The dance movements in the Rāsa are guided by the tradition, profession and peculiarities of the performing communities and the individuals. The farmers showed a quick rhythm, vigour and movements, with a lot of bending from the waist and the knees, reflecting their nature and working conditions resp. Each community of farmers had their own peculiarities. The Jāta, the camel herders showed swinging, swaying backward, forward body movements like those of a camel. Here we shall see Rāsa, Rāsdā, Garbā, Garbī of some more communities and tribes of Gujarāta, who show certain distinct characters, as well as those of the urban population which has modern culture and influences.

The Padhāra belong to the Bhāla Pradesa of Zālāwāda (Dist. Surendranagar). They are spreaded in about twelve to fifteen villages on the boarder of central Gujarāta and Saurāsatra around the Naḷa-Sarovara. Their main occupation is fishing and catching the birds. When the water gets dried up, they do little forming. During the months of monsoon, the whole area is unapproachable as it is the flat land. They live in 'Kubā', and hardly come into the contact of the outside world. No doubt the Government
agencies have promoted certain development schemes after the independence. The folk dances is the greatest wealth of these illiterate, poor, hard-working people. Their Rāsa-s have different patterns, rhythmic variations and co-ordination of movements. The tradition of singing Bhajans, sitting in a circle has extended to the Mañjira-Rāsa. There is no instrumental accompaniment, except the cymbals played by the dancers themselves. The new addition is the metal bells tied on the feet. With sitting around in the circle (183) they start singing Bhajan-s or popular Rāsa songs in simple melody and rhythm of three and four. The legs extend inside the circle with slight bend of the knees (182). The cymbals accompany the Hiṇca rhythm, striking at times on the Tālī and the Khālī, at times on the other two beats. The body bends forward or stretches backwards, lying flat on the ground, (188, 189) with continuous playing of the cymbals. The sitting posture changes to Madālasā position. The hands and body swing from side to side, up and down, with rhythmic shaking of wrists, the two cymbals held in each hand hitting each other make beautiful tinkling vibrations. (184) At times a few dancers go in the middle of the circle, executing individual dance movements. They sit and get up with a jump, both the feet above the ground, with the matching movements of cymbals. (184) Some acrobatic movements are also performed by the dancers in the centre. One of the dancer clings horizontally from the other's body with clasping his body with the legs. (185)
They continue playing the cymbals. The form made by the dancers perhaps portrays a bird frequently seen in the region. Gripping the cymbals in feet, the dancers in 'Sirsāsana' position execute intricate rhythmic patterns and show a tremendous sense of balance in physical movements. (186, 187) Sitting as shown in (191), the dancers bend back-ward and forward, continue the cymbal playing. They turn on the two sides in this unique formation of Srinkhala, seen rarely in the traditional pastoral and agriculturists. (193, 194, 190). The primitive instinct of imitation of any activity, in dance, so as to have success in actual work, reflects the movements of the Padhara nṛtya. The close sitting arrangement with the fork legs, the forward, backward and side turning of the torso correspond to rowing and the waves.

The Rabārī-ś are the pastoralist of Gujarāṭa, who have continued their profession to a larger extent. Their names language, religion, custom etc. indicate them to be a migratory community either from Siṅḍha or Mārwāḍa to Gujarāṭa. Traditionally they were the camel herders, but today they even rear cows, buffalos, goats and sheep. They earn their living by selling milk, milk products and wool of their animals. They have close association with the Rājaputs, as Rājaput names are common in them. In Gujarāṭa, the major Rabārī settlements are in Kutch, in the Baradā hill, the gir forest and the stretch from Čalanpur to Mahesāvā. A cluster of their huts as known as 'Nesa' or Nesado'. The Rabārī-ś worship chiefly the
mothergoddess. Almost each locality has a separate goddess and each family has a family goddess. They also are great believers of Alam Pir, Rämde Pir, Vacharo, Jakha and numerous other local deified heroes. They have been influenced by the Mers (in Barada), the Ahira&Jata (in Kutch), and Vānia-s, due to the close contact. Some of them have taken to farming or working in the fields.

The Kutchi Rabārī men put on corano, Kediyum, white turban and carry a woolen blanket over the shoulder and a thick stick, about four feet long with iron or brass cap. Amongst the women, the married ones wear black Kapadun where as the colourful for the young, Pachedo (black woolen piece around the waist) and labadi or ludi woolen veil cloth, with lots of silver ornaments. In Soratha the Rabārī men have angathī, corano, dhotiyum (a turban with woven red or black stripes) and lumadola (waist cloth), where as the women have Kapadun odhani, dharavo (a black or red unstitched cotton skirt with a woven golden band).

Being the great worshippers of the mother Goddess, they perform Rāsa, Rāsdās and Garbī-s in Navarātra. The local fairs and social functions also have performances. The men perform Garbīs often with a graceful Hīnca, then the dāndīa Rāsa. The women have Rāsdā-s in the variation of six aśā eight beats, going on and on for hours together, continuing in the same pitch, movements and rhythm, singing songs, one after the
other, the group following the singer and joining her in the refrain. With simple feet-stepping the women bend from the waist and straighten up. The movement begins with (1) standing straight, the left leg being softly put with an emphatic right (but not stamping) with C (196) with RT and left soft footing, a swastika of legs is created with C (196) (3) with bent bodies, the right moves in the direction of the circle, left kept along with about 10" away and C-B. (4) The last beat is forceful, with the left leg crossing the right with the body surging a head and C-B-out. The women face all the time inside the circle where the dholi usually stands. Though performed for Mother-goddess, most of the songs are of Krishna worship.

The Ahira women (Ahirani-s) of Nāṅgala-Kutch perform similar kind of Rasḍā (Tāli-Rāsa) but have not much bending from the waist. All the time clapping at the centre, with a slightly downward stroke, they move in four beats beginning with (1) left stamp (2) left cross (3) right forward, the whole group moving towards the right, all the time facing inside. It is not necessary for them to complete the circle physically all the time. (199, 200, 201) The clapping is at the centre with RL, LR and CD.
The beautiful Merāni-s of the Ratanpur village perform in Hīnca tālā with five distinct steppings. (1) Crossing right leg in front of the left, inside the circle, with C-B (2) The right brought back and LT with C (3) the left foot kept softly at the same place and RT with side C to left (4) they push forward, turning slightly to the right side with right leg joining the left in a comparatively longer stride with a lot of force, no clapping, but the hands moving with the same force from the back, to join together again at the centre for the first beat. The little portions of the skirts, seen, show the white cania of a daughter and those colourful of the daughter-in-law. The women sing Rāsdā-s as well as perform them in Holi and on the festival of Sātam-Atham. One of the elderly, well respected women Dhani-āi, during the discussions, told me that in Navarātri, young girls, went from house to house in the evenings, with the {Garbo', (perforated earthen pot) either carrying in their hands or on the head, and sang" Ghoghā Ghoghā Ghoghā" The same Garbo, they would put in the village square in the later part of the evening. The men would perform Garbul-Rāṣa around it, where as women usually sit in groups in the chawk, in the main courtyard of the street, near the village temple, singing Dhol and Rāsdā-s. The similar custom existed in earlier times and in other communities of Gujarāta (census of India, Vol V, Part VI no 3 & 4 page 79).

In mythology the Bharawāda claim their descent from Kṛṣṇa. Their original home is said to have Gokul-Vṛndāvana near Mathurā.
They migrated from Gokul to Mevād and to Saurāstra and Kutch in Gujarāta. Outside every sizeable village there are Bharawāda families who tend the village cattle. The areas around Rajkot, Morvi, Anjara, north of Palanpur are thickly populated with Bharawāds. Strictly speaking, they do not form any ethnic group. Several groups of pastoralists have merged together to form a community. They worship mother goddess, Kāṃkṣa and other local gods. The Bharawād men wear either coraṇī or Bori, an unstitched lower garment held at the waist by thick silver waist-band, Kediuni with heavy embroidery and add a panorama of colours with Kabbo, a sleeveless, heavy embroidered, sleeveless jacket, on festive occasions. The custom of carrying woolen Dhabalā-s on the shoulders and Kadiyāli dāṅga is more practical than decorative. They have unique Joda, or foot wear of leather with cutwork and affixed brass eyelets.

The women wear unstitched lower garment (Jimi) either black or with red-black stripes, woolen tied-died and embroidered or cotton odhāṇī and Kāpaduni and a lot of silver ornaments. We see the Bharawāda-s of Māndaṇa Kundalā performing a Garbī or Rāṣdā in simple Hinca movements of two forward, two backward movements, interspersed with two claps and two khālī with LT and RT. (203,204) The women dance with ease with Tāmbāda' on their heads as they are daily used to carrying milk and milk products in similar fashion.
from house to house in a village. Another feature is dancing of men and women together with standing alternately. This perhaps is the living tradition of Krsna's dance with a number of Gopi-s. The reflection of society where both sexes meet freely and on equal footing.

They flock to the Tarnetar and Tarveni fairs, appearing in their finery, creating a vibrating atmosphere of colour, melody and movement. The kol-s, also a combination of several groups, come to the fair. Both dance together usually performing Garbha, Rasā and the Hūḍa rāsa. The kol-s are settled mainly in Saurāstra, centre and north Gujarāta. They worship mother goddess in the form of Hīṅgulāja. The social status of some sections of the community is enhanced by the marriages to the Rājaputs. Untill a century ago, most of the kol groups were restless and were involved in regular theft and plundering. Today many are engaged in gardening (Vād) and farming. The Rāsa dances of Bharawāda and kol communities reflect their nature and work conditions.

With playing of Hinca or Ujalā tāla the Rāsdā-s of kol and Bharawāda are vigorous and swift. The women sing in resonant voices, filling up the open ground. The movements go backward and forward, with a continuous progression ahead in the anticlockwise direction in the circle. The movements could be roughly described thus (1) Beginning with right leg, they walk four steps, RL RL with swift, light yet firm steps
towards right, facing the centre of the circle and C on 2nd and fourth beat (207) (2) on the fifth count, (206) with a sudden swing, the right leg is crossed in the front of the left (Sthitāvarta cārt) the torso still moving to the right and the left leg pressurised on the seventh, hands in the process of joining for a clap. (3) The last movement in the cycle is the right and left surging ahead with a clap. (205) The men take similar foot-steps (217, 218) but do not clap. The cultural closeness of the group is reflected in the chain formed by holding of the shoulders. In another Rasda, where men and women join freely, they take Hinca action of four beats in pairs. (1) Facing two sides of the circle, right and left, the partner with their back towards each other, do RT and LT resp. They have C-out-side (208) In the process of clapping in two counts they turn around and face each other (2) On the third count they clap with RT or LT and on the fourth, clap each other with cross hands (210) or same hands (209). The movements thus continues with half circular turns with the formation and breaking of a chain.

The Huda Rāsa, a unique feature of these two communities symbolise the fight of goats. Performed not in a circle but two lines facing each other, the floor space covered by the moving lines is circular. The dancers need real strength and force. The graceful females are sturdy and dance opposite the males with equal ease. (1) Two counts they bend down, with LT and RT and open hand (211) (2) on third and fifth count
the partners hit each other with the same hands, the other on the side. (3) on sixth, seventh and eighth count of the rhythm, they surge forward, taking hands straight above the head, palms facing and hit each other from the right, left and centre resp. with both the palms (213, 214, 216). The hands on the 8th count are brought with great force from the front or back of the head. (212)

The Kolīs of Fulasarabanḍha in Kutch perform the Garbi very gracefully. (1) They strike hands with straight palms, below with RT, facing left (220) (2) turn around with LT, facing right, and hands put on shoulder and waist resp. continue moving in the circle to the right (221). The similar actions are performed in Śaltī with facing the centre at times and a little running (222, 223). They also take at times Behanī and Cābakhi. (224)

The Bhīṇas are a martial tribe living in forest areas. They are well-known in Sanskrit literature as Kirāta, Guha, Niṣāda etc. The hilly belt running through Gujarāta, Maharāstra and Rajasthāna have large Bhīṇa settlements. The earlier Bhīṇa Kingdoms dwindled in the wake of the Rājaputs and their orderly and stable establishments. The Rājaputs have influenced Bhīṇs socially and culturally. One such example is adoption of Rājaput names and family names. The Bhīṇs mixed with them, mainly the Garāsia-s. The Rājaputs were ruling classes and
many have taken to farming. The Garāsiā-s are the estate holding relatives of the former rulers. Because of their long association with the court and courtly services, the Rajput ways of dressing were elaborate and aristocratic. The Rajaput women remain in seclusion, even today in many higher class traditional families, the ladies do not enter the room where men are sitting. The criss-cross movements in Dāndīśa rāsa of tall and graceful Garāsiā Rajaputs of Bhadreswara with thesā, but not many bends and curves (225, 226, 227) bear with their arrogance and pride. Even in Garbā (228) the same stance continues.

The Dungari-Garāsiā's are a mixed blood of Kolīs and the Rajaputs. Living on the boarder hilly regions of Rajasthāna and Gujarāta, the men wear Dhotī, shirt and fāliyān where as the women have a sadlo of 4½ yards, a long blouse similar to Rājasthānī pattern and a capio of about twelve yard circumference. The women perform the circular dances with claps, stick and Bedā-s (metal pots) with the drum accompaniment and songs (229) 230, 231) The skirts creat swirling patterns with slightest of turns.

There are many tribes and ethnic groups residing in Gujarāta along with the pastoralists and agricultural groups. Though their dances are circular, they are not usually known as Rāsa, Garbā etc. as they do not have the religious background of
Krsna or the mother-goddess worship.

The Dāngi-nrtya of the tribals of Dānga have serpentine patterns with change at times into circles. The culturally close-knit group perform varieties of circular dances with Śrūnkhalā formations. The formation of the pyramid is a unique feature.

The Rāsa-Garba of Nāyakada, Chaudarī and Gāmits of the Southern Gujarāta do not have many variations in dance movements except simple Hiṇca and Tiṇa-tālī. The Gheraiya-rāsa performed during Diwāli and Holi festivals have use of thick Danda-s by men. They paint their bodies with white paint, tie peacock feathers on head, and wear big Ghungarūs on the waist. A 'Bilādi' man dressed with black clothes and painted face, goes around the circle to keep away the evil eye. In the Unāī mātā fair held in Unāī in Surat dist. during the 11th of bright half of the chaitrā at the 5th of the dark half of the same month, the Gheraiā perform Dāndiā Rāsa in the court-yard of the temple of the goddess. They wear blouses or skirts, apply kājāl in the eyes, and arrange the hair in a neat bun, to signify the Goddess. They play Rāsa to the accompaniment of the drums.

The Sīdī-s, originally from Africa, settled in Gira forest, bedi bandar areas, have retained their native rhythm and body movements through the centuries, which is seen in the Dhamāla,
which is a circular group dance, with vibrating drums and loud noises.\(^{(235-238)}\). The unique cultural mixing is seen when the sidi women, with their negroid hair and colour, wear saris and go around performing Garbā-s in Tinatālī. They sing Gujarāti Garbā-s and in the songs of Kṛṣṇa, instead of his name, they put that of Khvāja Ćisti of Ajamera, them being muslims. The vital circular form of dance incorporates beautifully such diverse cultural elements.

A small group of tribal gypsies attracted the attention with their unusual costumes. The married women have a wooden stick, stuck in their hair-do. The veil cloth covers the stick, creating a triangular tent-like shape. In the Garbās, facing the centre of the circle, they come in with left foot forward and RT (247) with C - in - B (245) and go back slightly diagonally to the right with first right foot and the left (246), the hands swinging on the sides. There is very little of body bending.

We have seen Rāsa varieties of dances as performed in open spaces, on festivals and fairs and religious functions, by some distinct groups and communities, who have preserved these traits in their dances and music. Now I would describe Rāsa and Garbā as performed today by the people of the cities and towns mainly in Navarātrī or some social functions like
marriages. Some movements like Titodo, Rāḍala no Ghodo Khundavo etc. are performed both in the cities as well as in the villages as rituals by women.

The dāṇḍīā-ṛasa performed in the cities usually have a few number of males joining a large crowd of women. They are performed after the Garbā at night in Navarātri. Every one usually carries only one Dāṇḍiā as in the large groups, the organisers are unable to supply enough pairs. (254 to 257)

The basic movement in Hiṅga tāla is pāṇciya, with five beats and movements with two concentric circles. It goes thus

1. The partners facing each other with RT and LT, strike the Dāṇḍiā in the centre.

2. with right foot forward on Agratāla, the body slightly bent to right from the waist, the Dāṇḍiā are stuck to the opposite partners (249) (250).

3. similar action repeated on left.

4. as done on first beat.

5. On the fifth beat, striking with the right hand dāṇḍiā to the opposite partner, (251) one either A goes to the left with taking a circle (252). The concentric circle in this case move opposite to each other. The outer one moving in clockwise direction, the inner one in anticlockwise.

B crosses the partner (253) in which case one could change the partners or continue with the same one.

This gives rise to a star or petal like shape.
The dándî̄̄s are performed by young men and women or school going children (258). Most of the times, the movements are performed without any interest (256) which neither create a feeling of grace or beauty but just plain boredom.

For city women, who have almost lost touch of carrying any kind of weight on the head, the dancing with the Garbâ-s on head is unimaginable (259, 260) or it needs a lot of practice. From my field-trips observations and textual references, I would assert that dancing with pots or Garbâ-s on head was and is not a very popular tradition. It was more ritualist, where one women or perhaps two or three of the group, would hold it on the head and move around for some time.

Another ritualist dance is "Rândala no Ghodô Khundavo" or "Hamci Khundavî", meaning to jump like a horse, with bent bodies and flat feet. Two, three or four women stand facing each other. With bending from the waist and bent knees in front, the dancers take small jumps, flat on both the feet, the hands thrown down and up, while clapping with straight palms. (261) Many a times the same movement is performed with not jumping but shifting the legs from one to another side.

The movements of tribals have found a way in city Garbâs. The dancers make groups of three, four or more by holding each other from the waist in a closed, known group or by holding hands in general public in the circle. They walk towards the centre of the circle with first right foot, on first count, left on the second, and jump on left leg with
right folded and raised to knee level on third and four counts. The jump is taken with an upward movement (263). Similarly they go back with right, left, jump on the left with bent right leg pushed backwards and bending in front from the waist (262). The same action is seen as being performed in larger crowds by men (267) women (266) and tiny tots (264, 265) who are inseparable parts of the festivities. They learn Garbā-s by themselves from very young age. Many times I have stopped dancing in the Garbā, just to watch a young girl of hardly two to three years, decked up in cania-col, struggling to clap and be in circle with the others. At many places, a separate inner circle is formed for them. But they do not like such separation and want to be a part of the real group. Their enthusiasm is infactuating. With half closed eyes they dance around till exhausted for all nine nights.

Many a times in the citys, where there is not enough space to form a circle, the continuity of the circle is maintained by elongating it from the sides. (268,269) The big groups form numerous concentric circles so that everyone has some space. The different people performing at the same place give rise to different movements and there is a lot of confusion (270) Many times I have seen girls making different circles, even done myself, to avoid the bumping and pushing.
Ualiiya — which is often played for Hudu, Titoto, HarmiT and garba of Tinatâl. 4 matna

\[\text{A:} \quad \text{Dhung Taka | Dhung Taka | Dhi Dhi ta | Dhung Tak} \]
\[\text{B:} \quad \text{Dhi Dhi ta | Dhung Ta | Dhi Dhi ta | Dhung ta} \]
\[\text{C:} \quad \text{Tin Tak | Tin tak | Ti Ti Ta | Tin Tak} \]

Eg. झाड़/हँड़/सिंदूर/सीक जमी खुब दिये।
Another popular movement is 'Titodo' performed usually by village women, special Bharāvāda, Kolī, Rabāri. It is done in ṁālīo rhythm of four beats, with different stress from Hinca. p.292

(1) Partners facing each other, band from the waist, with the bent knees jump with C-out-B

(2) On second strock, the right agratāla is put diagonally behind the left leg, the body also bending diagonally backwards to the left, the right hand on the side and left on the left shoulder (271).

(3) and (4) same movement repeated on the left side (272)

Many times this movement is used with bending on the same side (273).

The Phūdaṭī-ṛasa or Garbā, so often mentioned in the texts, in plastic arts, where two, three or four held crossed hands and went around in the circles (274,275) has no living traditions in the contemporary ṛasa or garbā. The Gujarāti girls and women do perform Phūdaṭī as a game for fun on Jāgarāṇa and such other days.

The city version of Titodo is zulano, where there are no partners. The ṁālīo tāla, the right and left feet are put flat on the first and the second count resp. in anticlockwise direction. The hands coming from shoulder level, clap at the center and left touches to the shoulder. The
Timalai
bent knees give a swing to the body. (279) Similar process on the next two counts with stretched legs and hands coming from the left.

The Tinaśāli has been performed by all age-groups and communities. It has three claps with C-RL, C-LR, and C-out-B, corresponding to right, left and right leg stamping from left to the centre and slightly to the right resp. But almost all the time facing the centre. The forward, bend bodies on first and second count and strightening up on the third. (276) The same action was also performed with thesa. Today the elder women continue this. The younger ones take similar feet work but do not band. Another variety of this Tinaśāli is performed with jumping in Ulālio tāla with jumping on each leg (277, 278) and throwing out the hand on the last count.

The ever popular: Hinća retains its prominence in the civilised world too. But instead of thesa, there is running movements, no bent bodies. The arms are stretched backwards (280) or side ways (282, 283) according to the turn and sway of the movement. Many a times the dancers only move on the Agratāla (284) with spreaded feet (about 1½ feet) which usually looks not very graceful. (284) From four beat of Hinća and four corresponding movements, it has been increased to six and eight beats with additional turns and whirls (281) as seen in the
Hinca

Sādi Hinca

Dohiyuni (1½)

Double Hinca
double Hinca, which has one full piroette and Dodhiyu which covers one and half circles, not in a piroette but by going around the space. (282) Many a times the last movement has a clap over the head (285, 286) Every year there are new variations of Hinca performed by different groups in the cities. The new groups are on the basis of area, popularity of the place and economic structure than of caste and community.

The most important accompaniment to the Rasa, and Garbā, is the rhythm and the dholi, whether of a village community, (287, 291, 292, 293) or a city orchestrian. (288). In the citys now a days women and men do not sing and instead we have professional singers (289, 290) and Bhagats with elaborate sound systems.