwa the theme is drawn from Mahabharat.

**Djacek**: In this dance drama masks are used and principal characters also wear crowns. It draws the theme from Mahabharat.

**Topeng**: Stories of the court which concerns with king and grandees of Bali are performed in Topeng dance-drama. It is the chronicle play of Bali. Mostly the themes are historical. Complicated use of mask is also the special feature.

DANCES NAMED AFTER INSTRUMENT

**Geng Gong**: It is a musical instrument made of areca-palm or bamboo rather a kind of percussion instrument. As one Geng-gong produces one vibrating single tone, so two Geng-gongs are played as well as Geng-gong orchestra is played at the time of dance which is named after this instrument. While playing this instrument the performer begins to dance in solo style.
Djerog: This dance is performed at Djembrana in West Bali and the dance is named after the orchestra of bamboo known as Djerog. This orchestra consists of twenty bamboo instruments of different size. Both boys and girls participate in this dance, associated with the Djerog musical instrument. They sing and dance according to their turn similar to pentijak.

Tjoepak and Tantri are not drama or a dance, but they depict a story based on individual character.

In Bali it has become a custom that in the evening the arrangement for the holy dance is made under a fig (Vata) tree and the dancers are blessed by the priest prior to their performance.

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Chapter IX.

CONCLUSION

It has already been said that dance is an external manifestation of the emotional energy by means of muscular movements. It has also been noted that dance may either be performed for the sake of its effect on the dancer himself or on the onlooker. When dance is performed for the sake of its effect upon the dancer himself there is auto-intoxication and its purposes may either be a simple play, sex stimulation, escape from emotional distress or the production of religious ecstasy. It is needless to point out that in India the dance originated to express religious ecstasy as a form of devotion, the most ancient authoritative text being the Bharata Nāṭya Śāstra. Kay Ambrose has observed "For thousands of years Indian gods have been worshipped through the medium of fantastic and beautiful dances which naturally made a strong appeal to the great contemporary sculptors throughout the passing ages and therefore the swirling, leaping and undulating figures into matchless record of rhythmic grace". Faubion Bowers observes: "The connection between dance and religion is deep,

1. Introduction, Supra, Chapter I, page 16
particularly in Hinduism, where Śiva is supposed to have created the very world by setting its first rhythm in motion by dance. Among the four main classical schools of dance the Bharata Nāṭyam has always found a priority. This priority of mention is by no means a slip of pen. The Bharata Nāṭya has its origin as a devotional dance and it originated around temples of the south. Although all classical dancing has its masculine (Tāndava) and feminine (Lasya) aspects, the main performer of a Bharata Nāṭyam at present is a devadāsī. A full Bharata Nāṭyam solo performance is so much exciting and fascinating to modern mind that it no longer remains the exclusive domain of temple dancers. Several centres now impart training in Bharata Nāṭyam. Part of this resurrection is due to a changed outlook towards the culture of our own people since the Independence. The most characteristic feature of the Bharata Nāṭya is that it is mainly danced before lord Śiva and the traditional verses are sung in the accompaniment in homage of that deity. The image of dancing Śiva, Nāṭrāja, is traditionally regarded as a proud possession of a Bharata Nāṭya dancer. The main emphasis of the

1. The Dance in India, page 15.
2. Supra, Chapter II, page 37
Bharata Nātya lies in intricate hand and eye movements called mudras. There is no death of rhythmic footwork in the Bharata Nātya but the mudras primarily dominate. Any one who witnesses a high class performance of the Bharata Nātya will be convinced that in this dance so many elements combine e.g. the pure dance pattern of different varieties, symbolic hand gestures, ever changing facial expressions, captivating neck and eye movements - all these in the background of melodious music - to produce the impression that this dance expresses the inner feelings of the dancer in devotion.

Beryle De Zoete has rightly observed: "It is most exciting and beautiful to watch, expressive of sheer bodily delight; without any interpretative meaning. Every part of the dancer's body, eyes, hands, neck, fingers and feet combine to form a dazzling arabesque body patterns above the simple or complicated pattern of sound".

As contrasted with this, the other classical school of dance of the south, the Kathākali, is mainly performed

1. Supra, Chapter II, page 31
2. "Evidently classical music, vocal and instrumental, peculiar to any part of the country must have danced related to it. Bharata Nātyam and Kathākali will be sited in the south as the dances of the Karnataka School of music - - - - Kathak and Manipuri have been acknowledged as the dance school related to the Hindustani school of music." Kathak Dance and the Classical Dance Tradition of Northern India, Dr. D.S. Vyas, page 1.
   Also see Roger Fry, Vision and Design, page 28.
by the male dances. As the very name suggests, Kathakali stands for a story set to music. The main performance of the Kathakali is the dramatization of stories from the Mahabharata and the Ramayana. The emphasis of the Kathakali dance is on the detailed and elaborate make up and, since it is a dance-drama, or the abhinaya, Kathakali, in spite of the fact of its popularity within and beyond India, is still the domain of traditional dancer specially by the Chakiyars and Nayars. While the Bharata Natya school developed the feminine lasya and the Sringa Rasa, the Kathakali has emphasized the Vira Rasa and the Tandava aspect, so much so that even if the part assigned to a female role is never-the-less played by a male performer.

Out of the four classical schools, the Kathakali has well maintained its traditional and pristine form. One of the main factors responsible for this is geographical: this school originated in the extreme south region of Kerala. It is in this dance that there is a mixture of the Aryan and Dravidian culture trends. It is obviously an accumulative growth from the social and historical background of Kerala. The old Chakiyars and Nayars belong to the Dravidian races whereas the subject matter of the Kathakali dance is derived

1. Fabreion Bewers, Supra, Chapter III, page 56
2. Ibid, page 55
from the Aryan epic stories. The female dance of Kerala is known as Mohini Attam, which was based on the legend of Mohini, the voluptuous incarnation of Viṣṇu. This dance could not survive the vigour of Kathākali and so it went into the hands of prostitutes, thus falling into disfavour. One of the reasons of its decay is the popularity and attraction of the Kathākali itself. The favour or disfavour of any dance form depends upon its acceptance by the masses. In Kerala the majority consists of warrior class and therefore the heroic tales of the legends have considerably attracted the people. Many attempts to revive the Mohini Attam have failed. Once the Maharaja of Cochin formally banned this dance because of its association with the prostitutes. This ban was removed only a few years ago. We have yet to see if the Mohini Attam is resurrected in the society. An adequate performance of the Kathākali requires years of training and unless a person gives his heart and soul to learning of this dance form, he can not learn. The intricacies of mudras and the depiction of various bhavas and rasas find full expression in a Kathākali dance. If one looks into the musical accompaniment of the Kathākali dance, it would be found that there are no stringed or wind instruments. The most important instrument is a drum and cymbal, which again shows that tala and rhythm

1. Supra, Chapter III, page 50.
constitute the most important elements in this dance drama giving full effect to the stories of the Vira Rasa, the dominant feature of this dance. Although the Kathakali dance is now patronized and appreciated in the rest of India as well, it will always remain in the hands of a few experts because of its high order of training and makeup. Any popularization of the Kathākali technique is bound to be a disservice to this classical dance. The Kathākali dance in fact represents the secular life of its region, specially of its warrior class. On the other hand the Bharata Nātyam is an expression of devotion and worship of a peaceful and highly religious society.

Coming to the eastern India we notice that the region around Assam has its own classical dance. In the hilly tract of Assam, around Manipur, there lived old tribes having their own tribal customs and dances. When Vaiśṇavism spread throughout India it reached the hilly region of Assam also, influencing the mode of life of the Assamese. The Manipuri dance thus represents the old ritual dances bearing the influence of Vaiśṇavism. In case of the Bharata Nātyam or Kathākali it is not necessary that a dancer must himself or herself be a singer. The music which accompanies these

1. Supra, Chapter III, page 47
2. Supra, Chapter IV, page 49
dances is generally performed by a singer. But a Manipuri dancer is also a singer at the same time. Thus every Manipuri is aptly called a dancer and a singer by birth. The emphasis of the Mainipuri dance is based upon the legend that once Śiva and Pārvati performed the Rāsa Līla dance in Manipur. This dance is known as Lai Haroba. Another legendary tale pertains to their own ancient tragic love story of Khamba and Thaibi, which finds expression in the Manipuri dance. The Lai Haroba dance is a dance of the whole community and is performed after months of preparation. It is a dance which can be performed by a couple or by a whole group of persons. The females connected in this dance sometimes resemble the Āvadāsīs of Bharata Nātya. There is a regular Lai Haroba festival in Manipur which is an annual feature. This dance festival represents the very soul of the people of Manipur.

Similarly the Rāsa Līla of Radha and Krishna is also an annual feature and that too of the mountains and the far flung temples. It is a dance drama full of devotion and only Vaiṣṇavites are allowed to participate in it. It is enjoined that no person other than a Vaiṣṇava should see the performance and that every person watching a Rāsa Līla must keep standing at a distance. The subject of the Rāsa Līla is primarily in common with other dances. But the Manipuri dance

1. Supra, Chapter IV, page 74
contains some ancient traits, which bestow it with certain uniqueness. The Manipuri folk is not a warrior class and the dance of the region reflects a kind of sublimity and grace in its delicate movements and high expression. The costumes and makeup are simple. Poet Tagore made an effort to bring this dance out of the limited region of Manipur and tried to introduce his own version of the Manipuri dance at Shanti Niketan. This served a useful purpose in that the Manipuri style of dance has come out of its hilly abode. It has come to be appreciated by the rest of the country. But it may be observed that if the traditional Manipuri dance is modernized to make it more popular, it is bound to lose its mystic charm and grace.

The northern and central region of the country has the Kathak style of dancing. As has been pointed out, the term Kathak denotes a story teller. The Kathak school of dancing has suffered the most because of the impact of various cultures brought about by foreign invasions. In the Kathak style the emphasis is on worship and devotion, as in the case of Bharata Nātyam. The Kathak dance can be performed either by a male or a female or by both. It can also in played by a group of dancers at a time. The Bharata Nātyam merely depicts the dance of goddess Pārvati to please lord Śiva, and therefore

1. Supra, Chapter V, page 87
it is performed by females alone. The Kathakali is the
dramatization or narration of some heroic story drawn from
the epics and therefore it is performed only by males. The
Kathak embraces both the male and the female in its sequence.
The worship and devotion in fact are not the exclusive rights
either of a male or of a female alone, but they can be shared
by all persons severally as well as jointly. In the Bharata
Nātyam style the devotees of Śiva sit and watch the Devadāsi
performing the Bharata Nātyam in devotion. In the Kathakali
people assemble to see an epic story played by dancers having
made elaborate preparations and makeup. In the Kathak all
people dance in worship, whether they are males or females.
In this respect it is akin to the Manipuri dance. There is
another notable feature about the Kathak dance, viz. that
despite many onslaughts on the cultural life of the people of
this region it has survived. The Kathākali because of its
seclusion did not suffer from any such onslaught brought by
an alien culture. The same was the case with the Manipuri and
the Bharata Nātyam dances also. With the advent of the Muslim
rule, the Kathak dance gained as well as lost some of its
features. In मुंडα costumes there was a marked change from the
traditional Ghaghra and Choli to Muslim Pajama, Dupatta and
Kurta. It was patronized by the Muslim rulers as a court-
dance. When the Muslim rule was over, the Kathak came to be
associated with professional dancers and subsequently to
prostitutes. There is a tendency among many writers of repute to magnify the association of the Kathak dance with the dance of the prostitutes. It is a matter of common knowledge that in the Indian society music and dance have been closely associated with the ganikas from very old times. To say that the Bharata Nātyam was never practised by ganikas or prostitutes is to assert that there were no prostitutes in the southern India. The degeneration of the Lēvadāsis of the south into common prostitutes, the association of Mohini Attam in the region of Kathākali with courtesans is well known. It is, therefore, our opinion that there is no such deep rooted connection of the Kathak style with the 'Nautch' of northern India as supposed by some writers. The Kathak style dominates over a much more extensive area (Punjab, Rajasthan, Uttar Pradesh and some parts of Madhya Pradesh) than the area of any other style, the problem has come before us in a somewhat magnified form. In fact the Kathak style is a pure style of dance based chiefly on Vaiṣṇava devotion and normally presents, the Rāsa Lilas of Krishna and Radha as also the Tāndava of Śiva. The intricacies and subtle movements, the tender abhinaya and grace in the Kathak have already been discussed.

We cannot escape the conclusion that the origin of Indian dance presents a duel derivation; its theoretical

1. Supra, Chapter V, page 89
contents and religious character are based on Bharata's Nātya Sāstra and its spirit and the variations of outward forms have been derived from the secular life of the people of a particular region. The variations in the form and style of dancing of various schools is due mainly to the cultural life of particular areas or people. The Muslim influence on Indian dance brought about a fusion of Indian-Muslim culture. The development of the modern stage is in a large measure due to the western influence. The emphasis of a proper stage and its effects as a background has no doubt increased the effectiveness of Indian dancing.

Indian society is largely dance-minded. There is no community in India which does not have its own dance. These dances are based on the ancient customs of the communities and are largely associated with festivals and other social occasions. These dances are nothing but the popular versions of the various classical dances. The richness and variety of these folk dances is due to the vastness of the country and consequently because of different customs and manners of the people. The village folk still retain their folk dances despite enormous change of time. The chief significance of the folk dance lies in two facts: it does not demand a highly developed skill for its performance and enjoyment, and it is not individualistic.

The Indian folk-dances are normally performed by groups composed both of males and females and are performed in their traditional customs. They have their traditional songs and musical instruments. A brief account of various significant folk dances has been attempted in this work, which clearly shows that these dances express the sentiments and feelings of the communities to which they belong. The use of costumes and ornaments, the musical instruments and songs every thing around them give us an accurate idea of the cultural life of a particular community. It is the true index of their culture as manifested through dance. The folk-dances of India reveal not only the individual talent of our people, but the collective traditions of each part of our country-side, the characteristics of the community and a love for rhythm almost as though it were the external life.

From very ancient times man has expressed himself either through dance or through other visual art, mainly painting, sculpture and architecture. Most of the ancient Indian monuments are studded with carvings depicting dance. This is also met with in Indian paintings. The art of image making in India largely being due to the Bhakti movement, flourished as a form of devotion. Since dancing was also

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1. Supra, Chapter VI, page 109
regarded as a form of devotion, it was depicted in art and architecture. The emphasis laid on the exactness and accuracy of dance-poses in all their details is a proof that dance was rooted in the minds of the people and was an essential part of the social life. It is needless to mention at this stage the famous Chidambaram temple, the gateways of Sanchi, the sculptures of Mathura, Amaravati, Nagarjunikonda and Ellora and the famous paintings at Ajanta and Bagh. 'The scope for the display of aesthetic feelings and creative skill, which distinguishes an artist from a skilful mechanic, is restricted almost exclusively to the manner of rendering the action of dancing with passion, including, of course, the modelling of the principal figure'.

India can claim a unique geographical location and it is because of this that it has for long influenced its neighbouring countries. The more we study the cultures of Ceylon, Burmese, Malay, Cambodia, Indonesia, Java and Bali, the more we are convinced that they bear unmistakable influence of Indian culture. The cultural links were established through trade relations and religious missionaries. A study of the South Asian cultures containing common tracts with the Indian culture has led some writers to conclude that in Ceylon, Burma, Sumatra, Siam, Malaya and Bali, there was complete Indianisation of civilization in ancient period. In

1. Supra, Chapter VII, page 222.
Indo-China and some other countries of south-east Asia there was no total Indianisation, but the cultural influence was surely felt. The field of music and dance was no exception. The existing monuments and the present dance forms in the countries mentioned above bear eloquent testimony to the fact that the Indian dances made an everlasting impact on the culture of these countries.

The foregoing evidence leads one to conclude that dance is co-existing with the life of society. The dance-patterns have been changing (although slowly) with the passage of time. The existence of certain traditional dances is a proof positive of the unity of Indian culture.

Dance is regulated by the consciousness of the identity of the dancer with his own cultural group. Faubion Bowers has observed that dance undergoes certain changes when it loses contact with the people or relinquishes its place as an integral and immediate part of the occupational and community life. According to John Lawson, "The patterns made by the dancer's feet help to describe something of the development of the society, in which a dance is performed".

History informs us that in early primitive societies, dance was an integral part of the social and religious life.

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1. For details see Chapter VIII.
2. The Dance in India, page 148.
because at that time there was no such thing as religion apart from life. Religion at that time regulated everybody's every day life and it included everything. It has been said that the dance among the primitive Indians served a dual purpose: that of worship and of war.

When music and poetry developed as media of expression of emotion, dance did not show the tendency of decay but it became crystallized into religious dramas and ritual dances. In India too the dramatic stage flourished as a combination of dance, music and poetry. Dr. Maheswar Neog has said that from the very beginning the Indian drama depended a great deal upon the element of dance, as it did have music, both instrumental and vocal to play an important part in it. Indian stage later on developed two types of dramas: Rupaka and Up-rupaka. Dr. V. Raghavan observes in this connection: "The ancient Indian stage was a growing one and at one point in its growth, it was considered useful to classify the performances into two kinds, the Rupakas and the Uparupakas. Broadly speaking, the Rupakas are major forms of drama and the Uparupakas minor forms of drama in which music and dance predominated and most of which were forms of dance drama or regular dances".

1. Anne Schley Juggan Jeanette Schottmann Abbie Rutledge, Folk Dances of the United States and Mexico, page 102.
The vitality and the force inherent in dance cannot be over emphasized. Dance as an art and a medium of expression, is the field of every human being and dance educates every person. There are two broad aspects of education: first is the capacity to receive any idea in mind and become impressed; the second, the capacity to give out or to express. Emphasis should be laid on both of them equally and a training in dance serves both these purposes. It is generally agreed that wherever there is life there is a tendency to form. When the inner and outer experience assimilates, the form is achieved in its fullest meaning as an art form. Different life-patterns in society and the observable behaviour becomes form of their expression. The organic unity of society depends upon the stability of that society. The growth of civilization is markedly reflected in the dance form of the society. The dances evolved in the early stage of civilization exhibit vitality and exuberance and represent a release of physical and emotional energy than a conscious expression of feeling. They are spontaneous and vigorous rhythmic activity. In the second stage of civilization there was a tendency to evolve a technique necessary to express a mature mind and in the last stage there is an expression of emotional consciousness and a complete psychic integration. All these stages are correlative of the development of the civilization.

There is a difference between the dance of India and the dances of the west. A western dance is mainly representative whereas an Indian dance is primarily manifestative. To quote Bernard J. Myers: "Where the western artists sum up a form or a series of forms, the Easterner sums up an idea - not a fleeting impression of dancing for example, but an attempt to express the condition or state of dancing. In this sense Indian art is neither naturalistic nor idealistic (i.e., descriptive or summing up from description) it is ideographic communication based on a certain vitality and feeling".

India presents a grill of various cultures. Being a vast country, geographically it maintains a unique combination in one whole. There are very few countries in the world, which have so many cultures and people in one unit. The significance is assumed due to the undeniable fact that there has been, and is still today, a unity in the diversity of cultures, habits and modes of living. This unification is also seen in various religions and philosophical thoughts in Indian life. This unity is to a great extent, maintained by dance. The Indian dancing itself reflects this unity in diversity. There are four main schools of dancing with their numerous variations as seen in regional folk-dances. But the main spirit of Indian dance is maintained in all the forms. Dancing has served the purpose of maintaining unity in

diversity to a very great extent. Dr. V. Raghavan has observed that Indian dance is an illustration of that genius of Indian culture which synthesised and evolved a pattern of unity in diversity.

One of the greatest values of any art, and for that purpose of dance, is its capacity to develop a power of imaginative experience and standing. It is also the function of an art to create an aesthetic sense in the mind of every individual in the society. The attitude of the dancer and the spectator is to lift the individual from his surroundings and create a detached and impersonal relation with the object. This type of detached observation demands a considerable mental capacity and dance develops this mental attitude in society. The fact that every community has a dance of its own, it serves as a great unifying factor within that community. It harmonizes various different contributing elements into one coherent pattern of behaviour. The contribution of dance to the harmonious life of the individual and to the emotional integration of the human society can hardly be over emphasized. In fine it can be said that so long there is life there will be dance.

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1. Dance Seminar, Sangeet Natak Akademy, page 38.  
   Also see Bhikhan Lal Atraya, Juniti Kumar Chatterji,  
   Alain Danielou, Indian Culture, page 34.