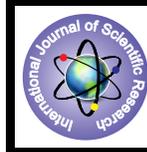


A General Study of Haryanvi Folk Dance



History

KEYWORDS :

Dr. Balkar Singh

Assistant Professor,,Dept. of History,I.G.U. Meerpur, Rewari

Introduction :

The dances is said to be the mother of all arts. Music and poetry exist in time, painting and architecture in space. But the dance lives at once in time and space. The creator and creation, the artist and his work, are one and the same thing. The dance is not just a form of recreation but something needed to release physical and emotional energy. It is the mother or germinal form with space time and human bodies as its elements. The dancer becomes amplified into being endowed super normal powers.

Folk Dances :

India is a land of varied cultures and traditions. Diversities in all spheres make the Indian culture quite unique. Indian folk and tribal dances are product of different socio-economic set up and traditions. This has added to the richness by Indian Culture. Folk dances are performed for every possible occasion, to celebrate the arrived of reasons, birth of a child, a wedding and festival. Each form of folk dance has a specific costume and rhythm. Most of the costumes, worn for folk dances, are colorful with extensive jewelry and designs.

Folk dances in Haryana:

Haryana is the land of folk dances, folk music festivals, fairs and theatre. Folk dance of Haryana represent the main folk culture of this state. Many haryanavi songs and dances are related to harvest and festivals.. The people of Haryana celebrate their festivals and occasions by doing different forms of dances.Folk dance all over the world have common themes. There may depict reasons, festival religions, harvesting, hunting etc. Haryanavi dances come under one or another's category. Broadly, the following dances all common one area or other and are performed on specific occasions.

Rasleela :

This dance is common among the people living in the 'Braja' area of the Faridabad district. The 'gopis' of Braj Bhoomi, the simple milk maids, are his true devotees. Krishna chooses them as the finest examples of human beings, for they willingly surrender their all to the Lord, one by one. Their pride, their ego, their ignorance, their possessiveness-they lay them at his feet. Radha, the most beautiful of gopis, proud of her beauty and power over men, is the last surrender to the utter bliss of the. The gopis form a circle around Krishna. In this circular dance, the bracelets, anklets, and the bells of the gopis sound together in perfect harmony. Gopis, moving in rhythm, sway their bodies gracefully.

Phag Dance or Phalgun:

In this dance, men and women group together. The rhythm takes them on to an emotional expression through their hands, eyes, and feet. The dance involves a variety of movement, requiring sound coordination. Women wear traditional costumes in different colors. Men similarly display different colors in their turbans and sashes. They sign in the ancient Daamal style, a combination of dance and song, the origin of which dates to the hoary past. Sometimes it is performed by men only. The songs are different in 'men only' and mixed dance.

Daph Dance:

Daph dance is also a seasonal dance connected with the harvest and spring. It depicts the joyful emotions of the farmers. Men and women of all sections of the village community participate in this dance, through separately.As early as the fourth century A.D. the drummers of Rohtak and the Yaudhaya melodies based on ragnis set the fashion for the cultural world in the northern region of India. For melodic instruments the ancient Haryanavis used flutes, lutes and beens (snake-charmer's flute).

Gugga Dance :

Gugga Pir has several names - Guru Gugga, Zahir Pir, Bagarwalla, etc. Gugga is worshipped practically all over Haryana and devotees are scattered over the neighbouring states of Rajasthan, Punjab and Himachal.The Pir (saint) was born on Bhadon Naumi at Dadreva village in Bikaner (Rajasthan). The day is celebrated as Gugga Naumi all over northern India. Gugga is said to be a Chauhan ruler. Colonel Tod is of the view that his name was Bachhraj. According to a folk legend he was married to Kumari Sirial, daughter of Raja Sanjha of Kamrup. He is equally worshipped by both Hindus and Muslims. About a week or two before Gugga Naumi, his devotees take out a procession, led by a bhagat, carrying Gugga ki chhari-a strong and long bamboo stick, decorated with fans, garlands, flower and colored pieces of cloth. Five 'bhagats' (Panch Vir) are the main dancers. They carry their own musical instruments in their hands, consisting of dholak, manjiras, deru (a small side drum), chimta and cymbals. The bhagats sing songs in praise of Gugga.

Ghumar Danc :

Ghumar is a Rajasthani dance but is popular in Laharu, Dadri and some parts of Hissar and Bhiwani, bordering Rajasthan. The dance is performed by women devotees on their way to the temple. Young women and girls carrying brass plates of offerings in their hands go to the village temple, singing devotional songs. The dance is performed on Diwali, the festival of lights, and Holi, festival of spring, or on the occasion of the local ceremony of Gangor Puja. Brass plates in hand, girls make a circle and start singing. The musicians strike a chord and as soon as a tune begins to take shape and gain momentum, the dancers put their offerings aside forming a large circle and dancing gracefully with uplifted arms to the simplest beats. Slowly the dance gathers momentum, the swaying become frantic, reaching climax.

Khoria Dance :

This dance is a variety of the Jhumar dance, performed by women only. It is popular in the central areas of Haryana, and is connected with the daily life of the people and with the most important events like the harvest.Singing a folk song, the girls enter the dancing place and make a ring. The simple movements acquire form and color with the swirling of their full gold-work skirts and colored chundries and the gleam and jingle of heavy rustic jewellery. The graceful steps give place to a faster tempo until two or three pairs of the girls break from the ring into the center with crossed arms joined together, swirling on the axis of their feet, while the girls in the ring clap to the beat of the drum. In final stage the dance is around the circumference.

Holi Dance:

This exuberant dance is connected with the seasonal festival of spring, when the rural community rejoices and relaxes after the completion of their agricultural operations. It is performed in various formations to the accompaniment of drums and pipes. Both men and women participate. Percussion instruments like dhol, jhanjh, chimta, khartal and thalis, and anklets on the feet of the dancers produce the rhythm. Abir, gular and colored water is sprinkled on each other by the dancers. The dance is accompanied by the Chaupies and Chambaulas which sustain the performance for hours. Womenfolk often use twisted ropes, kolras, to mock-beat their counterparts, the menfolk; not even a guest is spared. The dance is popular in Faridabad, Palwal and Ballabhgarh. It is also performed in other areas.

Gangor-Puja Dance:

This dance is performed in villages bordering Rajasthan. It is a ceremonial dance of women in connection with Puja ceremony of Iswar and Gangor (Lord Shiva and Parvati). Dressed in colorful costumes and jewellery, with brass jars on their head, the women move in circle, the movements and the pattern of the dancers are an important element in the performance. It is a devotional dance to invoke the blessings of the gods for good harvest and is usually performed in the months of Phalgun and Chait. Sometimes the dance takes the form of a Kirtan, associated with the love of Lord Shiva and Parvati. The girls enter the circle one by one, dancing and singing devotional songs. The dance continues for hours.

Dhamaal:

Dhamaal was performed since the Mahabharata times when the farmers used to harvest crops. This male dance had an association with harvesting season. When the crop was ripe for harvesting the farmer filled with joy and satisfaction and performed this dance as a celebration of his fruitful efforts. To the tune of orchestra constituting of old musical instruments like oval drum (Dholak), musical pipe (Been), wooden cymbals (Khartals) and clapping, the song sung during this circular dance expressed the common human feelings i.e. celebrating the fruits of their hard work. The musical pipe (Been) player gave the first long note then brass cymbals (Manjiras) and big drum (Nagara) Picked up the beat and the dancers trooped into the arena. Some of the dancers carried large tambourine (Daph) in their hands. These tambourines (Daphs) were edged with frills of bright coloured fabric and painted surfaces to make them attractive. The others carried wooden sticks called shuntis to make them attractive.

Conclusion :

Folk dance is a traditional dance of the common people of a region. Each state has its own folk and tribal dances so do Haryana. Folk dances imbibe new influences and at the same time maintain tradition and continuity. Haryanvi folk dances belong to the villages and are generally associated with the agriculture. Haryanvi folk dances have relatively greater free play, expression of feeling, emotions and sentiments than classical forms.

Today's youth does not like folk dances, this rings warning bells to the cultural heritage of Haryana. even people in rural as well as urban are not taking interest in folk dances and are not performing folk dances during harvesting, marriage festivals etc. For young people dance is only a broadly expression of joy and happiness. For this many late night clubs, dance bars and pabs have been opened in cities. However such dance forms cannot claim to be a part of Indian Art of cultural. Folk Dance is a highly developed art which needs immense discipline and years of training.

We should consider dance as an art and a part of our cultural heritage. By these impeccable and opulent efforts, the lost and forgotten folk dances can be flourished and treasure for the years to come.

References :

1. Chand, Ram. Haryanvi Culture and Bibliography. Chandigarh: Unpublished Master's Thesis, Panjab University, 1979.
2. Classical and Folk Dances of India. Mumbai: Marg Publications, 1963.
3. Department of Public Relations. Teej .Brochure: Chandigarh.
4. Department of Public Relations. Saang .Brochure: Chandigarh.
5. Department of Public Relations. Fairs and Festivals of Haryana .Brochure: Chandigarh.
6. Department of Public Relations. Folk Music of Haryana. Brochure: Chandigarh.
7. Kalha, Geetika, Folk Dances .Brochure: Chandigarh.
8. Gupta, S.P. Haryana An Overview: History, Culture and Economy. Manimajra, Chandigarh: Ess Pee Publications, 2009.
9. Haryana -Sanskritik Digidarshan. Brochure: Haryana Lok Sampark Prakashan.
10. Lal, Muni. Haryana. Delhi: Vikas Publishing House Pvt. Ltd., 1974.
11. Saund, Iqbal Singh. Folk Dances of Punjab. Delhi: National book trust of India, 1998.
12. Sangwan, G. Haryanvi Lok Geeton Ka Sanskritik Adhayan: Brochure, Chandigarh: Haryana Sahitya Academy.
13. Chib, S.S. This Beautiful India-Haryana. New Delhi: Light and Life Publishers, 1977.
14. Buddha, Prakash. Glimpses of Haryana. Kurukshetra: University of Kurukshetra, 1967.
15. Hall. Dance- A Complete Guide to Social Folk and Square Dancing. New York: Ayer Company. Publication, 1980.
16. Walia, Aarohi. Folk dances of Punjab. Chandigarh: Unistar Books Pvt. Ltd., 2008.
17. Map of Haryana Available at URL : <http://www.probharat.com/india/states/maps/haryana-political-map.php> .