CHAPTER No.: 6

THE RĀSA-DANCE AND GUJARĀTI LITERATURE

It took almost four hundred years to reach what could be called Gujarāti language from the Apabhramśa and the old Gujarāti. Roughly it was the period between Hemacandra (1088-1172 A.D.) to Narsi Mehta (15th cen. A.D.). As seen earlier, the popular form of literature of this time was Rāsa, Phāgu, Prabandha etc. Rāsa and Phāga were Geya-rūpaka with different musical modes and rhythmic patterns, popular with the people. In course of time, these Rāsa-s became long, narrative with a strong religious message. They could not sustain the interest of people. But still the element of spontaneous emotional outburst or urmittavā was seen and felt in small passages and songs or Padā-s in the narrative. And a new form of poetry followed known as Pada-Sāhitya or Geya-kāvya. The Pada-s were short and direct, where the sound echoed the sense. They are also called Laghukāvyas. Pada is a Sanskrit word used in context of a line or stanza or caraṇa. e.g. Satapadi has six lines, Āsthapadi has eight and so on. The rhythm and flow of the songs were due to the inherent rhythm of words and their arrangement in a line. No doubt these were inspired by the local dhāla-s, deśī-s and popular music compositions like Gita-Govinda of Jayadeva. We see the beginning of the Pada literature in the late 14th cen. A.D. in Samarā-rāsu, Hansauli and numerous Phāga-s and Rāsa-s.
There is an indication of existence of such Geya-Kāvya which could be danced in "the Trisastirālāka Puruṣa Carita" of Hemacandra.

This Pada, Geet, Geya-kāvya were all short, direct and displayed intense emotional states with beautiful lyrical compositions. They are even in vogue today to an extent. So now, the Geya-kāvya could be divided into two categories.

![Geya-kavya diagram](image)

Both categories mention Rāsa. The long narrative form of Rāsa was used more by the Jaina poets. But the new off-shoots were made use by Jaina, Vaiṣṇava, Śakta, Śaiva and followers of different religious faiths. The Rāsa, Rāsadā, Garbā and Garbī songs were specially written to accompany the Rāsa, Rāsadā, Garbā and Garbī dances which were performed by men and women of different classes and faiths, as part of the ritual worship, at fairs and festivals, in the temple courtyard, at a street corner, on river banks, in desserts. Because they were to be sung by all while dancing, the language remained simple and direct, projecting an objective experience. The poetic imagination enhanced a fact of life. They followed popular
musical compositions or Desī-s and Dhāla with simple rhythmic patterns, which suited the popular mode of dance movements which were swaying, swinging and circular like Hiñca, Hāmcī and Phudādi.

Making Rādhā and Kṛṣṇa as Vibhāva-s the Rāsa-s projected with bhakti, all aspects of Sringāric love, pastoral life, natural scenic beauty, through the poetry. They were less narrative and descriptive as they conveyed one emotional situation. They were written in Mātramela Chanda like Dūhā, Savaiya, Copāi, Rola etc. which enhanced the swinging, fast rhythm of the Rāsa. Beginning with Kṛṣṇa-Rādhā themes, Rāsdā-s have various subject matters. They project the emotions of working class people, sea-farers, cowherds, women. There are historical and political Rāsdā-s. The natural calamities or great sacrifices have been portrayed in Rāsdā-s with a touching directness. Compared to Rāsa, they are long. A particular variety of Rāsdā is called 'Rolo' which was mainly used to convey intense emotions of people. It was more popular in Surat area. 'Rāsde ramaun' meaning to dance Rāsdā, in colloquial Gujarāti means to behave boldly, without care for anything. The Garbā and Garbī are usually written in praise of the Mothergoddess. They are usually sung and danced during Navarātrī in the month of Āso. "Ma tu Pāva ni patarāṇī" is called Garbā in the central Gujarāta where in Saurāstra it is called a Garbī. Garbās are also written on
historical past and its characters like 'Vimalśā no Garbo', 'Cāmpāner no garbo', similar to Rāsdās such as 'Rānaka no rāśdo', 'Jasna no rāśdo' etc. But Garba-s mainly describe the beauty of the Mataji's her dress which would usually be the description of clothes and ornaments worn by a typical Gujarati woman, her toilet and so on. The Garbā-s are shorter compared to Garbā-s and more lyrical. The urmitātva is the life of Garbā-s. The subtle emotions of family life, social customs and traditions the love of Rādhā-Kṛṣṇa are beautifully expressed with the minimum use of words. They are Ātmalakṣā or project subjective emotion where as Garbā has the impression of all or objective. As Garbā-s are performed as part of the worship to Mātāji, the lyrics have slow tempo in words and rhythm to match the movements of the dance which is also slow and graceful conveying a sense of reverence, the rhythm increasing in the end to express the culmination of emotion. Garbīs have faster tempo and movements match the mood. So the lyrics are written with appropriate musical compositions. The Garbā songs are generally elaborate, narrative in character and vigorous, where as Garbī is supposed to be compact and delicate.

As we shall see, there are numerous examples when a Garbā is written on Kṛṣṇa and the beauty of Devi described in a Rāsa as well shall presently see. This definitely points to the homogeneous co-existence of Vaisnava and Śakta faiths in Gujarāt. In fact Dr. Thooshy, says
"Garbî is the Gujarati form of Vaisnava Rāsa." (The Vaisnavas of Gujarāta p. 333). The above mentioned categories get more defined in the context of the dances performed and their musical and rhythmic compositions. Just on the basis of literature it is very difficult to distinguish these forms. Till now there are no standardised norms to do so. One's personal opinions in calling one a Rāsa, another a Garbā on Geet are not justified. Ones sung in Dādrā or Khemta rhythm is a Garbo or a Garbi and in Tritāla or Zaptāla is a Geet, such conjunctions are made but they have no solid foundation. The Rāsa, Rāsdā, Garbā and Garbî would definitely differ from a Geet or Bhajan on the basis of their musical composition or Dhāla. As we have seen earlier these Pada or Geya-kāvya have projection of a single idea to be conveyed to the group. So there is the main repeatative line, expressing the central emotion or idea of the song called Dhruvapada or Teka or Āncali or Ankanī. It is to be sung by the group at the end of each line or stanza. By doing so, the same experience is felt again and again enhancing the total mood. The beauty and popularity of the Pada depends on the sweetness, attractiveness and simplicity. One could bring the variety by repeating the Dhruvapada in fixed manner. As all these four are varieties of songs or Pada-s, the Prāsa, Anuprāsa and Camaka are used in such a way that they add to the rhythm and flow of the musical composition. The words like 'Lol', 'Re' 'Jo' used at the end of the line are called 'Latakania'.
in the folk language. They are the 'Paḍapurak' which bind the lines together and give a swaying feeling to the whole song. As each Garbī or Rāsdā is a riplet of emotion, addition of such words as 'lol' gives an extra charm. There is no scope for big, marathonic words and phrases. As the songs are to be sung while dancing, they have to be simple, direct and beautiful. The scholastic traits or high flown language has no scope. The descriptive or narrative part is automatically controlled with short length of five to six stanzas. If some are long and narrative, only a few lines are selected for the performance and they become popular. The words 'Nānā Nānā Rāsa' used by Nānālāla are very significant in this context. These songs are part of our living tradition, passed from generation to generation, through the word of mouth. A young girl or boy is used to hear the family members and friends singing Rāsa and Rāsdā-s, Garbā-s and Garbī-s during a number of festivals at home and in the community gatherings. In the earlier times there were no newspapers and events travelled from place to place through such songs, then they became a media of communication. The public opinion was formed and many an idea was kept alive in the hearts and minds of people living in the remotest corners. But in today's changing patterns of social and economic conditions the balance has shifted from religious to entertainment. The printed word has taken away the capacity to memorise. The new songs with difficult phrases and words do not convey an objective
experience but very personal one. Also they are difficult to fit into the traditional musical compositions. As we shall later see this has tremendously affected the music and specially dance part of the Rāsa, Rāsdā, Garbā and Garbī. At present our main concern is to see if we could get any descriptions or references of dance movements associated to this circular dance, in Gujarāti literature beginning with Narsi Mehta, i.e. 15th Cent. A.D.

A new life was found from the 13th Cent. revival of Krṣṇa cult. The recounting of Krṣṇa story created a new narrative art, an art that was visual and in movement. Narsi Mehta (1414 to 1480 A.D.) was perhaps the first brāhmaṇ to enrich the Gujarāti literature. He is called 'Ādi Kavi' or the first poet of today's Gujarāti language as till today, apart from Jaina works, his are the first available poetic works. Sudamācaritṛa, Vāsaṅita Hindolā na paḍo, Rāsa-Saḥastrapādī etc. are his monumental works where his Krṣṇa bhakti is felt. Narsi saw the Rāsalīlā in Waikunṭha as a favour from Krṣṇa himself. He believed himself to be a gopī and all his pada-s have the softness, grace and devotional love of a woman's heart. Narsi visualised the Rāsa dance of Krṣṇa with gopī-s on the full-moon night of autumn, on the bank of river Yamuna and wrote the Rāsa-saḥastrapādī. To the accompaniment of vocal and orchestral music Krṣṇa danced with gopī-s in Vṛndāvana.

Going in circle, with Krṣṇa at the centre at times and often
moving with the gopī-s, they performed Tālarāsaka by clapping hands with each other (21) and Lātārāsak by either holding each other's hands (22,23) or shoulders (24). Narsi described the Rāsa more graphically by using the words like 'Ta na na na,' 'Ramazama', 'Thamathama' with imagination. The words themselves producing the sound of instruments and women's anklets. (25) The 'Sarada niśā no Rāsa' has 'Hamci le Hari ni Sātha.' Hamci is the jumping movement with bent bodies. The girls thus danced with Madana-gopala. (25) The word 'Karatala' could be interpreted as (1) giving rhythm with hands (2) holding the 'Karatala' instrument in hands in the Rāsa describing the spring season. (26) The source of light in all Rāsa dances was the autumn moon, but in one of his numerous Rāsa-s, Narsi refers to himself as divātia or the holder of the lamp in the Rāsa of Kṛṣṇa and the gopī-s. (27) The holding or placing of lamps in the middle is associated with Garbā, and therefore, seems to indicate influence of local dance form of that name. In another Rāsa Narsi said "In this auspicious month of Aświna and beautiful autumn, Kṛṣṇa is performing Garbā with the gopi-s." (27) He was the first poet to use the word Garbā for the circular Rāsa dance of Kṛṣṇa and gopī-s. Here is a sure indication of not only co-existance but of exchange and adoption according to the political and social changes among the Vaiṣṇava and Śakta cults. We haven't any references of 'Garbā' before Narsi but it must have been in vogue prior to the SolaVīki period for
him to notice. Even today the Rāsa-s of Narsi are extremely popular and are danced and sung in Navarātri, Gokul-atham and such social and religious festivals. Sri K.K. Sāstri believes that many of Narsi's Pada-s are Garbī-s, with a classical music base, and Hīnca and Hamcī rhythms. (Streejivan, Oct. 1978).

Another very well-known and popular poetess, Meerābāi, though a staunch Kṛṣṇa devotee, hardly describes Rāsa dances. Passing references are made in some of her poems where she says, "He sits in the middle of the Rāsa-mandala in the Vṛindāvana, where the Rāsa is danced."(28) In another she has Kṛṣṇa in the centre of a thousand gopi-s. (29)

Bhālana (around samā 1540) of Pātaṇa was a noteworthy poet of Rāsa, and Garbī-s after Narsi. He was a Saivite and later grasped the Vaisnava faith. Though considered father of Akhyāna-kāvyā, his Garbī-s on Kṛṣṇa were a source of inspiration for later poets. (30) "The mandalarāsa was performed by gopi-s and multiple Kṛṣṇa's standing alternatively" was sung by Keśavadas Kāyangṣa in Samā 1592. "Hari-godāsakalā" of Bhima (Samā 1541) of two thousand lines has colourful descriptions of Rāsa in different rāga-s or melodies. "To the strains of Vitthala's intoxicating flute, the young gopi-s danced in Vṛindāvān. They sang his praises in sweet melodies
and performed the Rāsa with joy." (31) Another of his Rāsa-pada has Gujarati version of Bilvamārīgala Swāmī's famous couplet saying "Between each two Mādhava is a gopī (nārī) and vice versa in the circle. The gopī-s and Kṛṣṇa together perform Rāsa with different actions while veena played and mridanga provided rhythm to the vocal music and dancing feet". (32)

The 17th Cen. A.D. poet Bhāṇadāsa used 'Garbu' and 'Garbī' in context of Rāsa after Narsī and associated the Bhavāṇi or Mothergoddess to it. (34) In the cosmic image of the Garbī of Bhāṇadāsa, the place of burning lamp is taken by the sun and the moon forming the lamp bowl and the flame resp., while Bhavāṇi moves around such a Garbā or more appropriately carrying it on her head as there is a mention of Endhra (a flat circular cotton disc, size of 3/4 head, kept under pot on the head for balance)(34) He paved the way for the new coming poets to use this Kāvyya form for praying the Mothergoddess, which was mainly used in Kṛṣṇa-bhakti priorly. He refers to 'Hamoī Khundi' (35) as dance movement which is jerky and jumpy and usually performed by women. The words like 'Gartī', 'Rāsado' 'Gāgaradi' must have been used before, but are noticed here. " On this beautiful night, I sing the praises of Hari while performing the Garbī. While performing the Rāsa, I clap hands and be with young girls". (36) Both Rāsadē and Garbī could be danced with
clapping of hands. This is one of the seventy-one Garbā's now available of Bhanadasa. He vividly describes the ornaments and costumes worn by ladies performing such Garbā-s and Rāsā-s which give intense pleasure to the onlooker. The beauty in the Rāsa was because of different melodies (37). The Jogmaya made lots of sweet sounds while dancing the Garbu. Thus through the intense worship of Bhanadasa to Mothergoddess we see the merger of Rāsa and Garbā trends.

After Bhanadasa, the noteworthy poet describing the circular dance Garba as a part of the prayer to Mothergoddesses Ambica, Bahucara, Kālika is Vallabha Bhat or Vallabha Mewado of Ahmedabad, born in 1690 A.D. His 'Mahākali no Garbo' 'Arasura no Garbo' 'Sanagara no Garbo' are still popularly sung. "Phuḍadī farvūn" is to go around in circles with holding hands at right angles to the body with the partner. It could be also done in groups of three's and four's. Vallabha mentions sixty four women performing Garbā with Phuḍadī in the maṇḍapa or canopy in the "Mahakali no Garbo" (38). The picture of Goddess, circling with Phuḍadī with open hair is awe inspiring (39). The 'Gāgar no Garbo' creates the cosmic image similar to that of Bhanadasa. Bhavāni played the Rāsa in the centre of the universe with the sky as a pot on her head (40). "Sanagara no Garbo" has some mentions of the style of dancing. Young Bahucara with her eight friends moved with grace and style in the Garbā (Zamak, Thamak). The words meaning moving with swift, short light but firm feet. They danced by clapping with
each other, performing phudadi and taking Hamibodla. The end of
the saree covering the head was held between the teeth so that
the saree stayed in the place during the dance (37). The village
women where the custom of covering the head still continues to
some extent, hold the saree in similar fashion for the same
purpose. Vallabha has written Garba-s on social customs also like
"Kajoda no Garbo".

A contemporary of Vallabha, Rāmakṛṣṇa Kavi of Saṅkheda
has written Garbā-s for kṛṣṇa, he being ardent kṛṣṇa devotee
(43). He said the Garbā-pot was made by Govinda, which he carried
on the head and danced with clapping hands and bending the body.
Fascinated by the sight, gopī-s touched his feet and Rādhā was
much pleased (44). The poet sang, "we shall perform Garbā
with Girivardhari for this nine nights" (45). The girls bending
from the waist, performed the garbā at whose centre Govinda was
dancing with pot on his head" (46).

The kṛṣṇa and Śakti cults in Gujarāta thus used freely this
circular dance form, exchanging and borrowing from each other
according to the needs arising from the prevalent social
conditions.

Chotamdasa has in 'Madhura Vaṅsālī' and 'Mādī garbe rāmva
āvia' put another observation, that while dancing Garbā and Rāsa,
the claps are given with graceful downward bends of the body (47)
(48). The poet Sivarama perhaps refers to various choreographic
patterns created or different actions of the individual dancers in Garbā, performed in the nine-nights of Navarātra (49). Another passing but significant reference is made by Arjunadāsa to the style of dancing and rhythm when he wrote, "Tāhān Tālī pade che trāpa tāpa ni re". I think he means the popular action of Tīna-Tāllī, a movement and rhythm, because in the next line he warns the performing group to be aware in maintaining the rhythm.

Premanandā Bhat was at par with Narsi and Dayārāma in his poetic creations. His Ākyānas' 'Oktāharāṇa', 'Hūndī', 'Māmeru', 'Sudāmārītā' are famous. The Daśamaskandha has beautiful descriptions of Rāsalīlā, in Chanda with Yamaka-Anuprāsa. "In autumn the black Kṛṣṇa with multiple forms, a gopi on his right and left, completing the circle, holding gopi-s from the shoulders, they danced 'Lātārāsaka'. Gopi-s clapped with joy to the swift rhythm of the melodic songs" (50). Brahmānandā Kavi of Swāminārāyaṇa sect gives a tempo to the Rāsalīlā songs with use of metres like Renaki and Carcarī. The combination of words and their placement create a picturesque visual with a flow. "The beautifully decked gopi-s of Vraja follow Natawara followed his in Rāsa holding hands" (51) ( ).

By 16th cen. both narrative and lyrical form of poetry had firm roots in Gujarāta. After a long period of political chaos, the empire of Akbar brought relief to the population.
For almost hundred years peace prevailed. Akho, Premānanda and Sāmala Bhat were the great poets of this period. But this did not continue long. The death of Aurāngzeb saw decline of mughal empire. The 18th cen. saw the Marātha rule and the end of the century the Britishers were established to rule for another two hundred years. Such unsteady political situation could hardly inspire any long lasting poetic creation. Dayārama was the last poet of Gujarāti poetry of the middle ages. His Garbī has made tremendous impact. With the base of classical music, as he was an expert musician, they have been most popular with Gujarāti ladies. The subtle emotions of lovers, Kṛṣṇa-Radha and the gopī-s enriched with devotion are the life of Garbī. The manifold expression of music and rhythm have been successfully utilised to produce everlasting and popularly sung Garbī-s. But there are not many descriptions of the dance movements which accompanied the singing of Garbī-s in the circle beyond Talī, Phudadi, circle with a chain where hands are crossed at the shoulders and the like (52) (53). Another 18th cen. popular Garbī poet is Bhāktakavi Raṇachoda of Dāker. He wrote a number of Pada, Bhajan, Thāla, Ārati, Rāsa, Garbī and Garbā. One place poet imagined that the Garbā was being sung on the bank of river Jamuna with going around in circles and Phudādi (55). The Rāsa was performed in Vṛndāvana by Kṛṣṇa and gopī-s Phudādi, to the accompaniment of music (56). The intelligent
use of words which themselves made sounds, the performance of Rāsa was much relished (56). The selection of local dhāla and Desī have made the Garba-s easy to sing with dancing.

From Dayārama to Nānālāla (1877 to 1946 A.D.) Gujarāta went under tremendous social, political and cultural changes. It was the period of finding our own culture, bringing it to a new fold, a new light brought by intense nationalism. Also it was the 'Rāsa-Yuga' as all the Garbā, Garbā songs and all others which could have musical composition and rhythm were categorised as Rāsa. Has/book 'Nanā nanā Rāsa' inspired many poets to write Rāsa-s. It became a fashion to write Rāsa-s. We have Rāsamandir (Rāyacurā), Rāsataraṅgī (Botadākar), Rāsamanjāri (Bhanudatta), Rāscandrika (Khabardāra) Rāsumāni (Candrakānta Oza) and many more. Most of the times these were just poems and not Rāsa, which could be sung while dancing, as the words used were complicated, with no solid base but poetic imagination which could not fit into the popular dhāla. I quote a few of them which has some mention of actual dancing. The 'Virat no Rāsa' of Sneharasmi has the movements of sun and moon ( ). Jayanti Joshi uses the rhythmic language to give the effect of movement. There is a mention of playing Dāndia, with dhol and sahenāi and singing of Dhola (60). The Rāsadā-s were danced in festivals. Avināśa vyās, a well known music composer has written many Garbas. In one of them there is a mention of bending down and singing the Garba-s (61). 'Rupāli rāta no
Rāsada' of Venibhai Pradit has singing along with striking of front part of the feet (Agratala) like Kuttana and clapping in Rāsa (Gārba). Hasit Buch mentions dancing with claps and snapping (cutki, capti) in the Garbā. Aradesji Khabardara's Rāsas and Garbā-s have patriotic flavour. "This land of Gujarāta is precious then heaven because of Rāsa, Garbā and Garbā". He also has women dancing Rāsa in a circle with clapping of hands (Tāli).

As we see, Gujarāta was influenced by western culture and ideology and also rebellion against the foreign rule was strong. There were cross-currents in the society. The popular poetic forms like Rāsa, Garbā, Garbā became a media to reach the hearts of people. The subject matter which used to be mainly Kṛṣṇa and Devi-bhakti, widened the horizons, enfolding a wide range of thoughts and emotions. Narsihrao, K.H. Sheth, Sneh rasmi, Desalji Paramāra, Jyotsna Šukla, Jayamanagauri Pāthakji, Avināśa Vyās, are a number of poets who have contributed to the rich poetic literature of the Rāsa-dance. Now in the modern age of machine and reality Sundaram, Umaśaṅkar Joshi, Sureśa Dalāla, Madhava Ramanuja and uncountable others have written Rāsa-s and Garbā-s. We have varieties of tunes composed to the lyrics away from traditional dhāla-s, ample subject matter, grace, subjective as well as objective emotions of the intellectual class along with a devotional heart in the Rāsa-s and Garbā-s.
But almost none has been able to penetrate the rural culture which is largely dominated still by the Rāsa-s and Garbās of Nārsī, Mitho, Dāsi Jīvan, Meerā, Dayārāma and the like as well as by the folk songs coming from the hearts of a cowherd standing in the field for the whole day, a woman churning buttermilk, a daughter-in-law pining for her own home and the like. These unknown folk poets fill a major part of the Rāsa, Rāsda, Garbā, Garbī traditions of Gujarāta.

Folk is not a form, shape, colour but a concept. The impulse within every human being to create beauty around has generated the folk art. There is a continuation of purpose with which each article is made, each song is sung. It is never static but moving, flowing forever. The songs had the rhythm of the activities that people did in daily life. They spring forth spontaneously to dispel the monotony and staleness of any work. With Rādhā-Kṛṣṇa, Mātājī as the determinants, a poetic soul put forward his/her observations of the surrounding life and society with simple direct words, swinging rhythm and a flowing tempo. "Kāsma tārī Vijāli verāṇa thai" ( ) has the portrayal and struggle of a sea-farer's life where as "Māno garbo re rāme rāja ne darabāra" shows the unity of the working class. The pot-Garba-is made by the village potter, the oil is provided by the Ghānci-(one who extracts oil from the seeds) the stand by the wood-cutter and so on. A gopī separated from Kṛṣṇa Sings in her simple but touching language
how unbearable the twelve months of the year are away from him.

When in As all others are even unable to eat. The beautiful ornaments and cloths, the regalia of a princee's clothes are subjects of joy expressed through these songs. The songs of invitation and how one would be treated with great hospitality is often sung in Rasd-s. The life of a young girl and her aspirations of getting a good family on marriage, the love of a youth, the in laws and the husband, the universal problems of mother-in-law and daughter-in-law are portrayed with simple words and very appropriate similes. There is a very interesting Garba song which says, "The full-moon of autumn shines in the village square. O beautiful one, clean the court-yard fast, soon the Garba performers would come. Put the dhokia and clean the Hukka as men would come to watch. If you clap too hard O friend! it will pain around slowly in circles or you might feel giddy and fall down". The song reflects the custom that when women performed Garba, men sat around in leisure and watched. Also women were not supposed to be doing very fast and strong movements. There are few such folk-songs which throw light on actual style of dancing, having words like 'Garbo ghume', 'Garbe ramvā āvo', "Tāḷī pāde hiṅca ni re lol" and so on.

Throughout the Gujarāti literature, be it a folk or by known poets, of Rāsa, Rāsdā, Garbā, Garbā there is hardly
any particular mentions of the movements of the dance or choreographic compositions beyond going in circle with claps, phudadē, Hiṅca and Hāmci. The Dāndia-rāsa, dancing by men is almost nill. But in the practice, in rural Gujarāta everywhere men have been performing these dances. No doubt in urban society, only the men of lower communities have been performing. Last few years boys dance in Navarātri at a few places for fun. So the domain of dancing Garbā and Rāsa is for women in the higher classes and civilised society in Gujarāta. The rituals and Vrata associated with mother goddess cult survived with the women and the workers or producers. Similarly the practice of performing this circular dances have survived and popular amongst the women folk, the pastoral communities, the Vāghharis, Jāta, Mers, Āhirs, Dublas, Thākardas and such communities.

From Narṣi to Dayārāma there was emphasis on music, its classicity, as we see almost each Rāsa or Garbā had a Rāga (melody) and Tāla (rhythm). These dances were part of the worship and social gatherings and festivals but perhaps not very important as dance forms.
REFERENCES

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   રસની સ્ત્રીઓની કલ્પ, મારી સાથે મળી લો!
   કોને સાઇડ બેસડ કાઉન્ટર લો?
   - Radhaâlî Râta

2. કંપ્યુટર અને મી પણ હોય, કાય કે કી સાથે મળી લો?
   સદ્યો ગૌરી માંગિયાં ગઈ હતી, મારે આપણે સૂચના લો?
   - 'Ramzat' Minaxi Desai P. 97

3. ગોવિંદબાદ અંદર અંદર ને સ્થળ પાછે,
   કંટેને કાટી સ્થલ આપું રહેશે.
   તે કોલ્સિયાને હાજરા અપલોડ કરી સાથે
   આનખાળ કાટી સ્થલ રહેશે.
   - ibid P. 85

4. મુખ્ય સ્ત્રી સ્ત્રી, કંપ્યુટર સ્ત્રી સ્ત્રી સાથ
   મારી પ્રયત્નોએ ગુણ હતા ઇએ હત
   આનખાળ સ્ત્રી સ્ત્રી,
   કાટી વાળો રોલ
   કાટી વાળો રોલ
   - Râdhaâlî Râta Part 2, Page 198

5. માનવ સાથીને આંખ માહન! અને શીખે નોકરી ભાંચો,
   ટાંગદીન પરીક્ષામાં 2002 ગર્મી સમય.
   ... - 2 ibid P. 206
(6) કે આજેની બાબત એ ને સાથી હીલી દીખાવી રહ્યાં છે,
કે આજે શહેરની કલ્પનાએ માં તું માન લેવા અને હું,
કે કામને બહુ લાખ માલ ઉભામા કરવા હંમેશા ચાલી રહી છે.
— ibid p. 275.

(7) ગેલેલા તમા નેમાં, કહીલે, જાતની ગારે ધાશા;
 દલે અસાધુ મારી સૌ ગાંધી વિસ્તાર દુખીને ભાઈ:
 માયી મારી જુનો,
 માનાસ રાજવો કુલો.
— ibid p. 192

(8) ગાર તમે આદસે નબાદ વાઠવાયું,
 માયી ઊંચી તો જાણવા નથી!
 લંબાયું ઉખાયું કેસા લગાયું,
 કચા કાઢ લગાયવા લેવા છે?
— ibid p. 301

(9) હમકર મારે ગોલીલ કહીવા?
 કહે વાંચો અનીસાત ગુવાતા છે,
 કયાં કુઝાં જાન છે
 પુણા જાંથી છે, છપન માલદી?
— 'સુખદનલી મોડર ગણિતના સમ્બંધને જોયશે'
 આવીઝશ પણ મારી p.41.

(10) માનનું વાંચી સરાસ નથી કાંઈ?
 માનનું વાંચી વહેલા ફદાવા છે,
 વાણનું વાંચી મારની છે.
— ibid. p. 113.
(1) "Malo garbo ghīmyo." Kallolini Hajarat P. 58

Mārā ne ārāmpā marā maṁū
dhīrā dusu na ṛkī ṛkī gahu,
naṁ dusu na kāṁga na saṁgh
Mārā ne ārāmpā marā maṁū
dhārā ṛkā, ṛkā ṛkā, āmātā jīnī mārā ṛkā.

Names of all relations could be taken in
place of 'Sasāreṇi' and their peculiarities
pointed out.

(13) "Ganās gāvā! Gāvā ḍhānā ḍhānā ḍhānā ne,
ōmrāne bāpha ḍhānā ḍhānā ḍhānā ne.

—'Ramkrut' Edi. Minaxi Desai A. 94.

(14) ārāmbhe kuṭa amāmaṁ ḍhānā ṛkī ṛkī ṛkī ṛkī
dhīrā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā
dhārā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā

—heard in a village.

(15) Ṛmanyā mārā ṛkā ṛkā
dhīrā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā ṛkā

—
16. કાબ | નાસી પોયાતે સ્થિત ુ છે હવી | મ. કર્તી

કાબ | નાસી પોયાધને ત્ય હોયો હોતો હવી

— "સાહજની" P. 442.

17. તબાતા ઉડે હવે ઉડો, હે નાંખાતી બાળક હે લોક

— ફલકવંગ: 'માન ગાબો ગીતમો' K. Hoyakar.

18. બારી ગાંધીરકાં જે તમારો હો, કહો કહો કહો, તેનીં! તે તમારો હો.

— ફલકવંગ 'રમકાત' P. 83

19. બારી ગીતમાં સાકથી તમારી હો લોક

— iibid P. 93

20. હે ગાંધીજી! કાબ કોણ આવો રાત ને?

— iibid P. 75

21. મોટરો પ્રજાશાહતનો સ્વાતંત્ર્ય કલી હે લોક, હે આધુનિક માર્યા હોય કાબ કોણ હે કાબ કોણ હે કાબ


22. મારુ ધૂતીઓ કાલીના સાગર, 
શાસ્ત્રીયા લીલા કામ રમે 

23. આજ વિદ્યા કોસી આપે માહ્ય, 
કો અહી ગંગાતિ સાથી ગામ, 
તો તે તા તે તે જમ ફિલ્ય 
રાગરાગની સાથી ધૂતું... રાજ ધૂતીઓ 

24. 'Rasa-sahastra-raddi' Narsi Mehta P. 78

25. શ્રી પ્રેમના ગરબી વિદ્યા 

26. 'Shrijivan' oct. 45. K.K Shastria.

27. 'Shrijivan' Sept. 71. P. 79.
26. લોકો દીધી હતી અસરસી,
    તારીખે જ રહ્યાં,
    ઐનુરું નામી ખૂબ દૂરીને,
    અંતરે ચાલે માંઝાણવા- તા. જે કે જે, આંખી ચૂંચાયા।
    - 'Vasant jitu', Narsi Mehta, Rasakunija Part II
      p. 197.

27. કેટલાક આધો લાગે અમારી કરી ઝોકા,
    શપાવરી કારણ અંલે માં ને માં ને?
    'બાકી' રસી કી ગુણશીલતા કરયે?
    ઇસી વિદ્યો અંલે માં ને માં ને?
    - Narsi Mehta at kavyakatha, p. 145.

28. સીવી ને કાળને અલ્સૂ આવ્યો છે,
    ચાલો સામગ્રિક ગુણશીલતા- અંશસ્થવાન માંઝા પાસે?
    - Meera, Rasakunija Part II p. 205.

29. કુટુંબને જ કાળને અલ્સૂ હો ચાલો?
    અંશસ્થવા ઓળખને અંશ સનપમાં હો, હો કાળન?
    સદાચાર (સી) જ લે આપી ને ધરી રાખે?
    - Meera, Rasakunija P. 193.

30. ભારતીય સાંજ્હ એક સમાજમાં છે ગોળાડી,
    માનને સમાધાન સાથે.
    - Bhalaya.

31. આપણે તેને જ અમનાર છે ચૂકી લાલ સમાજ?
    હે! અંલે લિખીને છે, તેમજ છે છે છે એ વાણિજ્ય નારી(ઘટક)
બ્રહ્મની ગાંધી જાની છે, તેમાં ઇન્દ્રજન માન્યતા હતી. કાનું માન્યતા આશાપત્ર છે, આજ તે હું ખાસી, સુખી અથવા ખાલી નથી, ઈચ્છા કંટે રહેલ છું. | BHUMI - 'Kavi Carit' K.K. Kastri P.93

(32) માણશ અંતે ગાંધી, લડભાગી અંતે કેન રામશીલી પટ્ટાઈ રમ્યા તાં મહેની નાથી એક મહિલા અંદર પોટીમાં ખાલી રાખી તાં નોંધવા શાકર છો, પુખ્ષ મુખર...... જીએ.

(33) હસ્તનું મેનભાર હારના કાઢવાના કાથે ગોપીશ્રેષ્ણ અંગી એંટા માનવી અથવા તેને મેપ કરેલ હોય

- Keshavadasa Kayastha. Ibid P.233

(34) ગાંધીની ગાંધી ગંધી, ગંધી ગંધી છે, તેને તે માન્ય રાસ, એક ગૂલ્લુ ગંધી છે.

(35) જેમાં લોક સમ એક ગૂલ્લુ ગંધી છે.

- 'Bhavinadasa'- Ramkot P.50

(36) ગાંધી લીલા છે, હાથ લીલા છે.

- 'Stree' oct. 46

(37) ગાંધી રમ્યુ છે, અંદર રાખું છે, ગાંધી ગંધી માન્ય ગંધી રાખું છે, એક ગૂલ્લુ ગંધી ગંધી રાખું છે.

- જેમાં લોક સમ દાવો કરેલ છે - Ibid. P.761.
37. "એક વિશેષ રીતે, કોઈ વિશેષ ઉપયોગ જ નથી હતો, પરંતુ હ સુધી માત્ર ગાંધીજી ગંધે સાથ.

38. "સાધન જેવો નથી, કારણ તે તેમ નથી

તમારી ચોરિયા નવસાર છે, તમારી રાજકીય શક્તિ.
માંસ છૂટા વળતા વેશ છે, કાધી છૂટી છે તારી લાલ

અમણા ઓળખા મારી છે વાર્તા છે, શ્રીમાન શ્રીમાન દાખલેલી

જેણ શિક્ષણ મધ્ય કે, કેદ ખૂટી લાલ

- 'Mahakati no Ghalbo!' by Vallabha Bhat.

39. "એક વિશેષ રીતે, તેની દૃષ્ટિઓ છે, માં!
અપસં સાધન રાજકીય બદલા છે, માં!
અધી જાના તારી સુધી છે, માં!
રાશિ રાશિ હાલ કી છે, માં!

અમણા ઓળખા મારી છે, માં!
અમણા વળતા વેશ છે, માં!

- Ibid. P. 212.
સૌ કાર કરાણ અમ માં આધાર કાચા
છે પુતિ હું કે ઉડતો મા મા લાગે.

- ibid. P. 213.

(1) આસભ દેખી રે, મા આધિયા ને માણીઓ તૌભણ જાત
હું લાગેને મા તેમાં પૂછે, તાપ્યાની વાળે સામ
કરા દુર્યોગ હે મા પુતિયા કુઈ હે એં અથ

હેં એમને લે મા રાસાં, તે સાલં તાલં માટ

- Vallabha Bhat. Stalivran 1967 P.960

(2) જણિ હંગાલી સમો રે, મા ! આવો અમા અમાં

નાખા આલુલી પાસાંની પાસાં નાખા,
એટ દીખ પૂછી ગયો નુંકે અગારો સેલ વાર;

એ કાળો આગળ વિલાસે કીલી નર તાર

- Vallabha Bhat, Ramzat P.53.

(3) એ કાળો ઉડાણ રે કોયાયા?

કે પૂછાની સાર ની,
કે એટ આલુલી પાસાંની, કે કાલલી મા કેયાં પાસાં?

- Ramakrishna Kawi, Rasakshya Part 2 P.7

(4) આસભ દેખી રે, મા આધિયા અથવા વાળે, મા તેમાંથી પૂઝો જાત

ોની વિશે અંગે રાસું, તે નાખા લે દીખ્યો અટલી હે.

- ibid P.8

�થવા ક્ષેત્ર પિયર રે, ને માંડી માંડી ધોરા રે.
(43) ঠাকুরের ফিরিয়ে দিয়েছেন তাঁর।
কোনো যে কথা বলে তাঁর জীবন নষ্ট করেছ।
— ibid. p. 9

(44) রামাকৃষ্ণী কহিয়াছেন, তাহার নাম তাঁর জন্ম: রামানুজ গুহার।
— Ramakrishna Kavi, Srijivan, Oct. 78.

(45) সেই সেই সেই জীবন
তাহার তো একটু ক্ষুদ্র হয়ে পড়ে। সেই আমার শান্তানন্দ
— Chotamadasa', Rasa Kusuma Part II p. 233.

(46) এই শব্দগুলি যদি কোনো নারীর হ'ল তবে সেই সেই জীবন সেই জীবন নয়।... অন্যের মধ্যে হ'ল
— ibid. p. 233.

(47) তাহার চাহিয়া নিলে কথা কখনো, কারণ এমন হ'লে তিনি নানা অস্তিত্ব স্বীয় জীবনের শেষ অবধি।
— Srivijaya.

(48) আরও একদিন একথা বলার জন্য প্রাণ ছাড়া দিলে,
ক্ষুদ্র-হইল তাঁর নিঃসরণ নাই অথচ একটি মর্মের চাহিয়া,
ঝুঁকিয়া চলে সে সে, চাহিয়া থাকে প্রেমপণ্ডিত।
— Premapanyo.

(49) আপনি তাঁর একটি ছিলেন... পাইলে অনুগ্রহ আর... আমার
অন্যের পছন্দ করে... তাহার, মুগ্ধ হৃদয়ের জন্য সে।
— Brahmavananda, Rasa Kusuma p. 89.


(52) હિત ઓફા અય્યદી ... ... જેમ જીતા શિખ પર માગે ધીમાં તમારા નામને

- દાનાકામા. સાર્વિ વે. ૧૩, ૩.

(53) ગાજે સમયા અય્યદી શીખણ મા લોએ

... મને દીન વિષય કાલક્રમના વે લોએ

... તે વિષય સાથે જુદુ માગ

- ઇબદ

(54) ધાતુને માગ જશુંતા જોઈ વૃદ્ધા પામવા માગણી મળી છે, કે કહે દીન કે કે કે ભાગ માગે લાગણી.

- 'રાજ્યકા' - સાર્વિ વે. ૧૩, ૧૦૨૬

(55) દારુણની દૃષ્ટિ હેઠળની સંયોજન (એ) દૂર

... ભાગે ભાગ દૂર કરતા કુકસી દૂર

... કરે તાલા બની તર અધી ના લાગ

- ઇબદ

(56) શુભારકટ શાસ મૂશ્્યા છે, ભાગ બીજ લંચ બાયે છે.

... કેટલાક કેટલાક કેટલાક, કુલ કુલ સતત વળે છે. આના તિથી કાળની દિનની લાલખ કરી શકી. ૧૨ સાલના શરુઆત સુધી આવી છે.

- ઇબદ
(57) આણી માને ની એસિસિયા જાળી,
જણે ઓળખી થાય છે?

(58) જણે ઓળખી થાય એકી વૃદ્ધિ શક્તિ હોય છે,
તથા એકી વૃદ્ધિ બદલની થાય છે?

- 'Khabardar' Mārā Garbo jhumyo - p. 90

(59) જવશૈક જજી આંકી (વિલેન્ડર), શીલ વ્યવહાર;
જીવન માટે અસહ્ય: શિલ વ્યવહાર

- Balamukunda Dave - 'ibid' p. 308.

(60) જનગણ માટે હે:

- Jagadίśa Jośī 'ibid' P. 247

(61) તેવી જણે તેની તકનીક,

- 'Jayanti Jośī' - Āraññika Ant II, P. 45.

A. જણે?
B. જણે?

- Avināsa Uyās, 'ibid' P. 67, 69.

(62) 'Rupali Rāte ho Rāsdo",

- Venibhai Purushit 'ibid' P. 91.

(63) 'Aani tālā gāne ki maan

- Hasit Bāch - 'ibid' P. 145.
64) "Ghūmatū Ghūmatū Ghūmatū ne
 Garbe Gujāratana ghūmatū ne."

65) રાખી લાગી મને, ઓનેશગી રાખી
— Harish Thaker, Ibid P.266.

66) કાર્ફે કુઠાલી સિંહડી રાખવા ...
.....એની અંદસી સભાસદ હું;
એ એમાં મોએને મારા મારા!

— folk song. Rāsakunjia Part II P.304.

67) સોળ વાટિ કાંઠર લીણી પાલિની,
રેખરે જરી જરી અંગરેખા પાલિની
કાલ નમનક ઉપર સોળી મોહનને મારેડરક
જાણિની અંદર લગડ, ડેસા લગડ.......

— folk song.

68) મુક્તિ મારા આવી 2 રાખા તંખાર
કે હળાળ નોંચી આયા તોભી માંગા આવી 2 રાખા તંખાર,
એને અંદસી દેખી રાખા તંખાર 2 રાખા તંખાર
કે એમાં મને મારા મારા મારા 

— folk song.

69) રાજેલા介质 2 અંદસી આધિક્યને
નાર કખા સર ં ખા સવ 2 અંદસી આધિક્યને
રાજ દૂકાનને 
કેટલી નાંખી આખણે
એક દેખી નેકી માંગ માર માર 

— Narsil Mehta.


(4) એલાંજુ આયે રહેયાં કેટલાક ..... મારી સંજોનું વેચણું 
નમ્ર વિવિધ ગુણાર્થી ..... સિવારી ભાગ લાગે છે 
એવા કે ..... કેટે " 
એ જવા કે કીટરખ વનકા શું દિવસરી ..... એ જવા જણ 
દિવસરી ..... " હિયર સર્જા 
દિવસરી ..... " હિયર પુષપ 
દિવસરી ..... " હિયરની દાંત 
દિવસરી ..... " હિયરની શુંકા 
એકદ તથા એકદ ..... જવા લખાયા 

(5) રાજ શા લખતો સૂક્ષ્યો: 

(6) રાત બાર બાર સૌથી પણ 

(7) આખી જીવી કરતાં દુખી 

(8) જે શા ખડે રહા હાર નથી 

(9) તે ને હાસ નથી, લગ નથી 

(10) આતમ વિ આતમ પાલી નું ભરાવ લો 

(11) અમને સમાધાન મળી નથી, તેમણે આ કાળે 

(12) આ તે ભાગી! દખતા કી સૂં 

(13) યુભાઇ મોટી! ઈશ્વરણ દૃષ્ટિ વચ્ચે 

(14) સંદેશ અને સંદેશ! જણ હેઠળ 

(15) લોખા