CONCLUSION
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Dance began with the birth of living creatures. It is a natural expression of thought and emotion through body movements. The dance took its birth before man started speaking. It was through spontaneous rhythmical movements that he gave vent to his feelings of joy and sorrow. The animals, too, express their feelings through dance. In the primeval times the human wants were few and people lived in communities. A successful hunting, harvesting of good crop, marriage, birth of child and celebration of any happy event were the occasions when the community expressed its sense of happiness through dances.

Several fine arts like music and dance have been associated with worship making a holy union between art and divine. Religion has played a significant role in our culture. It has been instrumental in the development of growth and glorification of dance. Mahadeva (Lord Shiva) is the symbol of Dance. The institution of Devadasis (temple dancing girls) has its roots in worship of Divine. Lord Brahma, according to Hindu thought had codified the art of dance making it a fifth Veda. References to dance are found in the vedas, Ramayana, Mahabharata and
Puranas. The religious ceremonies like horse sacrifice, Mahavarta Ceremony etc. were accompanied with dance. Saintly men in their unbounded love for God sang sacred hymns composed by them and danced in ecstasy to win the grace of Lord. They are, to name a few, Jayadeva Naryana Tirtha, Meera Bai, Gopal Krishna Bharti and Tukaram. Guru Nanak composed the hymns in various ragas which were sung in praise of God and are prescribed in Guru Granth Sahib. The Indian dance is full of spiritual power. It is said that Shri Chaitanya, who was a devotee of Lord Krishna, while singing in praise of Krishna, in fullness of ecstasy would be moved in the most graceful dance the world had ever seen.

The ideals and aesthetics on which the Hindu dance is based also influenced other arts like sculptures and paintings. The sculptural art was reflected in making the idols of Shiva, Vishnu, Indra and Lakshmi in the temples, making these not only places of worship but also of learning arts. It has rightly been pointed out in Vishnu Dharmotra Purana that to be a good sculptor one must have mastery of dancing. The dance in temples was performed with religious sentiments and for spiritual upliftment. However, the form and technique has been changing to suit the demands of
time and taste of people of various epochs. The nature of dance also differed in various parts of the country according to the geographical conditions, avocations and customs of the populace of various regions in India.

Detailed codification of this art is found in Natya shastra of Bharata which is said to have been written somewhere between second century B.C. to third century A.D. The dance Gurus, though, based their teachings on the technique as mentioned in Natya Shastra but they passed on the knowledge orally, and reserved the precious secrets of the art for a few selected disciples only.

During the period falling between 1st century to 5th century A.D, four earliest great poets, namely Asvaghosa, Bhasa, Kalidasa and Sandroka made great contribution to the Indian classical literature. Copious references to dancing are found in their writings. Kalidasa extoled dancing as a feast pleasing the eyes of God.

The dance continued to play an important role in the lives of people in India, as it was closely related to religion and was used as one of the means to please Gods in temples with religious and spiritual sentiments. It was this reason that in temples devadasis were engaged who were supposed to lead an extre-
mly chaste and religious life in the service of God. However, temple dancing had an element of idol worship. Baba Nanak was opposed to idol worship.

References to various types of dances are found in Tamil literature of Sangam age which lasted from 500 B.C. to 500 A.D., as well as in Buddhist and Jain literature.

The art of dancing was looked upon with great respect. So much so that even princesses in the Royal families used to learn this art. Rajyashree, King Harsha's sister learnt dancing from the very childhood.

King Jayapida of Kashmir who lived in the early part of 9th century married Kamla, who was a dancing girl. Similarly Chakravarman, ruler of Kashmir in mid 10th century married Husmi, a dancing girl, who became the principal queen. King Ananta of Kashmir, married Sahaja a devadasi, who committed sati on the death of her husband in 1089 A.D. These instances illustrate that art of dancing was held in high esteem in our ancient times. The art of dancing and singing reached its peak sometime in 1st and 2nd century and remained so, for nearly one thousand years.

Muslim invasions of India had a great dampening effect on this art, because they had a different cultural background and the art of dancing which was a
form of worship, had a rapid decline in its sanctity. The result was that it passed on to the professionals of lower class, who danced for the pleasure of the people who employed them. The ladies of respectable families did not dance.

However folk dances by the family members at the time of celebration of happy events like festivals, birth of a child and marriages etc, continued. The essential difference between folk dance and classical dance is that the former is done as an expression of emotion of the performer and the latter is done for the pleasure of the onlookers i.e. audience. Folk dances being essentially community dances, all persons participate irrespective of age and sex. The movements that developed under such circumstances had to be elementary footwork and simple beats.

Progressiveness is the human nature and folk dances, too, could not have remained outside the ambit of human genius of innovation. With the passage of time several permutations and combinations of community dances must have been tried, with the result that, we now find various types of folk dances all over India. There are dances with alternate positions of men and women, group dances of men and women making different patterns when dancing separately or together
on different kinds of drum beats with matching footwork. Various kinds of folk dances emerged depending on the location, climate, language, customs, festivals and attitude of people.

Bhangra, Gidda and Sammi dances of Punjab, Ghumar dance of Rajasthan, Garba of Gujarat, Naga dance of North East India are the examples of the manner in which the original folk dances have been refined and preserved to this day. It will be difficult to say with definiteness which folk dance gave rise to which classical dance and at which point of time in the history of India, but one can certainly say that whereas classical dances are ancient, one can definitely assert that folk dances preceded the classical dances. The persons with artistic talents assembled elements of beats and movements from different folk dances and pieced them together with refinement giving rise to classical dances. This process must have gone on in various parts of our country giving birth to different kinds of classical dances like Bharata Natyam in Tamil Nadu, Kuchupudi in Andhra Pradesh, Odissi in Orissa and Kathak in the Hindi speaking areas. Some of the patent differences between folk dances and classical dances are that classical dances are mostly performed solo; facial expressions occupy an
important place in it; there is stylised footwork on the basis of intricate patterns of Jatis; lots of thoughts are conveyed through mudras and costumes and jewellery for different forms of classical dances is specified. On the other hand, folk dances are seldom performed solo and these are mostly group dances; facial expressions do not play any dominant role and foot movements are simple and repetitive. Mudras have no prominent role and there is the movement of hands to convey the thoughts. There is clapping and holding of hands of one another. The folk dancers perform the dances in their usual dress and form.

A question may arise as to why there is so much disparity in the development of the classical dances and development of the folk dances. The reason is the extent of patronage each received. It appears that the ruling chiefs were only interested to be entertained with folk dances when they went into the interior of their kingdoms on hunting expeditions etc but patronised classical dances in their courts. These traditions continued through the Mughal period. Devadasis, who were temple dancers, also performed classical dances and not folk dances. Virtually folk dances received no special patronage from the rulers and remained in a morbid state. It is now only that there is special drive to revive the folk arts and
dances and give them the rightful place in society as these reflect the cultural heritage of various regions.

The dance art which was held in high esteem and had a spiritual background received serious setback during the Muslim period as the art of dance and music was opposed to their religious doctrines. It instead of being looked upon as a means of achieving spiritual joy, became an instrument of catering to sensual pleasures of the ruling chiefs.

During the British rule, too, the art of dance did not receive any patronage as a subject, with the result that the generation of 19th century was completely isolated with the art traditions of dance and what remained of it was the degenerated form of the art known as Nauch and became the preserve of the dooms and doomnis.

The period from January to December in whole of India including Punjab is punctuated with number of festivals besides the happy events in family like marriages etc. Some of the most important of these are Lohri, Basant Panchami, Shivaratri, Holi, Vaisahakhi, Teej, Raksha Bandhan, Janamasthmi, Dussehra, Diwali, Guru Nanak's birthday. All these festivals continued to be celebrated with music and dance despite the taboos which had arisen due to Muslim influence, and folk dances continued to live.
Punjab is known for the following folk dances:
(i) Bhangra, (ii) Gidda, (iii) Jhumar, (iv) Sammi. 
(v) Kikli, (vi) Luddi, (vii) Dandas, (viii) Raas Lila etc.

There is no occasion, be it harvesting or sowing or marriage, or birth of a child which is not celebrated with music and dance. Not only Punjab has a rich culture of folk dances, but folk songs, folk tales, folk games, folk craft and folk dresses constitute a rich heritage of Punjab. These arts have been handed down from centuries and no man or woman was considered to be complete who was not proficient in these folk arts.

As the foreign invaders had to pass through Punjab on their way to Delhi, the result was that on every invasion the people of Punjab had to face the brunt of foreign (Muslim) tyranny. Muslim rulers exploited Hindu population, imposed personal taxes and demolished temples. Capital punishment used to be imposed for any criticism of Islam. Despite clashes between Hindus and Muslims on the basis of religion, their long co-existence influenced in shaping common beliefs and customs. Even during the reign of Sikandar Lodhi, who was a fanatic muslim, the cultural intercourse between Muslims and Hindus continued and in many respects their way of life was influenced. Hindus
came under the influence of muslim sufi order which preached universal brotherhood and love for all. The reapproachment between Hindu and Islamic ideas came into marked prominence in the later stages of Bhakti movement, particularly in the 15th century.

In 1469 Guru Baba Nanak, the founder of Sikhism was born in village Talvandi during the rule of Bhojol Lodhi. He preached universal brotherhood. Folk dances which are the manifestations of inner impulses in man could not have escaped the notice of Guru Nanak. No doubt that in his verses he has not used the specific word 'folk dance' but we do find references to dance in his verses.

Baba Nanak composed hymns in various Ragas and the same used to be sung. Rabab was the instrument used by Mardana who was his constant companion, while reciting the hymns.

Music is said to have come from dance. Both music and dance have rhythm as their basis, and music cannot be divorced from dance. Guru Nanak described music as a means of attaining spiritual joy. In the same manner he had conceived of a dancing universe and he respected music and dance as an art of spiritual joy. The motive with which it is performed by human beings plays an important role. If it is performed for show and earning a livelihood, it loses its spiri-
tual significance. Guru Nanak has deprecated the performance of these arts which are devoid of feelings of devotion, and praised those which exhibit universally promoted intense love for God.

With regard to art of music, Guru Nanak says that a person who is devoid of joys of music cannot discriminate good from bad.\(^1\) The praise of God should be sung with full understanding. He prohibits touching the feet of a person who sings song of God without understanding.\(^2\)

Folk dance establishes a common culture and common language. It promotes fellow feelings. Folk dances are also well known for their religious fervour, and Guru Nanak whose main aim was to foster love between man and upliftment of mind in the spiritual field, could not have become unmindful of the impact of dance on human mind. In Asa, M.I at Page 350 of Adi Granth he emphasised the feelings and devotion with which dance should be performed to raise it to the level of mutual binding force. It should be performed with divine love in heart. Purified right feelings should be the instruments forming accompaniments of the dance. All the same he deprecated the

\(^1\) S.G.G.S., P 1246.
\(^2\) Ibid, P 1245.
mechanical dancing for livelihood as simple jumping and dancing without the element of intense love to God leads to no spiritual gain.\(^1\) According to him the mind attuned to God is the true ringing of ankle bells in ritual dances.\(^2\)

Guru Nanak's Shabads became very popular in Punjab and used to be sung with great devotion by the women folk and on the basis of these Bhajans Kinri, Jikra and Malda dances were composed.\(^3\) He preferred music as a mode of Nam Simran in place of dance. He was not against dance as such but as far as its utility in spiritual growth is concerned he could not advocate it. The most appropriate reason seems to be that in dance there is greater scope of pretentiousness hence commercialization.

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2. Ibid, P 356.