

ORIGIN AND EVOLUTION OF DANCE IN *BHĀRAT*

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ABSTRACT:

The objective of this article is to enlighten the origin and evolution of Dance in Bhārat. Ancient Hindus had a very high conception of the arts especially Dance that played a very vital role in the cultures and traditions since times immemorial. The history and biography, myths and folklore, would serve to furnish the basis, the framework, the substance, the themes and the reference to the future generations. If Dance is to be of any moment and significance, it must necessarily be an embodiment of the origin, evolution, history, developments, contemporary changes and accomplishments. This article might provoke thought among those who are devoted to Dance and inspire them to devise ways and means in understanding the origin and evolution of Dance along with its historical developments and would further help in taking up in-depth research in this domain.

Keywords: Culture, *Shāstrēya*, contemporary, dance, dance forms, evolution, forest dance, folk dance, filmy, origin, tribal dance, tradition, western.

INTRODUCTION:

Bhārat is a land of art and culture, a land of devotion, and a land of proud heritage and rich legacy. Culture in *Bhārat* has its roots in the *Vēdas*, and hence, known as “*Vaidika Dharmam*”. *Bhārat* has always been known for its rich heritage and culture. This wonderful land has presented a wide range of performing arts. *Bhāratēya* art is subtle and profound as well in its expression. Temple is the cradle of Hindu civilisation and religion, the backbone of the *Bhāratēya* nation. Every detail of Hindu culture, whether it is science or art, is intimately connected with religion. So is the case with the fine arts like music, dance, literature, painting and sculpture. These fine arts are inter-related with each other. The sculptor brings realism in an inanimate model by his masterly skills, the painter does the immortal paintings out of the Hindu scriptures and sculptures, the scholars have scripted the literature and lyrics based on the sculptures and paintings, the musicians sang them, while the artists danced to the tunes. The performing arts were invariably practiced and propagated since ancient times. Dance is the most interesting form of performing arts that has been encouraged from centuries in *Bhārat*. It is a process of blossoming and unfolding of meanings, an art of expressing varied emotions and feelings. It is an artistic exploration with the body as an instrument, a search for meaning beyond words. Such an aesthetic form of Dance has been originated and evolved in various forms at various regions of the *Bhāratēya* sub-continent.

OBJECTIVE OF THE STUDY:

Keeping in view of the abstract, the following are the objectives of the study.

- To give an overview of Dance in terms of its origin, evolution and development in the field of Dance.
- To enlighten the concept of Dance and its various forms.
- To analyse improvisations of Dance with regards to the contemporary world.
- To establish, prove and highlight the various concepts and schools of thought in terms of its origin, evolution and developments in Dance as evidenced in the evolving cultures of the *Bhāratēya* sub-continent.

RESEARCH METHODOLOGY:

This is a qualitative, theoretical study which uses analytical and descriptive methods to analyze the ideas, opinions and theories presented in relation to the origin, evolution and developments of Dance and its features. Analytical and qualitative views are expressed after critically exploring into the origin, history, evolution and development of Dance in its various practices. The study is based on the analytical approach of the function, features and tools of Dance, which are evidenced in the changing society. The analysis is drafted through the descriptive method.

DISCUSSION:

The culture of *Bhārat* has been shaped not only by its long history, unique geography and diverse demography, but also by its ancient heritages, which were formed during the Indus Valley Civilization. *Bhāratēya* cultures specially the languages, religions, dance, music, architecture and customs differ from place to place within the country, however possess a commonality. The culture of *Bhārat* is an amalgamation of these diverse sub-cultures spread all over the *Bhāratēya* subcontinent and traditions that are several millennia old.

Regarded by some historians as the “oldest living civilization of Earth”, the *Bhāratēya* tradition dates back to 8,000 BC and has a continuous recorded history for over 2,500 years. Several elements of *Bhārat*'s diverse culture, such as *Bhāratēya* religions, yoga, dance, customs, traditions and *Bhāratēya* cuisines have had a profound impact across the world. *Bhāratēya* art specifies the representation and technique adopted by our ancient scholars. It has its basis in *Bhāratēya* philosophy and culture which is as old as *Bhāratēya* civilization. The principle landmarks in the development of *Bhāratēya* art have been derived and influenced from the early scriptures and treatises like the *Vēdas*, *Purānās*, *Itihāsas*, *Manu Dharma Shāstrās*, Epics (*Rāmayana* and *Mahābhārata*), *Bhagavad Gēta*, *Nātya Shāstra*, *Patanjali Yoga sutrās* etc. The theology of *Shiva* in the south and the cult of *Kṛishna* in the north are also equally influenced. These have made an indelible impression on *Bhāratēya* art, its development and history. The same philosophy has infused the vision of the artists.

Performing arts have occupied a distinct and unique position in *Bhāratēya* culture since ages. The arts have always been given patronage and have been a part and parcel of *Bhāratēya* lifestyle and its ethos. Dance has a unique place in the artistic life of people since ages. Though we have codified arts as 64 in number universally, there are many more arts apart from these. Among the arts, fine arts are predominant and occupy a special place. Dance comes under the wings of performing arts, a division under the fine arts. Dance does not leave behind clearly identifiable physical artifacts such as stone tools, hunting implements or cave paintings. It is not possible to say when dance became part of human culture. However, we can relate the origin of Dance from the time early man started communicating for his necessities in his daily routines through gestures especially during hunting. The early man also celebrated the happiness and hard work through Dancing. Dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since before the birth of the earliest human civilizations. Archeology delivers traces of dance from prehistoric times such as the 9,000 year old rock shelters of *Bhimbetka* paintings in *Bhārat* and Egyptian tomb paintings depicting dancing figures from circa 3300 BC.

Dance was born in ancient *Bhārat* to depict or communicate man's most profound emotions through physical expression, gesture and rhythm. The *Vēdas*, *Bhārat*'s earliest treatise on arts and culture codified every law of outer physical manifestation for expressing the God within through temple, folk and creative dance. The *Vēdas* state that the only form of music in which all its melodies imitate its full expression in dance. In most ancient temples scattered all over *Bhārat* from the supreme peaks of the world – Himalayas to the Dravidian land of the South, one can see a profusion of sculpture frozen in the fantastic rhythm, pose and expression of dance. Dance is an art form that generally refers to movement of the body, usually rhythmic and to music, used as a form of expression, social interaction or presented in a spiritual or performance setting.

Bhāratēya Shāstrēya dance is nurtured in the temples and then reached the royal courts at a very later stage. It took few more centuries to reach the public platform. *Bhāratēya* dances have their roots deep down in the religious urges. They depend on the rich mythological tales of the Hindus.

Bhāratēya Shāstrēya dance system as a whole reflects *Bhāratēya* mythology, philosophy, history, music, literature, sculpture, painting and human psychology. It is developed with the rich cultural heritage in a systematic and scientific way. In every hook and corner of *Bhārat*, we can find some kind of dance pertaining to that place, blending in it all the customs and traditions of that particular area. The classic forms of dance, specific to each region in *Bhārat*, show how dance blended and intertwined with *Bhāratēya* life style. The *Shāstrēya* dance of *Bhārat* has three aspects: *Nṛtya*, *Nṛtta* and *Nātya*. In *Nṛtya*, the dancer portrays a simple incident in the lives of the great heroes of ancient *Bhārat*, or it's Gods like Shiva - the lord of dance and *Krishna*, whose flute awakens the soul. In *Nṛtta*, the cosmic aspect of the ancient dance, the essence of which is rhythm. This form of dance is the pure release of energy through movements alone. Thirdly in *Nātya*, the dancer is supported as in drama by many stage effects.

K.S. Srinivasan, in an article titled 'The Mystique of Classical Dance' published in *Sangēt Nātak Akademi Journal*, quotes that; Beauty of form, grace in movement and response to rhythm are comparatively direct in appeal, often 'eye-filling'. Precision, bodily skill and dynamism are aspects, which again have certain universality, whatever is the style. All this is denoted by the word 'Dance' which is pleasing to all. Dance is something that transcends the eye and the ear, something which reaches for the mind and the cultural consciousness in the viewer. This pertains to the interpretative aspect, which consists of a rich blend of various elements like music, literature, poetry, mythology and so on that makes the cultural ethos of *Bhārat*.

The most fascinating question is the origin of the present state of Dance. According to me, the origin of Dance can be related and explained from three different views - Mythological, Historical and Human developmental.

Mythological reference says that Dance has been created by Lord *Brahmā* on the request of *Indra* and other Gods for the sake of the humans, as the humans were indulging in bad deeds effected with jealousy and anger and were under the sway of desire and greed during the period between the end of *Krita Yuga* (Golden Age) and the beginning of *Tretā Yuga* (Silver age). Lord *Brahmā*, in his deep meditation recites all the four *Vēdas*, takes the essence of the four *Vēdas* and creates the fifth *Vēda* – Dance and names it as "*Nātya Vēda*". Hence *Shāstrēya* dance is divine in nature created and passed on to the humans by the Gods.

Historical reference says that; in the early days when man did not have any language to communicate and depended on hunting for survival, at times he could not hunt any animal and his family was literally starving. In this context he goes in search of animal life and travels long distances and at last upon the mountains, he could see some animals. In order to convey this news to his fellow beings he used some sort of signs and visual mimic to explain about the food availability at that region. This is the beginning and origin of dance or mime as the means of communication. The ancient man expressed his ideas and feelings only through the gestures and movements of the body. The early man also followed the medium of dancing to maintain physical fitness besides entertainment and celebrating the victory. And since the gap or intervals between two kills of big animals must have been so long that hunters would lose physical fitness and become lethargic. Hence, they promoted and adapted certain artificial activities such as playing drums, dancing and so on. Speaking from physiological point of view, this sort of pleasure exercises enriches the speed of motor responses by enhancing the speed of signal transmission along nerve fibers. And in terms of biochemical functioning, the dance activity increases the individual's ability to liberate free fatty acids from its fat deposits to fuel muscular work.

In the context of Human development, a new born baby starts waving the hands and legs to communicate the feelings and emotions felt by them. The expression of feelings and emotions emoted through the movements of hands and legs, facial expressions and body gestures is nothing but Dance. Before a child could speak, he communicates to the parents only through the movement of hands and legs. He laughs when the mother comes closer to him and cries when the mother goes away. Hence, it can be considered that the beginning of expression in human life starts from a new born baby.

The mythological origin of Dance talks more about the *Shāstrēya* Dance traditions which follow *Shāstra* and hence termed as “*Shāstrēya*”. As this tradition follows a particular *Shāstra*, the *Shāstrēya* Dance forms majorly come under “*Mārga*” tradition. The historical origin of Dance from the early man can broadly be classified as Community (*Sāmājika*) or *Deśi* traditions as they are evolved from the communities they live in and do not follow any particular *Shāstra*. Hence, Dance can broadly be classified as *Mārga* and *Deśi*. *Mārga* follows a particular *Shāstra* the soul-liberating dance, unlike the *Deśi* which are purely entertaining that do not follow any *Shāstra* and are originated from the communities themselves. However, the *Shāstrēya* dance forms also follow certain *Deśi* tradition in the interpretations of the themes and contents and hence, they follow both *Mārga* and *Deśi* traditions.

- Dance (*Nātya*).
 - *Mārga* (*Shāstrēyam*).
 - ✓ *Shāstrēya* (*Sāmpradāya Nṛtyam*).
 - *Deśi* (*Sāmājika*).
 - ✓ Forest Dances (*Ātavika Nṛtyam*).
 - ✓ Tribal Dances (*Girijana*).
 - ✓ Folk Dances (*Jānapada Nṛtyam*).
 - ✓ Contemporary Dances (*Samakālēna Nṛtyam*).
 - ✓ Western Dances (*Pāschātya Nṛtyam*).
 - ✓ Filmy Dance (Cinema *Nṛtyam*).

Dance, which was evolved as a necessity by early man, has undergone various changes and developments and has shaped into various dance forms regionally. Initially, the early man lived in forests, hills and mountains and hence, various “Forest Dance”s (*Ātavika Nṛtya*) have evolved. From these forests, various tribes and tribal cultures were developed which paved way to many “Tribal Dance”s (*Girijana Nṛtyam*). The man from the tribal settlements moved to the plain lands and developed the villages, where the folk culture and folk lore took shape. With the folk culture and traditions that developed and sprouted at various regions, numerous “Folk Dances” (*Jānapada Nṛtyam*) have evolved regionally. With the advancement of resources, technology, culture and tradition, man expanded his living from villages to towns and royal kingdoms. Many temples and shrines were constructed during this period and man had learnt and followed the *Vēdas* and *Shāstras* that developed the “*Shāstrēya* Dance” (*Sāmpradāya / Shāstrēya Nṛtyam*) which followed the *Shāstras* (*Mārga* Tradition).

During this period, *Shāstrēya* Dance occupied a very important place in the traditions and cultures of *Bhārat*. *Shāstrēya* Dance was treated divine and is first nurtured in the temples, where the dancing was an offering to the Gods each day as part of the “*Shodasōpachārams*” offered to the

deity. Dances performed inside the sanctum of the temple according to the rituals were called as “Temple Dances” (*Ālaya Nṛtyam / Āgama Nartanam*). Later, Dance came out of the temple sanctum sanctorum and reached the *Nātyamandapams* in the temple premises to entertain the pilgrims. The female Dance artists were wedded to the lord and were called as *Devadāsi / Deva Ganika / Deva Nartaki / Ālaya Nartaki* and so on. The institution of *Devadāsi* was purely a religious one and her life was one of the great personal sacrifice and dedication towards the lord. Hence, they were generally very poor, as they were living on the charity of the temples to which they were dedicated. As time passed on, this art lost its religious sanctity and purpose and became mere entertainment for the pilgrims. From the *Nātyamandapams*, Dance came out of the temple premises and was performed in the *Brahmotsavams*, Festivals and Fairs of the temple, deity or the place.

The sacred Dance from the temples reached the royal courts of the kings due to various reasons. Various kings have patronized the Dances in the royal courts as “Court Dances” (*Āsthāna Nṛtyam / Darbāru Nṛtyam*) where many *Kacheris* were held at various occasions of the kingdom. As the artists are well versed in all the *Shāstras*, the *Āsthāna Nartakis*, besides their regular performances were treated as intellectuals and were given prominent place in the royal kingdom due to their vast knowledge in all the *Shāstras*. They played a very prominent role in conducting the royal court proceedings and also as secret messengers and negotiators during wars as they were well versed with the *Shāstras*, parliamentary proceedings and so on. The royal court performances generally used to be intellectually oriented and scholarly based and there used to be heavy competition between the scholars and dancers or between dancers themselves. *Āsthāna Nartaki*, also known as *Rāja Nartaki / Ganika* were given luxury comforts with all the facilities that patronage and riches could afford. The *Devanarthaki* were naturally magnetized by the pleasant and glorious life of the *Rājanarthaki* and gradually began to remodel their own life to suit the tastes of the royal court. Thus the sacred institution of *Ālaya Nartanam* fell into decay and degeneration.

Gradually the Dance form reached the general audiences (*Prabhanda Nṛtyam*) and the artists started performing in general fairs, festivals and other events conducted by various communities and villages. This advancement in the Dance evolution is merely for entertainment and propagation of Dance form.

Dance (*Nātyam*).

- Temple Dances / *Āgama / Ālaya Nṛtyam (Āradhana Nṛtyam)*.
- Court Dances / *Āsthāna Nṛtyam (Kachheeri / Darbāru Nṛtyam)*.
- General Audience / *Prabhanda Nṛtyam*.

Thus it is evident from the origin and evolution of Dance that, Dance from early man has travelled far and wide from forest to tribes, villages, temples, kingdoms, towns and cities to the contemporary global scenario. With the advancement of technology and globalization, the Dance world imbibed Western Dances, Contemporary Dances, Filmy Dances and so on. *Sangēt Nātak Academi* and Ministry of Culture is striving hard in identifying and recognizing the prominent *Shāstrēya*, Tribal and Folk Dance forms, besides paving way and encouraging the preservation, promotion and propagation of these traditional dance forms by documenting the art form, conducting various seminars, workshops, demonstrations and panel discussions, and also by giving opportunities for performances in various cultural dance festivals and events at various national and international platforms.

Sangēt Nātak Akademi currently confers *Shāstrēya* status on nine *Bhāratēya* dance styles: *Bhāratānātyam* (Tamil Nadu), *Kuchipudi* (Andhra Pradesh and Telangana), *Odissi* (Orissa), *Kathak* (North *Bhāratēya* States), *Kathakali* (Kerala), *Mohiniattam* (Kerala), *Manipuri* (Manipur), *Sattriya* (Assam) and *Chhau* (Bengal / Bihar / Orissa). Besides these there are few other *Shāstrēya* Dance forms like *Andhra Nātyam* (Andhra Pradesh), *Vilasini Nātyam* (Andhra Pradesh), *Gaudiya Nṛtyam* (West Bengal), *Perini Nātyam* (Telangana) and so on.

On the other hand there are innumerable Forest, Tribal and Folk Dance traditions flourishing at various regions across the *Bhāratēya* subcontinent. With the changes and developments in human evolution, the Forest Dances have been evolved as the Tribal dances and later into Folk Dances in today's contemporary world. As the population migrated from the forests to the tribal settlements and then to the villages and towns, similarly, the Forest Dances have evolved into Tribal dances and later into Folk Dances over a period of time. Today, we find very few or no Forest Dances specifically, as they have been evolved into Tribal Dances. The Tribal Dances performed today are the extracts of Forests Dances performed few centuries ago. Similarly, few of the Folk Dances performed today are the extracts of the Tribal Dances performed in the past.

Bhāratēya tribal and folk dances is the product of different socio-economic set up and traditions evolved over ages. The *Bhāratēya* holy land has various festivals and celebrations virtually and dances are performed to express joy and festivity. This has added to the richness of *Bhāratēya* culture. Since every celebration, folk dances have become an integral part of our social milieu. There are numerous folk and tribal dances and almost all of them have continuously evolved and improvised. The Tribal and Folk Dances are performed for every possible occasion to celebrate the arrival of seasons, birth of child, wedding, festival, ceremonies and so on which are plenty in number regionally. Their performance is simple, catchy and attractive with a minimum of steps or movements which are full of energy and vitality. Some dances are performed separately by men and women while few involve both men and women together. Generally the dancers sing themselves, accompanied by other folks who play vibrant instruments.

Some of the prominent Dances include *Bardo Chham* (Arunachal Pradesh), *Bagurumba*, *Bihu*, *Bhortal*, *Jhumair*, *Khel*, *Gopal*, *Rakhal Lila*, *Tabal Chongli*, *Canoe*, *Nongkrem*, *Ankiya Nat*, *Kirtania Natak*, *Ojapali* (Assam), *Koya*, *Dhimsa*, *Tappeta Gullu*, *Kolāttam*, *Chakka Bhajana*, *Vēdhi Nātakam*, *Burrakatha* (Andhra Pradesh), *Bideshiya*, *Domkach*, *Fagua*, *Jat-Jatin*, *Jhijhian*, *Jhumri*, *Kajari*, *Painki*, *Sohar*, *Jadur*, *Kathaputli*, *Bhako*, *Karma*, *Jatra*, *Natna*, *Senkela Chhau*, *Bidpada*, *Ramkhelia* (Bihar), *Raut Nacha*, *Gaur*, *Muria*, *Saila*, *Karma*, *Suwa*, *Tertali* (Chattisgarh), *Ghodemodni*, *Fugadi*, *Dashavatar*, *Oerni Jagar*, *Musal Khel*, *Samai Nṛtya*, *Gonph Dance*, *Dekhni*, *Kunbi Dance*, *Ghode Modni*, *Dhalo*, *Tonya Mel*, *Talgadi* (Goa), *Dandiya Raas*, *Garba*, *Bhavai*, *Tippani*, *Padhar*, *Dangi Nṛtya*, *Hudo*, *Matukdi*, *Aagwa*, *Siddi Dhamal*, *Kolis* (Gujarat), *Nati*, *Kariyala*, *Bhagat*, *Ras Ihanld*, *Harnatra Haran/Harin*, *Charba* (Himachal Pradesh), *Swang*, *Naqqal*, *Ras Leela*, *Dhamyal/Dhuph*, *Ghōmar*, *Manjira*, *Goga*, *Jhoomar*, *Loor*, *Ragini* (Haryana), *Dollu Kunitha*, *Yakshagana*, *Bedara Vessa*, *Santa*, *Doddada-Bayalata*, *Tala Maddale/Prasang*, *Veeragase*, *Hulivesha*, *Dasarata*, *Radna* (Karnataka), *Bhand Pathar/ Bhand Iashna*, *Rouff*, *Vetal Dumhal* (Jammu & Kashmir), *Jhumair*, *Mardana Jhumair*, *Domkach*, *Lahasua*, *Painki*, *Fagua*. *Santali*, *Mundari* (Jharkhand), *Chakyar Kōthu*, *Duffmuttu*, *Mārgam kali*, *Puli kali*, *Oppana*, *Padayani*, *Theyyam*, *Thirayattam*, *Kodiyattam*, *Thitambu Nṛitham*, *Mudiattam*, *Chavittu Nadakam* (Kerala), *Lava Dance* (Lakshadweep), *Nacha*, *Grida Dance*, *Maanch*, *Matki Dance*, *Phulpatti Dance*, *Tertali*, *Karma*, *Jawara*, *Bhagoria* (Madhya Pradesh), *Pavri Naach*, *Tamasha*, *Lavani*, *Koli*, *Lalit Bharud*, *Gondha*, *Dashavatar*, *Tippani*, *Tarfa Naach*, (Maharashtra), *Shad Sukmysiem*, *Shad Nongkram*, *Derogata Dance*, *Do Dru Sua*, *Laho*, *Wangala* (Meghalaya), *Cheraw*, *Bamboo Dance*(Mizoram),

Chang Lo (Nagaland), Pala Jtra, Daskathia, Mayurbhanj Chhau, Mangala Ras, Sowang, Sambalpuri (Dalkhai rasarkeli), Parbha, Bāgh Nāch, Dalkhai, Dhap, Ghumra, Karma Naach, Jhumair, Keisabadi (Odisha), Garadi (Puducherry), Naqqal, Bhangra, Giddha, Malwai Giddha, Nikkli (Punjab), Dandiya, Ghoomar, Kalbelia, Kachchhi Ghodi, Tera Tali, Khyal, Rasdhari, Rammatt, Turra Kilangim Gauri, Nautanki, Ihamtara (Rajasthan), Singhi Chham (Sikkim), Parai Attam/Thappattam, Kummi, Kolattam, Karagattam/Karagam, Mayil Attam/Peacock Dance, Pāmbhu Attam/Snake Dance, Oyilattam, Puliattam, Poikal Kudirai Attam, Bommalattam, Theru Koothu, Kuravanji, Kavadi Chindu, Vēdhi Natakam (Tamil Nadu), Lambaadi/Banjara, Gusadi/Gond, Koya, Mathuri, Tappeta, Kolattam, Jada Kolāttam, Chakka Bhajana, Oggu Katha, Veedhi Bhagavatam, Puli Vaesham, Batukamma (Telangana), Hojagiri (Tripura), Mayur Nritya/Peacock Dance, Charkula, Raslāla (Uttar Pradesh), Hurkabaul, Chholiya (Uttarakhand), Gambhira, Alkap, Domni, Dhunachi, Jhumair, Santali, Brita, Purulia Chhau (West Bengal) and so on.

Besides the *Shāstrēya* and Folk Dance traditions, various filmy, western and contemporary dances also have evolved over a period of time in *Bhārat*. Though filmy dances have been inhouse origins, the western and contemporary dance forms have been adopted from various parts of the world.

CONCLUSION:

The mythological origin of Dance clearly indicates and extolled as capable of securing the four fold objectives of life, of increasing one's fame, promoting self-confidence and increasing one's skill in handling situations and things. It is described as an art which helps the growth of generosity, firmness, courage and grace. It will drive away pain, sorrow, despair, mental affliction, therapeutic healing that leads to a healthy life. There is no wise maxim, no learning, no art or craft, no device, no action that is not found in Dance; hence, Dance is referred as "A Unified Art Form". Today, *Bhārat* is a seat for many *Shāstrēya* Dance forms, innumerable Tribal and Folk Dance forms to treasure its history in terms of culture and tradition besides competing globally through various Western Dances, Contemporary Dances and its home product Filmy Dances. These Dance forms comprises of its beliefs and ideas, its traditions and achievements, its aims and aspirations, which would include a meaning and influence along with the seeds that will blossom eventually in the future. Since ages, the performing arts have always been given importance and also supported from time to time. In a way it helped in the evolution of various dance forms. Since independence, the government has also created a large number of institutions, academies, universities and few governing bodies for strengthening of these arts especially Dance. In spite of various measures and directions given for the development and propagation of this art form there seems to be a lacuna and are still under severe test even today. Over a period of time, in the development of performing arts, a number of issues are engaging the attention in terms of creating awareness on the aesthetics and importance of Dance, its benefits, opportunities, problems faced by the artists with respects to learning, performing, teaching etc. The Dance forms have to be encouraged, promoted, propagated and preserved for the future generations, as these Dance forms reflect the tradition and culture of *Bhārat*.

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