Though the natural instincts of the man from the primitive society to today's age of technical advancement have remained same, there have been tremendous changes in the ways of thinking and living. It is but natural that the art forms, which have evolved from the need of expression, (though remaining same in the form,) would change in their context.

The Rāsa and Garbā, having similar circular form, grew with two different religious faiths, intermingling and interchanging. The Rāsa and all its variations (Ṭhāḷ-Rāsa, Danda-Rāsa, Maṇḍala-Rāsa, Latā-Rāsa) are the outcome of a pastoral society in India, where as Garbā has been known to be a part of the mothergoddess cult in Gujarāṭa. But as dance or Nṛtta forms, they are both one and have existed from prehistoric times. From the ritualistic practices, they evolved to be an integral part of religious and social ceremonies and now form a major share of theatrical activity, in Gujarāṭa. Though representing different levels of actual performances, the mystic circular form binds them together and there is a simultaneous co-existance.

To celebrate the birth of Kṛṣṇa, men perform in the village squares and streets the Dāṇḍā-Rāsa and Garbī-s on the
8th of the dark half of Srāvana, for the whole night, and during most part of the day. The elaborate preparations are made for the ceremony. At mid-night Kṛṣṇa is born every year in between the chanting of "Naṅḍa ghera ṣaṅḍa bayo, Jai Kanaiya lālaki" The women folk sit around and sing Dhol or at times perform Rāṣḍā-s in someone's court yards but hardly ever in the village squares.

The fairs are held at big cities specially in Kutch and Saurāstra on this occasion, where the village-people go wearing colourful clothes. It is also a time for buying gifts and household things. In the city, people of the lower classes follow the same pattern. In the Haveli-s or Vaiṣṇava bethak-s, at times there are Dhāḍhīlā and goph-dance performances. Many of the higher class Vaiṣṇava-s play cards in these two days. The same practice of gambling has also spread to the villages. In two of my recent field-trips to some of the villages and cities of Saurāstra, I could hardly see much Rāsa dancing, as both men and women and also small children were busy gambling or had gone out during the day to attend the Government organised fairs in the near-by cities. Only at night there were Rāsa and Rāṣḍā-dancing.

Another important festival is Holi when dāṅḍa-rāsa dances are performed by village communities. Except in the cities, I have not seen any dāṅḍa-rāsa where men and women, standing alternatingly, perform together, like the multiple Kṛṣṇa-s
and gopi-s. After burning of Holika, the next day is has much fun and marry making. The men in jubilant spirits perform the Rāsa-s and Garbī-s in village squares, singing songs to the accompaniment of Dhola and Pāvo. The women watch or dance and sing Rāṣadā-s in the streets or court-yards. For the tribals, Holi is the most important religious festival, the celebrations lasting from three to fifteen days varying from place to place. The dancing, in groups in circles, in chains, in straight lines continue all the time, by men and women together and separated, in couples and alone.

On Divāśo, (Amasa of Asadha) the Jawāra-s are sawn on the previous day and a Ghee lamp is kept burning next to it for thirty-six hours. The worship is offered to please the consort of Śiva, Pārvati. The women perform Rāṣadā and Garbā at night. The young maidens eat saltless food for five days from 11th to 15th of bright half of Asadha and worship the Jawāra in order to get a good husband. On the last night, they keep awake. This is the time when one sees Garbā-s performed in abundance by maidens and by women, who observe the Jayā-Pārvatī Vrata for health and wealth of their husbands. The screening of movies at night has affected such group activity to a large extent in the cities but the freedom and enjoyment of being together has kept alive the practice. There is an elaborate ritual performed through-out Gujarāta to worship the wife of the Sun God, popularly known as Rāṇḍalmā or Rannade, by women. She bestowes the devotee with an
offspring and so is invited (Rāṇḍal teda) at the time of
weddings, Sīmant (a kind of baby-shower ceremony) or any
auspicious occasion. The Mātājī is seated in a elaborate
ritual. (Sthāpana) The married women bring an earthen
circular disc and unbacked horse as symbols of Sun from the
potter. On a square lows stool (Bājath) a canopy is built
with Banana leaves, decorated with silken clothes. Along
with Jawāra, horse and disc, the canopy with a copper pot and
coconut on its top are put in the south east (Nairtya)
direction and worshipped. The ladies of the family sing
around clapping hands. The special worshippers of Rāṇḍala
come and dance 'Rāṇḍal no Ghodo' with women. There are special
songs for the whole ritual.

But by far the most prominent traditional religious
festival, where Rāsa and Garbā, Rāsdā and Garbī are seen being
performed all over Gujarāta is Navarātrī, the first nine days
of bright half of Āso. It is celebrated in the following ways.
(1) At Mātājī-s temples. (2) In individual households
(3) At public places in every street and locality by groups
of people, men, women and children (4) On stage.

In the temples, specially at Ambājī, Bahucarājī,
Pāvagadha, with elaborate rituals, special offerings and
Sanagarā, Mātājī is worshipped. A Māndavadi or huge canopy
is placed in temple court-yard, with a number of lamps
burning for all nine days. On the eighth day, Havanāsthami, a Havan or Yagna is performed and next day there is Visarjan. The devotees perform Garbā and Garbī in the court-yard through out the day and till late at night. (Ambā Bahucara ne Ramva do, Cācar-nā coka mā ghumavā do). In the individual house-holds, where there is a permenant seat of the Goddess, usually the lady of the house observes fast for nine days. The Jawāra and pot are daily worshipped and Garbā-s sung at night. Each such household arranges the performance of Garbā-s for one night (Garba Gaṃdāva ḍedāve) where relations, friends and neighbours are invited. With the perforated earthen pot, or Jawāra or Māndavadi at the centre, the women sing and dance Garbā-s in praise of Mātājī and other religious themes for two to three hours. Each participant is given a token gift. (Lāmpī) This is done in the house-courtyard or in front of the house in the street. Young girls, holding such earthen pots on their heads, go around villages in the evenings and sing songs in front of the houses. The village women either sit around the lamp or canopy, at times one of them, in a trans-like state lifts up the pot or canopy and dances in the middle of the circle, where clapping and singing is going on. Usually the menfolk sit around, watching the women or in the lower communities, the artisians, pastorals etc. performe Garbā-s in the village squares. Even today the village scene remains almost the same but in cities the Garbā-s have assumed large proportions. More than rituals, they have become the social functions.
Both in the cities and villages, the street Garbā had its own individuality. From the dancing group, anyone with a good voice would start a Garbā and the rest would catch up and join in the refrain. There was no special arrangement neither the effort. The circle was formed automatically and there was no consciousness of doing a great artistic activity. It came naturally to Gujarāti women. Almost all the women, of any caste or age knew the popular Garbā songs by heart. Always new songs were created, the Garbā-s of contemporary poets caught up the imagination of women and were incorporated in the vast repertoire.

The present scene of Navarātrī in the cities is like a big fair. The whole city comes alive at night. Young boys and girls, in groups or alone dance at one place, rush to see the Garbā-s at another and are seen performing Dāndia in the third place. The nine days are celebrated with great pomp and elaborate preparations. The money for decoration, musicians and singers and other arrangements are usually collected from residence of that area, big industrial houses and other advertisers who are allowed to put up banners in exchange. The ground is cleared, watered and pandols enacted. There are special areas and sitting arrangements for donors. In the centre of the ground a high rise platform is constructed for musicians and singers sit. The earthen pot, Māndavadi or the statue of the mother goddess is shifted on a side.
outside the circle and is hardly noticed except in the Ārati. Daily someone, who would donate a large sum of money is given the privilege of performing this ritual. The elaborate mike and light systems are used to provide sound effect and illuminate the arena where almost five hundred women, of all ages dance the Garbā-s. A few boys do join the group out of fun. The varieties of drums—western and Indian, Harmonium, flute, shahenai, Khanjari are used for rhythm and musical effects to the songs, sung by professional singers and their group. Many traditional Garbā-s of Mātāji, Rāsas, Rāsadā-s etc. with little modification and added rhythmic flavour, along with compositions of modern as well as folk poets, are sung in very stylised but melodious manner. Many girls go to perform to a particular place as they like the singer and his/her style. This is an efficient scene, in sophisticated areas. The middle class societies and streets follow suit. And as in case of all imitations the result is crude. With limited resources, a singer blasts at top of his/her voice. More than music, it creates noise. Each area has at least three to four of these. One has to be there to really know the torture for nine days. Here is where one misses the small groups, the melodious voices, full of grace of the Gujarāti women and wonders at statements like 'Apano garbo khoewayo'. ('Have we lost the Garbā?'). These are the performances which basically provided an easier path to salvation in an age when the paths of strict ritual observances, religious knowledge and ascetic
withdrawal had become difficult or inaccessible to women. But even today, we do find in the cities, women singing and dancing, around a photograph of Matāji religiously.

In the streets, such plain grounds are not available. So the shape of the Garbā follows that of the street ( ), but the continuity is maintained by the group. For the young girls, the preparation for Navarātri is mainly concentrated on getting new pairs of Ghāghara, Choli and Odhani-s. Those who could afford have new pairs made each year, others borrow from friends and exchange, some hire from professional costume-shops and the rest have to be satisfied with whatever they have. There are distinct varieties in the preference of material and designs. The artists and elitist, sophisticated groups go for ethnic kind of costumes, having traditional colours, designs and patterns. Many others prefer silks, synthetics and Jari bharat, many becoming flashy. Almost no two girls have similar chaniSs. The variety is amazing and indeed creates a colour spectrum when all dance together. The elderly women wear the usual Gujarāti style of dress. It has indeed become the dance of the youngesters, or those who could match the fast rhythm and movement. Usually the elderly women sit around and watch or perhaps have a chance to dance just in the beginning a few Garbā-s.

The performance or dancing begins around 9.30 or 10 p.m. The girls go out with friends or are escorted by brothers or
at times by father. The free access to movement helps the lovers and provide a ground for friendship. During the course of night, at least two to three places are visited either on foot or by some vehicle. One can join any group and dance. Thus this activity has an integrative function. It reduces the consiousness of caste, sect and regional differences and the tensions generated by this consiousness. It also provides forms of sociability and intimacy in an urban setting that transcend kin, caste, sect and region. For an urban population, that is still village consious and many who return to their native villages ones a year, the dances add a flavour to the city life. An American is apt to interpret the informal sociability and friendly atmosphere, the mixing of caste and sects, as an expression of democratic spirit of equality. But most of the times, more than democracy, it is the need to find a substitute for strict ritual observance, the prestige of going for the persuit of art and culture and the need to exhibit.

The few young boys of Gujarāta, living in the cities, apart from lower classes, perform Rāsa or Garbā-s. The common belief being that it is the domain of females. In the Faculty of Fine arts, boys and girls perform Garbā and Garbī-s together or in such institution where the boys are pre-dominantly non-Gujarāti-s. The few Gujarāti boys would join following the outsiders. And so at such places the movements are taught in the mornings, they are practiced and performed at
night. This is a very well come part but at the same time, without knowing the inherent qualities of Garbā-dances, in circular movements and choreography, they evolve different steps which are more apt in disco or such places. It is like a Gujarāti boy performing Bhāngara, with its typical music, in the Garbā style. Though it is a Bhāngara, in form, the flavour is lost. And to match such movements, the girls wear short midi skirts, short sarees and so on. The boys join at many places in the late night the performance of Rāsa or specially dāndiā-rāsa with the girls. It almost takes half an hour to forty five minitues to form the circle in pairs. Still it remains chaotic as someone or the other drops in or out of the circle. But it continues without breaking. It is amazing how these small built and frail looking Gujarāti girls perform the Garbā-rāsa for nine nights at a stretch, at times extending up to the Poonam with such force and vitality. They eagerly look forward to coming of Navarātrī.

Apart from such religious festivals, there are social events like birth, marriage, fairs etc. where Rāsa and Garbās have been performed. The most typical and vital of these is fair or Mela. The fair symbolises people's cultural, social and religious aspirations which, besides helping them to lead a fuller and better life, removes its monotony by providing physical diversion and mental recreation. They have a universal appeal, a common purpose and a special
activity. The mela is a gathering of people away from their normal place of residence. Usually in India and Gujarāta, the fairs have retained their religious character throughout as they have always been associated with religious gatherings and festivals. The periods which appear to be the most convenient from the point of view of holding fairs are August to November and February to April. These periods mark the end of two agricultural seasons when the countryside is free from major field operations and can move away from home for some diversion. Though the mela has a heterogeneous character, its participants coming from various social and religious strata, actually they are mainly drawn from the lower strata of society, such as Kambī, Bharawāda, Rabāri, Āhir, Kolī, Bhīla, Thākarada, Mer and the tribals, who enjoy the real fun of the fair. Though a particular community worships the deity through rituals, the attendance to fair does not only confine to the community, but to all sections of public who come for trade or recreation. The performances of Rāsa, Garbā, Duha and story telling presented at mela essentially differ from those conducted on stage - both in matter of performance and audience participation. These performances are related here to the large open spaces, the atmosphere of a river bank or a hillock etc. The numerous camps, which rise over-night at the banks of the rivers under clear sky respondent with stars, present a delightful appearance. The families would either walk or come in the
bullock carts to the fair sight, covering at times more than fifty miles of distance. The small fires lit under open sky or in the shade of a cart, there is plenty of time to forget oneself completely in the nature. The effect is enhanced by the groups singing and dancing in the night and during day. The air vibrating with the sounds of drum, claps and sticks and strains of pāvo or a folk singer. The audience became the performers and vice a versa on this vast stage, depending on the mood and pleasure of the participants. There is no time limit. It is also time to indulge in a shopping spree, with money on hand after harvesting and a social occasion to meet friends and relatives. The entire scheme is controlled by a network of social, religious and economic factors.

With the development of transport systems, today, the villagers come in the mornings and go back in the evenings. There are more observers than actual participants and to either party the other is a novelty. The groups of photographers, from serious students of the folk to just curious by-passers and groups of new elite, thronging the famous Tsjetar fair, has almost lost the beauty and charm. The place where as many as hundred women performed Rāsdā-s in a single circle, to the thrilling beats of four drums at a time and to the tunes of Jodiā pāva, hardly had two to three small groups of men and women dancing for short times each not more than thirty and a lone drummer last year. The facilities
had been provided to the tourists by constructing huts, a restaurant and insipid performance of a Bhavāī by a city group. Wherever we went, the villagers shouted 'disco' 'disco' demanding us to do it for them. My previous experience about 4 years back was perhaps more fruitful, where I could join the dancing group with the condition that I would have to sing as many garbās as they follow each and every action of the group. And they did their best to throw me out of the group by doing the most vigorous actions in huda, almost physically pushing me. But once accepted, there was tremendous fun and satisfaction. The Tarātār fair is well known for its colour provided by the costumes of Bharawāda and Kolī, Ahir, Rabārī men and women, their ornaments their singing, dancing. The famous Śiva Trinetraswara temple has myths attached to it. Held during the bright half of Bhādarvā (4, 5, 6) it is the fair of youth and beauty and romance. A dip in the kund outside the temple gives the puṇya of bathing in the Ganga. Last few years, along with fiar, there have been competitions of dancing and singing arranged by the local self Governments.

The Mādhavārī fair held during 8, 9, 10 of Chaitra in Mādhavpur, Ghed area is mainly attended by the Mer and Ghedia Kolī-s. It celebrates the annual marriage of Kṛṣṇa and Rukmiṇī. The dāndī Rāṣa of Mers, Rāṣṭās and Garbī-s of Merāṇī-s and Kolī are integral part, but are being less and less prominent
due to various factors. Other fairs where Rāsa-variety of dances are still performed are Kārtik Pūrṇima no Melo held at Siddhāpur and Shamlaji, fairs at Pavagadha, Ambāji Bahucarājī and other temples of Mothergoddess in Aso and Chaitri navarātrī, Gol-Gadheda no melo, Dāṅg Darabara and so on.

During the wedding, when usually whole family, relatives and friends gathered together, it was customary to perform Rāsa and Garbā and sing songs at night. Almost all communities celebrated this joyous occasion with gaiety. The dancing and singing provided women and men to bring out their emotions. Mostly the songs pointed out the peculiarities of the bride and bride groom, the relations and certain social customs. (1. Varghodo Varghodo Vālam, tāro Varaghodo
2. Hel Hālke ne Hīlōle, māre hēla levi Che
3. Rādbhājī-nā Udchā maṇḍir nīcā mola,
   Zarukha de divā baḷe re lo! and off course the Mātājī-nā-Garbā. The process was simple. When everyone gathered at night or were specially invited, the ladies would sing songs and slowly the singing crowd would be seen moving, in simple rhythm, at times to the accompaniment of rhythmic beat provided by the Dholā. In the higher class Rājput families the Lāṅgh-s and Khavasāṇa played the drums and song. The ladies danced in the inner court-yard and the men in the outer ground. The custom remained same in the cities.
and villages but since last about ten years, there are special Garbā-Rāṣa organised by well to do families in the city, a day or two before the wedding. It has become one more occasion to display the wealth through (1) specially stitched dresses for both the bride and bride-groom and other members of the family (2) distribution of expensive Lāhni-s and dinner (3) inviting professional singers, musicians and at times even the dancers from outside so that the Garbā-Rāṣa becomes an artistic activity and not just folk dancing. It has become a kind of fashion in the rich. At times the middle classes are forced to follow suit by their own needs. Luckily enough, the villages are not much affected by this custom and continue in traditional manner. Only most remarkable change is in the costume, of putting on colourfully printed and machine embroidered synthetic sarees and singing at times the popular Rāṣa-Garbā of Gujarāṭi films.

Apart from these natural fairs and performances of dances in the social and religious context, there are special festivals of Rāṣa and Garbā organised by the State Government and Local Social and Cultural groups. After independance the need to recognise and know anything that was Indian was felt by the Government and certain individuals. The folk dances and music so inherent to each individual state and community are sincere being explored and put in rout of the public eye from time to time, to give them a wider context, a vitality and
strength for survival. On each independence day, different
states put one or two groups, usually of traditional community
performances, in the parade in New Delhi. The State of
Gujarat has been one of the most colourful. The Rāsa-s of
Mers, Kunsavāv, Pachārs, Dangi-tribals and so many others
have been part of the celebrations. These groups were formed
on the basic of usually a village and/or caste. But these
are not professional performers. They are farmers, workers,
artisans. The State Government each year organises
competitions of Rāsa and Garbā-s on local, district and State
levels. Different groups College based on caste, area or
occupation are formed in the cities and villages. The Garbā-s
are divided in two sections (1) Prācina (2) Arvācina.
The rules of the competitions usually demand that the Prācina
or traditional section should have

1) any Garbā of unknown folk poet or Garbā, Garbā, Rāsdā
   of a known till the time of Dayārama.

2) the songs in praise of Mothergoddess, in simple Desī
dhāla or folk musical compositions with simple rhythmic
patterns, provided by traditional instruments like,
dhola, Nāla, Pāvo, Shehāi etc.

3) the costumes suitable to the community or subject

4) the women singing the Garbā themselves while dancing.

Where as the Arvācina could incorporate

1) songs of contemporary poets suitable for Garbā-s.

2) various musical patterns with different melodies and
rhythms but again suitable to the occasion.
various choreographic patterns, maintaining the 
traditional form of circle
various colour combinations and patterns suitable 
for Garba and stage presentation.

But these divisions are broad and the judges according to their 
own personal opinions, understanding and experience provide 
judgements. There are many questions like after Dayārāma 
till the contemporary times many poets have written on the 
Mothergoddess, could they be considered Pracīna on the 
bases of the subject matter? Similarly new Garba-s have popular old tunes 
and Dhāla, are they Pracīna? Or they could be discriminated on 
the bases of mode of presentation, actions, costumes, choreography 
etc.? Luckily the Rāsa dances have no such divisions. They 
have to be performed with Dāndia by men alone, women alone 
or both together. Along with I produce the forms issued by the 
Gov. of Gujarāta, giving the rules and conditions for 
participating in the competitions. The groups 
selected on various district levels are sent for the finals 
at the State level. Usually a city hosts the annual three 
day festival of Rāsa and Garbā every year around the Sharad-
poonam. Thousands of people watch the competitions on 
specially enacted stage. Elaborate arrangements both for 
performers and spectators as well as good prizes and gifts are 
given out. The spirit of healthy competition usually prevails. 
During the day there is a fair like atmosphere where the groups 
are put up. The private organizations also hold similar feats 
but usually on a smaller scale with their limited resources. 
The institutions like Indian National Theatre of Bombay and
Triveni of Baroda need special mention as perhaps they are the ones who started this annual festivals. Along with competitions some groups are invited from distant parts of the state to demonstrate their particular variety of dances so as to expose the city people to a wider range of forms. This recognition has provided an awareness to the communities of their own ribh traditions. But it has also rebounded in other way. It will not be out of place to illustrate my own experience. The Indian Council of Cultural relations, ICCR sent a group of men dancers of Karbā Community of Saurashtra to participate in the Carthage International folk art festival held at Tunis, Tunisia. The group also travelled to Syria, Iraq and Turkey, performing and receiving high praises. On their return, in last three years, there are at least four such groups formed in the village and there is a strong rivalry. Even on religious occassion like Gokul-Athama, they all do not join together and perform. The money and glory of the professional performers, attract them which is actually very illusive. I being part of the group on the trip feel sad and frustrated at my own inability of making them aware of the traditions which are today alive and vibrant with them as part of their whole mantle and physical make-up. So is the case with many such groups. Coming back to the point, some city groups have demonstrated unique imaginations with good aesthetic sense in performances of Rāsa-s. The field of dance movements, music and rhythms
suitable to Rāsa and Garbā have created beautiful visual images on the city stages. Along with competitions, there are stage shows organised by some performing groups. When a form gets into a set pattern, there would always be an exploration for its growth by people who have real concern for it. It is the demand of the form itself and the individual urge that has been the basis of artistic creativity. It compels one to experiment. This is the sign of growth of the individual and the society. To be in a routine formula is tradition and to explore the tradition within its framework is going against it, is a wrong notion. Such experiments are always welcome, if the framework is maintained where a Garbā or Rāsa gives you a feeling of spontaneity, group participation, a mental involvement in the rhythm and music and not of watching a classical dance recital. The spectacular Dāndia-rāsa performance for the opening ceremony of the 9th Asian games, held at New Delhi last year is the result of imaginative choreography, put in traditional musical structure and traditional costumes. The rhythm, flow of movements and their vigour, the various dance patterns of concentric circles, swastika etc. created by 250 traditional dancers, captivated the hearts of Indian people. Selected from various communities and villages, the dancers were trained vigorously for a month and showed unique combination of vigour, grace and beauty.

The Rāsa-Garbā had been a part of the professional drama groups in the Juni-Raṅgabhūmi. Many a Rāsa-s and Garbā-s, had
migrated from the stage to the squares of the cities. The popular film tunes are sung by men and women today, similarly the men and women (specially Gujarati-s) sang the Rāsa and Garbā-s of popular dramas. In the earlier stages Garbi-s of Jaya-rām and Narsi, ever popular, were danced. The Rādhā vilās drama of Bhārat Nātyoddharak' group had 105 such Garbī-s! Dāhyābhai Dholasājī Zaveri of Deśī nātak samaj and Vāghājī Āśā rāma Oza of Morbi Subodha Māndalī used the popular folk-forms in their dramas. And Rāsa and Garbā became integral parts of any drama. Beginning with the Rādhā-krṣṇa songs, they the later dramas projected the songs with various other emptions. The 'Alakha Bansari of Sṛngirsi drama of Raghunath Brahmbhat, 'Aho Brahmanada Gaje ' of Anusuya of Phūlacandabhai have spiritual base where as 'Fagan-nu Raja', 'Vasant ni Bhar' 'Sarad na cokama 'candani na coka ma' of Mulasankar Mulani, Vibhakar Kavi Manilala, Raghunatha Kavi etc. provide through the Rasa the visual images of the seasons. 'Saiyar mendi lesbo re' has an element of satire. But these new songs could not grip the audiences for long with the beauty of words. Most of them had no musical strength, the words were forced. But because of the stage decorations, the costumes, beautiful voices sustained them. There were special usually of men, who performed the Garbā-s and Rasā-s, dressed as women. It was indeed a pleasure to watch the muslim actor Yāsinkhan, dress as Radha, sing and dance the Garbī-s of
As in the case of Drama-s of Juni Rangabhum, the Gujarati movies must have a Rāṣa or Garbā or both at times. Many a tunes like Mendi te vāvi mālwe 'Lal darwāje tambu topiā re lol' are being sung in streets after gaining popularity through the celluloid medium. The professional choreographers/musicians of the stage compose for the movies. The Bhavāi or the traditional folk theatre in its rural form, has a Garbā in the beginning of the vesa as the Bhavāya-s are the worshipers of Mātāji- They use some popular tunes and perform the traditional movements in Eka tālī, holding hands etc. (361) (362).

It is a saying in Gujarāti that wherever goes a Gujarāti, there his land is created. (Nyā Nyā vase Gujarāti, ēntyā mitya vase Gujarāta). The adventurrs spirit of Gujarati-s in search of money and knowledge have taken them to lands across the seas - to south east Asia, Africa, Europe and now since last thirty years atleast the USA. Along with has gone the traditions of motherworship and Kṛṣṇa-bhakti in the forms of Garbā and Rāṣa as social activity and group participation.

The horizons have widened. And the patterns are changing. In the home front, now we have 'Disco-Rāṣa' or 'Disco-Dāndiā' and 'Disco-Garbā' where as in USA, during the Navarātri in each city, the Gujarāti-s get together, dance Rāṣa and Garbā and sing them. But the disco fever has perhaps come
સુરત-સ્વર્ણ- દાદી

1. તે કરતાવકી દર્શન મારી,
મરા દર્શન

2. દર્શન કરતા ખતો આપવા આપવા,
નહીં ખતો આપવા

3. ઓળખ મારા શિક્ષિકા અને પછી આમદન
શિક્ષિકા ઉપરના ના ઉપર રહી

4. કાફી લોકો તે, હંમેશા શું ધરાવતા?
પ્રતિ સ્વપ્ન મારી

5. જે હંમેશા આટલી બાળ ઉપર નથી
તે કદાચ શું શું કરશો?

6. આટલી દર્શન આપવા
તે સુનાવવા હઑ શરૂ

દાદી
from there. The movements are Hinca in its multiple variations or Pancia in Dandia, but they are done with the jarry movements of shoulders, hips and contraction of the torso. Most of the times, the drum and musical beat that accompany dances play some filmi tunes. In Bombay, popular orchestra-s are invited, to compose and provide such music. There is no flow or lyricism— the Gati and laya — but just noise where—in the inherent poetry, the beauty and flow of the words is lost. Though at places the disco movements are used in Garbha-s or Rasas-s, the music is yet traditional, in the streets of Gujarata.

There is a co-existence of these various forms of Rasas in today's Gujarata. From the early years, the child is initiated in schools, at home, in the society to be an active participant. But in the cities it is mainly the women, lower communities and a few school and college going boys who perform Rasa, Garbha, Garbi and Rasdas. The only common distinction between the forms is those performed with Dandia or sticks is Rasa and the Garbha have claps or snapping. They are mainly performed in Navratri or in weddings. The villages have Rasa-s and Garbha-s, Rasdaks and Garbi-s on various religious and social occasions and in fairs. Each community has an individuality in every village. Another form of the group activity has to an extent, become stylistic art form demanding resources like time, energy, money and
creativity. There are such intermingling levels and cross currents, making the Rāsa dance a dynamic, ever changing form. This living tradition and its growth reflects the patterns of our changing society and culture. The stagnation would kill, but the flow, for the better or the worse, has a hope.
નૂનભાઇ અને અંશ્રુસ્થિત અંશ્રુલિક વિભાગ
અંશ્રુસ્થિત વિભાગ માં 30 વનિજી યોજનાના
નામનાં મહાશિવરામ
રાસ અંશ્રુલિકના નિયમો.

1. સાધારણ ભાષા બેનારસ વાકાંક વચનગ્રહનું પ્રકાર 12 વી 09 વંકું રહેશે.
2. પ્રમાણનો સાધનને પ્રધાન તરીકે 5 વી 10 વિનયી રાખો.
3. સામાન્ય ભાષા બેનારસ વાકાંક સંખ્યા વચનગ્રહનું 15 વંચન શાકો અને સૌ સૌ કરનાર 3 વંચન શાકો. આખું કહેલા શામાં 30 અંગી ખાલી શામાં કેન નથી.
4. ત્રણ વચનગ્રહીની ઓખા વચનગ્રહીની હજુ ભાષા બેનારસ વચનગ્રહીની વેબ લાઇટ સાથી સવાળા બેનરસ વચન બંધ રાહી નથી.
5. પાસા, મિત્ર અને કામ શાખા બેનારસ વચનગ્રહ આપવામાં આવતું છે.
6. સલામ અંશ્રુલિકની વડભાવ, દર્શાવતા પહેરણાં શુભ રજૂઆત અને રોજ રજૂઆત શામેલ ઉપર.
7. સામાન્ય વચનગ્રહીની સંસ્થા શામાં 30 વંચન શામાં કેન નથી.
8. અંશ્રુલિકની વચનગ્રહ બેનારસ વચનગ્રહ ભાષા વચનગ્રહીની શામાં 30 વંચન શામાં કેન નથી.
9. અંશ્રુલિક અંશ્રુલિકની સંસ્થા શામાં 30 વંચન શામાં કેન નથી.
10. સામાન્ય ભાષા બેનારસ વચનગ્રહીની શામાં 30 વંચન શામાં કેન નથી.
11. વચનગ્રહ તથા જાન ઉપયોગ કરીને તે વચનગ્રહ શાખા શામાં 30 વંચન શામાં કેન નથી.
12. વચનગ્રહ બેનારસ વચનગ્રહીની શામાં 30 વંચન શામાં કેન નથી.
13. વચનગ્રહ બેનારસ વચનગ્રહીની શામાં 30 વંચન શામાં કેન નથી.
14. વચનગ્રહ બેનારસ વચનગ્રહીની શામાં 30 વંચન શામાં કેન નથી.
15. વચનગ્રહ બેનારસ વચનગ્રહીની શામાં 30 વંચન શામાં કેન નથી.
સન્માન રાખંના સુખ સ્નેહ અને સંદ્ભાણક પ્રભુત્વ વિશ્વાસ
સુખણ આસેંબલ્ય મારખ નાના આસેંબલ્ય વેજરન
સાંબલી બલામકા

રાખ રિપ્લેશન

1. સલંબારું નામ :

2. સલંબારું સરનામું :

3. સલંબારી વાખાદાર વાતિના નામ અને સરનામું :

4. સલંબારી એ વાહ્ય વાખાદાર વાતિનાં સાહેબાની લોકી સાથી વાપર નામના હોવ ના ?

5. સલંબાર ભાવ દેનાર ખીટાની નામ સુખ પતા ઉપર

   નીચે પ્રકાશું દિશાવાર : 

   નામ : નામ સરનામું ફેલાર,

6. દસી સમગ્રપરિચા.

7. સલંબાર બાપુના કુણના સુખા પ્રજાશાસક સાથી સેટી :

8. ઘૂંટના સુખાની પરશાની મેર્યુયમાં આવી છે ? મેર્યુયમાં પરશાની

   સાથે નહી્ને છે?

8. અન્ય વિનાશ બદલાયે દેવ ના તે :

સલંબાર રિપ્લેશન. નિવેદન અને વિદ્યા છે અને તે પ્રાચીન વર્તાણ અને વિવિધ પ્રકારો.

નામન : 

સવારના વિકાસ એ લોક : 

સાહ્ય : 

સલંબારું નામ : 
શું શેના માટે એક વિગતીની પ્રેશો? વિશ્લેષણ

1. સરસ્થ પાછા સંગ્રહાંદેની ઘટનાની વિશેષતા તથા સંસ્થાની વિશેષતા નસ્ત અંશેલા 

2. ગર્મ હુલ્કાના વિશેષતા

3. સામાન્ય સંગ્રહાંદેની ઘટનાની વિશેષતા

4. સરસ્થ પાછા સંગ્રહાંદેની ઘટનાની વિશેષતા

5. પાછા સંગ્રહાંદેની ઘટનાની વિશેષતા
શુંએરાત રાજકો સુખ સેટાં અને સંસ્કૃતિક અભ્યાસ નિદાન
શુંએરાત સંઘરષ નુભૂત નાનાં વચનચારી ચેલ્લાના
વલધી અહેલાયત
ગર્વાર રષ્ટિરણ વનેશા પણ

1. સરનામું નામ : 
2. સરનામું સરનામું : 
3. સરનામું વ્યયાદાર વધિનાથ નામ અને સરનામું : 
4. સરનામું કે કેટલા વયયાદાર વધિનાથ કોલેશિયા વંધાણ સાથી વયયાદાર નિમના નામ : 
5. અધ્યાત્મજ વાત વેરાય વધિનાથ નામ જુદા પાણા ઉપર નીચે રેખાએ રાખવા. 

6. અધ્યાત્મજ રામ-મિત્ર : 

7. અધ્યાત્મજ કુલના કાશે : 

8. અધ્યાત્મજ હર્યના કુલના વયયાદાર ને નાનાં વયયાસ સાથી મીરબી: 

9. કુલના કાશે પાટેલી મીરબાણીના ભારી છે? મીરબાણી પરથાફા સાથી નથી છે? 

10. અધ્યાત્મજ રાજસ્વવાત વચનચારી વચનચારી પાણા પાણા અભાવ હોય તે પાણા પાણા નામ 

11. અધ્યાત્મજ દીપજ પંજ ઊ ને દે : 

નાનાં ગર્વાર મહેરાખના દીપજ દીપજ એક ભાવ છે અને તે પાણા દીપજ પણ સેલ્ફોટી રીતે.

12. અધ્યાત્મજ નાનાં તબાદલા વચનચાર પણ સાથે છે.

શુંએરાત રાજકો સુખ સેટાં અને સંસ્કૃતિક અભ્યાસ નિદાન

અધ્યાત્મજ નામ : 

શુંએરાત ૬૨
દિવયીર સેશન દિવયીર
સુધીર-રાજ ચિત્રકારી વાણ-સહંગ

લાંબતા ૧૬મી. િીર્થદાર, ૧૯૭૩.
લીલા દંડ મા વો
સંગ: ગોહિલ સેન ટેક્નિકેલ સ્કૂલ. ગોધરી લાલાપટ, મુંબઈ.
૨૧ વિશ્વસાદન સેમિનાર
સપ્તાહ ૧3, ૧૪, ૧૫, આગસ્ટ ૧૯૭૯

સ્થળ :- આંખેરા-યા મહાનગરપલલન પરાંગલામાં સંય રાત્રે ૬-૦૦ વસાડક.