CHAPTER III

TYPES OF FOLK DANCES IN PUNJAB

(a) Bhangra, Gidda, Kikali, Sammi, Raas Lila and Jhumar etc.

(b) Classification of Dances Male, Female and Mixed.

(c) Occasions like Sowing Grains, Harvesting, Threshing, Festivals, Marriages, Birth of a Child and Other Social Functions.
PART A

TYPES OF FOLK DANCES IN PUNJAB

3.1.1 Place of Punjab in Indian History.

PART B

FOLK DANCES OF PUNJAB

3.2.1 Bhangra.
3.2.2 Gidda.
3.2.3 Jhumar.
3.2.4 Sammi.
3.2.5 Kikli.
3.2.6 Luddi.
3.2.7 Dandas.
3.2.8 Raas Lila.
3.2.9 Karthi.
3.2.10 Khattak.
3.2.11 Lakhtai.
3.2.12 Dharees.
3.2.13 Lughthi.
3.2.14 Gurba.
3.2.15 Dhamaal.
3.2.16 Langoor.
3.2.17 Dances on Guru Nanak's Compositions - Kinri, Jikra, Hingal and Malda.
PART C

CLASSIFICATION OF DANCES

3.3.1 Male, Female and Mixed.

PART D

DANCE OCCASIONS AND FESTIVALS

3.4.1 Occasions on Which Dances are Performed.
3.4.2 Festivals in India and Punjab from January to December.
3.1.1 PLACE OF PUNJAB IN INDIAN HISTORY:

The area which we now call Punjab finds mention in Rig Veda. In the History of the Punjab, Vol I, L.M. Joshi and Fauja Singh write as follows about the composition of Punjab:

"The Punjab was comprised in the land watered by what the Rig Veda call 'the seven sindhus (rivers)', and these seven are believed to have included the Indus and its five Eastern tributaries together with either the Eastern river Sarasvati or the Kubha (later Kuhu, the modern Kabul) which is a Western tributary of Indus. However, in one hymn (VII. 36.6) the Rig Veda mentions the Sindhu (Indus) as the 'mother' of the rivers and the Sarasvati 'the seventh'. This renders the Sarasvati's claim stronger than the Kubha's but elsewhere Sarasvati is said to have seven rivers as her sisters (VI.61.10). The Sarasvati is also once invoked side by side with the Seven Sindhus (VIII.54.4). The name Punjab (correctly Panjab) meaning 'the Five Rivers', is the Persian form of Indian Panchanada (Land of the five rivers) found in various works including the epics and Puranas. The Mahabharta (VII.44) gives us to understand that the five rivers water..."
land are the Satadru (Sutlej), Vipasa (Beas), Airavati or Iravati (Ravi), Chandrabhaga (Chenab) and Vitasta (Jhelum) together with 'the sixth' which is the Sindhu (Indus). The rivers were really six, but some early Muslim writers made the number five by omitting a tributary. Thus, Wassaf speaks of five rivers as Sind (Indus), Jelam, the river of Lohawar (Lahore, i.e. the Ravi), Satlul (Sutlej) and Biyah (Beas)....

The composite Punjab under the British rule before the partition of India in 1947 had five divisions namely Ambala, Jullundur, Lahore, Rawalpindi and Multan. It had 29 districts, besides the princely states. These districts were Hisar, Rohtak, Gurgaon, Karnal, Ambala, Kangra, Hoshiarpur, Jullundur, Ludhiana, Ferozpur, Amritsar, Gurdaspur, Lahore, Sialkot, Gujranwala, Sheikhupura, Gujrat, Jehlam, Rawalpindi, Attock, Simla, Shahpur, Mianwali, Montgomery, Layllpur, Jhang, Multan, Muzafarpur and Dera Gazi Khan.

North west frontier was once a part of Punjab but was made a separate province in 1901.

With the partition of India in 1947, Punjab was divided into two parts namely, East Punjab and West Punjab. The former was included in India and the latter in Pakistan. Soon after partition of India, native states on each side also merged in India or Pakistan.

According to Redcliff Award, 13 districts comprising the whole of Jullundur division and Ambala division, and Amritsar of Lahore division as well as three tehsils (Pathankot, Gurdaspur and Batala) of Gurdaspur District and part of Kasur Tehsil of Lahore district were allotted to East Punjab and remaining areas to West Punjab.¹

After the merger of Pepsu, the Eastern part of the former Punjab province falling in India had the districts of Ambala, Amritsar, Bhatinda, Ferozepur, Gurdaspur, Gurgaon, Hisar, Hoshiarpur, Jullundur, Kangra, Kapurthala, Karnal, Ludhiana, Mohindergarh, Patiala, Rohtak, Sangrur and Simla.

In 1966, there was further division of the Punjab in India and this time into three parts. State of Haryana was carved out and with the granting of statehood to Himachal Pradesh, hilly tracts were transferred to it. The result was that the districts which remained in Punjab State of India were Amritsar, Bhatinda, Ferozepur, Gurdaspur, Hoshiarpur, Jullundur, Kapurthala,

¹. Punjab Since Partition, P 76.
Ludhiana, Patiala, Ropar and Sangrur excluding some parts of it which formed Jind District of Haryana. Minor changes such as the creation of Faridkot District with parts of Ferozepur and Bhatinda districts were made latter.¹

Stone age culture is the earliest period of human civilization. It is divided into Palaeolithic and Neolithic Ages. In Greek 'Lithos', means stone 'Palios' and 'Neo' means 'old' and 'new' respectively. Thus the Early or Old Stone age is called Palaeolithic Age and Late or New Stone Age is called Neolithic Age. Palaeolithic Age in India is said to be 500,000 years old. Important pre-historic discoveries in the Punjab were made by De Terra and T.T. Paterson in 1935 during his operation in Poonch to Salt Range between Indus and Jehlum. De Terra discovered Lithic equipment of early man. Other Stone Age cities discovered by him were in Sohan basin and territory between Attock and the junction of Indus and Sohan. Recent researches have shown that Hoshiarpur had been the habitat of Palaeolithic man. Similar other cities were also discovered in East Punjab. To cite a few : Dher Majra, Nalagarh and Cite in the vicinity of Pinjore.

The palaeolithic man was not familiar with agriculture and domestication of animals. He lived on wild fruits, roots and flesh of animals. Food taken was raw as he did not know how to produce fire. He lived under the shade of trees and caves of mountains.

In the Neolithic age man learnt the art of agriculture, domestication of animals, lighting of fire, building of houses and manufacture of cloth with fiber of plants and hair of animals.

It was in 1963 that some polished stone celts typical of Neolithic culture were discovered at Ror and Dibbar in Beas - Banguga Valley in Punjab.

Stone age was succeeded by Copper and Bronze age in Northern India, but Southern India witnessed the emergence of Iron age immediately after the stone age.

Proto-historic culture also developed in Punjab. Proto-historic people were no more hunting and fishing communities but were agricultural communities. Proto-historic sites at Harappa in Montgomery district were discovered in 1921 and at Mohenjodaro in district Larkana, Sind (Pakistan) in 1922. Since the earliest sites were located on the banks of Indus and its tributaries, it was called as Indus Valley culture. Later on, similar sites were also discovered at many places.

2. Ibid, P 49.
in India. To name some of these are Sharanpur district, Meerut district, Bulandshahar district, Ropar in Punjab and Daulatpur in Haryana. Subsequent excavations also revealed that pre-Harappan culture flourished in the beds of Sarasvati, and Drsadvati at Vananwali, Hirka, Talwara, etc. in the 3rd millennium B.C. The most important pre-Harappan settlement has been discovered at Metathal situated on the old course of Yamuna near Bhiwani. There are over 40 sites in Punjab region relating to Harappan culture. Some of the important ones are Ropar, Kotla Nihang, Bara, 8 km from Ropar, Dhang, a village 19 km from Ropar, Sanghol in Distt Ludhiana, Madhopur village, 24 km from Jullundhur and Chandigarh.

Aryans came to Punjab around 1500 B.C. They came in successive waves to Punjab from North-West between 1500 B.C. and 800 B.C. Punjab, for the first time, perhaps witnessed constant warfare for several centuries, in which Aryans were successful.

Radh Kumad Mookerji in Hindu civilization Part Bombay, 1957, P 21 remarks, "Judging from the paucity of finds of offensive and defensive weapons, it may be held that the people of Mohenjodaro were not very militaristic but much troubled by fears of invasions".

2. Ibid, P 2.
Aryans were good horsemen armed with broad axes. Aryan conquest of Punjab resulted in the setback of city life and gave rise to village culture. Punjab was thus the earliest part of India to be Aryanised.  

References to Punjab are found in the epics Ramayana and Mahabharta. Kaikeyi, the youngest wife of king Dasaratha belonged to Kekaya Janapada which formed a part of ancient Punjab. The territory ruled by Kekayas comprised the districts of Jhelum, Shahpur, Gujranwala and Lahore and parts of the districts of Gujrat, Layallpur and Jhang (now in Pakistan). Janapada's capital was Girivaraja which is now called Jalalpur situated on the bank of river Jehlum.  

The battle between Kauravas and Pandavas was fought at Kurukshetra and it was at this place that Lord Krishna gave the Gita's discourse to Arjuna.

The oldest information on the ways of life is found in the Vedic literature. Of these the Rigveda, the earliest treatise, was prepared about 1500-1200 B.C. in Punjab.

2. Ibid, P 167.
The ancient Punjab's contribution to education has been tremendous. Panini, a famous grammarian was born in Punjab. The philosopher King Asvapati of Upanisadic fame belonged to Kekaya country in Punjab.¹

Taxila (Taksasila) which is situated 20 miles North of Rawalpindi had been a famous seat of learning. In the 6th century B.C. Taxila was the capital of King Puskarasararin of Gandhara. The city was a great centre of trade and commerce. It being the prime seat of learning and education in the age of Buddha, students from far and wide places used to come to receive advanced education in various arts and sciences. The renowned teacher of medicine in Taxila was Atreya. One of the greatest product of Taxila college was Jivaka Kumarabhritya. He learnt the science of removing diseases from inside the skull of man through surgical operations. It is believed that Chandragupta Maurya, the founder of Mauryan empire received military and diplomatic training in a college at Taxila from Chanakya (Kautalya), where he was a professor.²

Punjab had to face the brunt of all invasions on India from across the Himalayas as the invaders had to pass through Punjab which served as sword arm

2. Ibid, P 316.
of India. This had a great impact in moulding Punjab's character. It made them robust, sturdy and martial in character, making best of the life in peace times, joyful, hospitable, sincere and helpful to fellow beings. Majority of people were agriculturist and Punjab has always been considered as granary of India. Collective dancing and singing punctuated their every festive activity, be it sowing, harvesting, celebrating births and marriages.
The folk dances of Punjab are:

1. Bhangra.
2. Gidda.
4. Sammi.
5. Kikli.
7. Dandas.
8. Raas Lila.
11. Lakhtai.
12. Dharees.
13. Lughthi.
15. Dhamaal.
16. Langoor.
17. Kinri.
18. Jikra.
19. Malda.
20. Hingal.
3.2.1 Bhangra:

Bhangra is a most popular male dance of Punjab. After sowing the wheat crop, the young men gather in an open field under the light of full moon. With the beat of the drum, the dancers begin to move in the circle in which the new comers can join any time, without breaking the continuity of the dance. The rhythm of the dance is very simple and the tune of the songs are taken from the traditional oral poetry of Punjab called Boli or Dhola. It starts with a verse which relates to a woman whom a person has loved and lost or a person would like to love and possess. With each new Boli, the dancers change their steps and shout Bale-Bale, Oai-Oai and Uh-uh. In the beginning the tempo of the dance is slow with the movement of the shoulders and little jumping. After a short time the movements of the body become vigorous with the raising of both the hands and the tempo of dance becomes fast. Within the circle, a pair of dancers come dancing in the centre and after sometime again return to their places. Each pair of dancers show many types of movements. Some are graceful, some acrobatic and quite difficult. There are no hard and fast rules in Bhangra.

No one knows about the origin of Bhangra. One myth is that when man first tasted wheat he felt very
happy and started jumping. Jumps are an important part of Bhangra. Some people say that followers of Lord Shiva used to dance while praying after consuming 'Bhang'. They used to hop on one leg with arms stretched upwards. That is why this dance is termed as Bhangra. According to Dr Nahar Singh this is not the correct view. His view is that the term Bhangra 'is not derived from Bhang'.

Another saying is that Bhangra originated from a tribal dance called Bagha. This term was changed to Baghra and then to Bhangra. There was a time when only musclemen performed Bhangra. The new born was given two types of 'Gurhti' one for Wrestling and another for Bhangra. Children were physically prepared for this dance because physical strength was exhibited in this dance. The Sialkoti Bhangra at Wazirabad in Pakistan was very famous. On Baisakhi, sturdy youth from Gujranwala, Sheikhupura, Gujarat and Sialkot used to come at Wazirabad in order to show their strength in Bhangra. Before partition, Bhangra was a multi-community fun indulged in by Jat Sikhs, Saints, Hindu Rajputs, Mahashas and Muslim Rajputs at the time of Baisakhi, Janmashtmi, Lohri, besides fairs and marriages. The persons who migrated from Pakistan and settled around Gurdaspur and Dera Baba Nanak kept alive the

traditional Bhangra.¹

The beat in Bhangra on Dhol (Drum) is

1 2 3 4 | 5 6 7 8
Dha Ge Na Ti Na Ka Dhin Na

The costume of Bhangra is lower Dhoti (Tahmatlungi), Kurta, colourful waist coat and a colourful turban.

Dhol is the main rhythemic instrument. Algosa is also played. Now other percussion instruments like cymbals and Jhanj are also used.²

3.2.2. GIDDA:

Gidda is a famous dance which is performed by women of Punjab on festivals like Teej, Lohri, Karva Chauth and on other occasions of festivals like betrothal, marriage, child birth and other celebrations of happy occasions. Gidda is performed with clapping of hands and singing bolies. While performing Gidda in fast tempo, the dancers produce the sound of 'Phoo Phoo' after covering their faces. While singing some bolies the women also produce the sound of whistle from their mouths. Generally the bolies are based on quarrels

2. Traditions of Indian Folk Dance, P 170.
between mother-in-law and daughter-in-law or some sarcastic remarks on sister-in-laws and brother-in-laws. The instrument used in Gidda is Dholak.

Dress worn in Gidda is salwar or langha and shirt with a heavily embroidered colourful dupatta. Pulkari and bagh is also used. Ornaments like sagi phool, nath, tikka, tabati and bangles are worn by dancers.

In the Malva area it is also danced by men, with singing of bolies and playing of folk instruments.

3.2.3 JHUMAR:

In Muzzafargarh District, now in Pakistan, Jhumar was very popular and it is particularly performed at every wedding besides other celebrations. It is a simple dance based on usual circle, accompanied by musicians and the clapping of the hands by the dancers themselves. 1 It is also known by the name of Ghoomar.

On the occasion of Baisakhi, besides Bhangra and Gidda, Jhumar is also danced in Punjab. Although it shares many common features with Bhangra, yet it differs from it in themic contents and gaits. The emphasis in this is on recreating the gaits of animals and birds. Strictly speaking, in Bhangra there is no attempt to show the movements of sowing and reaping

1. Folk Dance of India, P 142.
the harvest whereas in the Jhumar all the functions of daily life are recreated. The pairs of dancers who come into the control area imitate the movements of the animals they rear. Two men become bullocks of the field, a third plough and a fourth the farmer. The ploughing of the field, sowing of the seeds and harvesting are shown step by step. The crops are cut and then the dancers again rejoin into a circle and dance very much in the manner like Bhangra.¹

Dress worn by the men is the same as worn in Bhangra. The Jhumar dance was always performed by the Baluchis (Residents of Baluchistan).²

Though Jhumar was mostly performed in West Punjab, but now it is also performed in East Punjab, which is part of India.

As the name implies, Jhumar consists of swaying and swinging. It is also danced by women. The women wear loose shirts. Clapping their hands while twisting themselves, in and out of the folds of their garments, they whirl and sit, and sway and bend in endless motions. They swing their hips and sway on their waists like a snake. The men too dance very much in the same manner.

¹. Traditions of Indian Folk Dance, P 15 and 171.
². Folk Dance of India, P 155.
The musical accompaniment is Dholak (a small drum) and Sarangi.¹

Jhumar as danced by men is different from that danced by women in as much as it represents the sturdy spirit of the peasantry. The drummer stands in the middle and the dancers begin their circular movement at a great speed singing in chor-uses. The dance reaches a terrific pitch with much stamping of feet, clenching of fists, and waving of arms. On the other hand, movements in Jhumar as danced by women are very lyrical and graceful. It begins with a circle, various patterns are formed, broken up, inter-mingled, in rhythmic succession. The dancers wear colourful skirts made of yards and yards of cotton or silk.²

3.2.4 SAMMI

It is a romantic dance which was very popular with the women of Jhang district (West Punjab), where Heer and Ranjha loved each other. It is a dance of moon light. Its origin is linked with a legend. It is said that a Princess named Sammie, fell in love with a handsome Prince Dhola, who happened to pass on a white steed under the balcony of her palace. He, too, fell in love with her and promised to come again, but never came back, leaving the princess longing

for him and singing mournful songs.

It is accompanied by songs remembering husbands who have gone on long journeys or unfaithful lovers who have betrayed their love. It is danced in circle. These days too, this dance is performed in Punjab of India.

The dress worn by dancers is lengha, shirt and dupatta. A pazeb like ornament is tied round the head.

3.2.5 **KIKLI**

It is danced by young girls. A pair of girls clasp hands of each other (right with right and left with left) and fall back stretching their hands. The toes are joined and they spin fast, keeping their toes close to each other. Kikli song is sung while performing this type of dance movements. While dancing Gidda, Kikli also forms part of it.

3.2.6 **LUDDI**

It is a dance which expresses the joy of living. It originated in the area of Attock. This is the only dance which can be danced without accompaniment. The dancers move in a circle clapping their hands and stamping one foot after the other alternately. With half turns and full turns the dancers form concave

---

and convex patterns round the circle.¹

This dance has a special place for evening entertainment for girls. A group of girls sit on a cot with a 'Dholak' singing; the others form a group and dance in a circle. With this dance they sing some simple ballads which reflect their joys and sorrows, hopes and aspirations.²

3.2.7 DANDAS

Dandas is primarily a dance performed by Hindu women. It is a dance with sticks. Sometimes closely related men folk also join with the women in this dance.

3.2.8 RAAS LILA

Raas Lila, as in the other parts of India, used to be prevalent in Punjab as well but now has become extinct.³

This dance-drama is based on the life of Krishna. This used to be performed in open air and at night. It was a highly chiselled and refined form of dance-drama. Mainly it depicted the exploits of Krishna and dancing of Krishna and Radha together which constituted

3. Traditions of Indian Folk Dance, P 181.
Raas Lila proper. In this dance the last item used to be the prayer in which Radha and Gopies pledged their eternal devotion of Krishna.

3.2.9 KARTHI

At the time of harvesting, offerings are made to deity and Karthi is performed by men and women. This is the only mixed dance of Punjab in which both men and women take part. After making offerings to the deity at the harvest time, it is followed by women leading the procession while singing. The men follow, and then a circle is formed alternating man and woman and linking of hands. The songs sung in Karthi are sentimental and describe the battles fought and their victories as well as the quarrels and unions between the lovers and beloveds. The tempo of Karthi is slower than Bhangra and Gidda. There is also clapping of hands singly and in pairs. A folk Shehnai and other wind instruments are used in this dance.¹

3.2.10 KHATTAK

Khattak is the male dance of Pathans. It was originally a war dance and martial in nature. It was performed either in preparation of a raid or to

¹ Traditions of Indian Folk Dance, P 170.
celebrate a victory. It is now danced with great
fanfare during tribal festivities. It was danced
around a fire. The dancers have swords or a rifle
in their hands. Khattak sword dance is performed
with half swings and cross-steps. Stamping the feet
alternately the dancer leaps in the air. The dancer
swings his sword in figure of eight round his head
and shoulders. Squatting, kneeling and jumping are
the characteristics of this dance.¹

Among the Pathans, only those clans who have
bobbed hair dance the Khattak. Each clan has its
own variety of Khattak. The main dance consists of
number of variations. The dancers proceed in two
columns and make a circle round the drummers and pipers
who provide the music. The dancers make number of
patterns and while dancing they exhibit sword play
in perfect rhythm. As the dance reaches its climax
the drummers and pipers also join the dance in full
frenzy of rhythm and music.²

3.2.11 LAKHTAI:

This dance is performed by young Pathan boys
who also give solo performances.³

---

3. Ibid.
3.2.13 DHAREES:

Pathan girls have their own dance which is known as Dharees. It is just another variety of Jhumar.¹

3.2.14 LUGHTHI:

Lughthi is a softer form of Khattak Dance. The dancer uses hankerchieves instead of sword or rifle to show the peaceful nature of dance. It is usually danced at the time of marriage or peace when the Pathans are in a relaxed mood. The style more or less is the same as Khattak. The mood in this dance is of joy and not frenzy.²

3.2.15 GARBA:

It is a dance of men of Sindh. Whereas the Pathans dance Khattak with swords in hands, the Sindhis perform it with sticks. It is basically a Hindu dance. At the time of Holi festival the Hindus used to dance this dance after they got tired of throwing coloured water on each other. What is noteworthy is that Holi used to be a more or less a common festival and Muslim youth joined in this fun and frolic. This dance is still popular even now in the interior of Sindh.³

3.2.15 DHAMAAL:

It is a religious dance performed by Hindu women to propitiate a particular Devi or Devta of their choice particularly in a temple. Moving of head and upper part of the body is the main movement. Muslim faquirs dressed in black used to dance on the tombs of pirs and it was also known as Dhamaal.

3.2.16 LANGOOR:

The Langoor dance was popular in Amritsar, Gujranwala and Lahore. It used to be performed during the Navratras (nine days sacred to Durga) on Dussehra day, in the courtyards of Hanuman temples. This dance form is named "Langoor", on account of its association with Lord Hanuman. Issueless parents desirous of having children beseech Lord Hanuman to bless them with a son. Once the prayer is granted by the Lord, they dress up the children in colourful dresses, that is, a red silk kurta (tunic) and pyjama (trousers) decked with silver stripes. In addition, the children are made to hold a stick or a wooden mace (Gada) with a kerchief tied to its one end, in the hand. These children are made to look like langoors, as they are believed to be members of Hanuman's monkey army (Vanar Sena) on the Dussehera day. A drummer accompanies the gaily dressed children in langoor uniforms from
their house to the Hanuman temple. In the courtyard of the temple, they dance to a set pattern of steps and to the accompaniment of the drum beat. This form of dance survives only in Amritsar.

Nothing can be said with any certainty as to the origin of Langoor dance. That it probably dates back to very ancient times is evident from the costumes and the shape of the crown.¹

DANCES ON GURU NANAK'S COMPOSITIONS:

3.2.17 KINRI, JIKRA, HINGAL AND MALDA: During the medieval period, Guru Nanak's bhajans became very popular in Punjab and were sung with extreme devotion by the women folk in Punjab. On the basis of these bhajans, Kinri, Jikra and Malda dances were composed which were devotional in nature and used to be danced by women. Poetic compositions of Baba Farid also used to be sung. It is said that Hingal Dance was composed on the poetic sayings of Baba Farid. During the medieval period this was a very popular Dance.²

¹. The Cultural Heritage of Punjab, P 82.
**PART C : CLASSIFICATION OF DANCES**

3.3.1 **MALE, FEMALE AND MIXED DANCES:** The classification of these dances is given below:

<table>
<thead>
<tr>
<th></th>
<th>Male</th>
<th>Female</th>
<th>Mixed</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i)</td>
<td>Bhangra</td>
<td>Gidda</td>
<td>Karthi</td>
</tr>
<tr>
<td>(ii)</td>
<td>Gidda</td>
<td>Jhumar</td>
<td>Dandas</td>
</tr>
<tr>
<td>(iii)</td>
<td>Jhumar</td>
<td>Sammi</td>
<td></td>
</tr>
<tr>
<td>(iv)</td>
<td>Luddi</td>
<td>Kikli</td>
<td></td>
</tr>
<tr>
<td>(v)</td>
<td>Dandas</td>
<td>Luddi</td>
<td></td>
</tr>
<tr>
<td>(vi)</td>
<td>Raas Lila</td>
<td>Dandas</td>
<td></td>
</tr>
<tr>
<td>(vii)</td>
<td>Khattak</td>
<td>Dharees</td>
<td></td>
</tr>
<tr>
<td>(viii)</td>
<td>Lakhtai</td>
<td>Dhamaal</td>
<td></td>
</tr>
<tr>
<td>(ix)</td>
<td>Lughthi</td>
<td>Kinri</td>
<td></td>
</tr>
<tr>
<td>(x)</td>
<td>Garba</td>
<td>Jikra</td>
<td></td>
</tr>
<tr>
<td>(xi)</td>
<td>Dhamaal</td>
<td>Hingal</td>
<td></td>
</tr>
<tr>
<td>(xii)</td>
<td>Langoor</td>
<td>Malda</td>
<td></td>
</tr>
</tbody>
</table>
3.4.1 OCCASIONS ON WHICH DANCES ARE PERFORMED: Broadly speaking occasions on which dances are performed in general can be classified as follows:-

(i) Hunt dances or animal-imitation dances and food gathering.

(ii) Dances of fertility, rites, rituals and trance dances.

(iii) Dances which revolve around the agricultural functions which can be termed as occupational dancing of peasants.

(iv) Dances revolving around the seasonal cycle, superimposed by dances which belong to particular festivities and festivals.

(v) Dances and dance-dramas which revolve around themes of the epics, like Ramayana and Mahabharata.

(vi) Devotional dancing which is accompanied by music such as Kathas, Kirtans, Bhajans and Hari Kathas.

(vii) Traditional dance-drama forms which can be seen in urban as well as rural areas like Raas Lilas in North India.
All these categories are not exclusive of each other but overlap and partially merge with each other.\(^1\)

### 3.4.2 FESTIVALS IN INDIA AND PUNJAB FROM JANUARY TO DECEMBER:

From January to December a series of festivals are held all over India and Punjab. Some are related to the sowing, others germination and yet others to harvesting.

Some mark the movement of transition of one phase of the Sun and the Moon to another, others ascending and descending moon. The venue is determined by particular phase. The confluence of rivers is considered especially auspicious. Some of the important festivals are as follows:

(i) The 13th or 14th January (24th day of Pausha) is celebrated all over India as Makar Sankranti. This day is Lohri in Punjab which is celebrated with dances and bonfire.

(ii) Basant Panchami falls on the 5th day of the ascending moon in Magha. In North India, it is the end of winter and the commencement of spring. It is celebrated all over India but particularly in North India.

(iii) In Phaguna (Feb-March) on the 13th day of the dark fortnight falls Shivaratri. The event is celebrated with fasting followed by festivities of music and dance.

---

1. Traditions of Indian Folk Dance, P 10.
(iv) On the full moon of Phaguna falls the Holi. In terms of agriculture, this is the end of one crop and the beginning of another. It is celebrated with throwing coloured water and gulal and festivities of dance and music. It provides an opportunity for equalisation of society through community participation.

(v) Ramnaumi falling on the 9th day of the bright moon of Chaitra (March-April) is celebrated as the birth day of Rama.

(vi) On twenty third day of Chaitra corresponding to 13th April is the Vaishakhi. This is the most important occasion of celebrating the harvest. In Punjab Gidda dances are performed on this day.

(vii) Vaishkha Purnima (the full moon in April) is another important day. At one level, it concludes the festivities of harvesting and at another, it is the birthday of Lord Buddha.

(viii) The full moon of Ashadha is celebrated as Guru Purnima. It is dedicated to Vayas. This day is celebrated with prayer, music and dance. On this day the Gurus particularly of dance and music receive offerings from their pupils as a mark of respect and gratitude.
(ix) On the third day of Shravana (July-August) falls Teej. It is a festival almost exclusively celebrated by women. It celebrates the commencing of rains. Girls and women sit on swings and sing. Many musical forms and dances are associated with this festival.

(x) Naga Panchmi is held on the 5th day of the bright ascending moon of Shravana (July-August). Serpent worship, floor designs and special trance dances in and around the Nagamandala are common in all parts of India.

(xi) Raksha Bandhan which falls on the full moon of Sharavana is the most important occasion in India, when the sisters tie rakhies around the wrist of their brothers. Although this festivals has not stimulated great music and dance, yet it is an important occasion in the year.

(xii) On the eighth day of the waning moon of Bhadra (August-September) falls Janamasthmi—the birth of Krishna. In all parts of India it is celebrated with music and dance. Scenes of the childhood exploits of Krishna are portrayed on this occasion.
(xiii) On the tenth day of Ashvana (September-October) falls festival of Dussehra. The entire Ramayan is sung, played, danced or presented in the form of serialised tableaux all over India on this occasion.

(xiv) The fourth day of the month of Kartika (October-November) is the fasting day of women for their husbands called Karvachauth. On the darkest night (Amavas) of Kartika, Diwali is celebrated. It is the festival of lights. Seeds are sown and cycle begins again. Maturity of autumn is celebrated through rites, rituals, music and dance.

(xv) Guru Nanak's birthday is celebrated on Kartika Purnima with great gusto.

(xvi) On 25th of December falls the Christian festival Christmas which is celebrated with great amount of gaiety, music and dance.

To these festivals, may also be added the two ids, shab-e-Barat, Moharrum, which provide certain types of musical rituals.
Man danced from the earliest times. Every occasion like rituals, simple activity of daily life, his unconscious movements while tilling, sowing, harvesting became dance, arising out of his instinctive urge of expressing himself through physical means. Originally he stood as a separate entity but slowly began to realise the advantage of community living and his every activity involved participation of other human beings. In other words he took to an organised composition in which others participated. This gave rise to folk dances from a rhythmic patterns with a set vocabulary shared by every one. This is the reason that the folk dances are the roots of our cultural heritage. Their rhythmic intricacies, the simplicity of their formation, vigour and religious fervour exhibit a wide range of forms. The form vividly reflect the past and present day living. The dance intended for conveying each idea was based on common symbols. For example most folk dances are executed in circles, where there is a complete unity and each person is connected with the other.1