



The Role of Indian Dances on Indian Culture

Lavanya Rayapureddy¹, Ramesh Rayapureddy²

¹MBA, I year, Mallareddy Engineering College for Women Maisammaguda, Dhulapally, Secunderabad, INDIA

²Civil Contractor, Shapoor Nagar, Hyderabad, INDIA

ABSTRACT

Dances in traditional Indian culture permeated all facets of life, but its outstanding function was to give symbolic expression to abstract religious ideas. The close relationship between dance and religion began very early in Hindu thought, and numerous references to dance include descriptions of its performance in both secular and religious contexts. This combination of religious and secular art is reflected in the field of temple sculpture, where the strictly iconographic representation of deities often appears side-by-side with the depiction of secular themes. Dancing, as understood in India, is not a mere spectacle or entertainment, but a representation, by means of gestures, of stories of gods and heroes—thus displaying a theme, not the dancer. Classical dance and theater constituted the esoteric worldwide counterpart of the esoteric wisdom of the Vedas.

The tradition of dance uses the technique of conveying without words different kinds of feelings and emotions, the abiding ones and the transient ones. It reflects the gestures and actions of all beings, from the gods high above to the animals and flowers below, from the circling of the stars to the melodies of the winds and the murmur of the waters. One visualizes the history of the world through the victories and defeats of superhuman beings. We witness the happiness and the bereavement of lovers, their longing for each other, and their happy union; share in the lofty experiences of the saint when he overcomes the temptation of the senses and achieves the serenity of perfection; experience the joy of nature, thrilled by the beneficent approach of the rainy season, as one watches the dancer perform the dance of the peacock.

Dance recitals open with an invocation followed by compositions of increasing intricacy. The songs have simple lines, and each phrase is repeated in a variety of cadences. The dancer expresses each phrase in creative ways, trying to find the most elegant and moving way of translating the simple, singing phrases into a diversity of charming movements. During the musical interludes or cadenza, the dancer executes pure dance sequences ornamenting the song. The gestures and the steps of the dancer inspire the souls of the onlookers with the feelings they portray, just as opera

singers in arias. The dancer's gestures mirror the attitudes of life throughout the visible universe and the human soul.

Keywords--Dance, Classical Dance, Indian Culture, Wisdom of Vedas, etc.

I. OVERVIEW OF INDIAN CULTURE AND IMPACT OF DANCES ON INDIAN CULTURE

According to Hindu Mythology, dance is believed to be a creation of Brahma. It is said that Lord Brahma inspired the sage Bharat Muni to write the *Natyashastra* – a Sanskrit treatise on performing arts. Its first complete compilation was written between 200 BCE (Before Common Era) and 200 CE (Common Era). The text covers topics such as stage design, body movement, postures and emotions, makeup, musical scales, merging music with art performance and so on. The text also explains the various kinds of emotions that go in performance art and their classifications. The *Natyashastra*, therefore, acts as one of the foundation stones of all forms of Indian classical dances.

Dance is a popular motif in Hindu mythology as well, as seen through Shiva's cosmic dance – *Tandava*, Kali's dance of creation and destruction, Krishna's dance with the *Gopikas* and the *Raas-Leela*.

II. DANCE IN ANCIENT INDIA

Over the course of time, dance in India went through various phases. The earliest recorded evidence of dance in Indian civilization goes as far back as the Harappan period.



III. 2ND CENTURY B.C. TO 9TH CENTURY A.D

The dancing girl of Mohenjo-Daro and the broken torso of the Harappan period suggest a familiarity with dance and dance postures. The Dancing Girl is the most widely known proof of dance in the ancient civilization.

IV. THE DANCING GIRL OF MOHENJO-DARO

We see evidence of dance as an art form in ancient India also through the rock paintings of Bhimbetka Caves in Madhya Pradesh (considered to be about 30,000 years old), as well as the gateways of Sanchi portray Apsaras (celestial maiden dancers) whose existence dates back to the 3rd Century BCE.

V. 10TH CENTURY A.D. ONWARDS: TEMPLE DANCE

Dance was traditionally performed in the temples as reverence and worship to the deities.

Bharatanatyam – the classical dance form from Tamil Nadu – originated as a temple dance. It's the oldest dance form, and uses a lot of mudras and hand gestures to retell mythological tales. Popular in this regard is the Devadasi System, still prevalent in the Southern parts of India. Devadasis were young women who resided in the temples and were trained in performance based arts, in praise and worship for the Goddess Yellamma who is known for her abundant strength.



Indian dance is divided into two main sections: pure movement and mime. In comparison with western classical dance, the mimetic portions are numerous and highly developed with stories mainly drawn from Hindu mythology. All Indian dancing claims as its origin the Bharata Natya Sastra, a canonical work dealing with drama, music, aesthetics, rhetoric, grammar and allied

subjects as well as dancing (Natya) written by sage Bharata. Dating back to the first century BCE, this treatise considers the entire gamut of theatrical experience, philosophy, theory, and practice. Its details reach extremes, notating even the exact measurements for three types of theatrical houses and the number of possible movements of the human body in dance.



There are seven or eight traditional dance systems practiced in India today. The South Indian dance form, called the Bharatanatyam, most closely conforms in spirit and technique to the ancient canonical works. Bharatanatyam (dance/drama) consists of two main elements. First is nritta, which refers to dance pure and simple, unadulterated by meaning, interpretation, gesture, or language. In other words, dance as abstraction, movement, beauty in posture, position, and poses chained together in story less movement. Second is nritya, which

refers to expression, interpretation, and gesticulation with meaning. In other words, dance when it conveys sense and ideas. Nritya is linked to specific words of songs through which mood, feeling, and emotion are conveyed by means of interpretation. Bharatanatyam, is therefore, a blend of nritta and nritya, of the abstract and emotional, of the physical and the mental, of the pure dance and the dance colored by moods and ideas. Each aspect is further subdivided into masculine and feminine.



The gestures and the steps of the dancer inspire the souls of the onlookers with the feelings they portray, just as opera singers in arias. The dancer's gestures mirror the attitudes of life throughout the visible universe and the human soul. It is imbued with nava-rasa, namely, nine "flavors" or sentiments, which constitute as many different moods: srngara (passionate), vira (heroic), karuna

(compassionate), adbhuta (amazement), hasya (laughter), bhaya (fear), bibhasa (loathing), raudra (fury), and shanta (peace).

In watching the performance, the onlooker partakes of the mighty passions of gods and demons in their mythical strife, the ever-renewed battle between the divine order and the demonic will for power.

Dance recitals open with an invocation followed by compositions of increasing intricacy. The songs have simple lines, and each phrase is repeated in a variety of cadences. The dancer expresses each phrase in creative ways, trying to find the most elegant and moving way of translating the simple, singing phrases into a diversity of charming movements. During the musical interludes or cadenza, the dancer executes pure dance sequences ornamenting the song.

The music accompanying Bharatanatyam is Karnataka (South Indian) music. It includes voice, flute, mridangam (drums) and string instruments.

The state-wise distribution of folk dances is

Assam: Khel, Gopal, Rakhal Lila, TabalChongli, Canoe, Nongkrem, Ankiya Nat, KirtaniaNatak, Ojapali, Bihu

Bihar: Jadur, Kathaputli, Bhako, Jhijiya, Karma, Jatra, Natna, Bidesia, SenkelaChhau, Jat-JatniBidpada, Ramkhelia.

Gujarat: Bhavai, Garba, Tippani Dance, Padhar dance, DangiNritya, Hudo, Matukdi, Aagwa, SiddiDhamal

Haryana: Swang, Naqqal

Himachal Pradesh: Kariyala, Bhagat, RasIhanld, Harnatra Haran or Harin.

Jammu and Kashmir: BhandPathar or Bhandlashna, Vetaldhamali.

Karnataka: Yakshagana, BedaraVesha, DolluKunitha, Santa, Doddata-Bayalata, TalaMaddale or Prasang, Dasarata, Radhna., veeragase

Kerala: Kodyattam, Margam Kali, Mudiattam, Thirayattam, ChavittuNadakam, Chakyarkoothu,

Madhya Pradesh: Maanch, Nacha.

Maharashtra: Tamasha, LalitBharud, Gondha, Dashavatar, Lavani, Koli dance.

Orissa: Pala Jtra, Daskathia, MayurbhanjChhau, MangalRas, Sowang.sambalpuri (dalkhai,rasarkeli), parbha

Punjab: Naqqal, Swangbhangra.

Rajasthan: Khyal, Rasdhari, Rammat, TurraKilangi, Gauri, Nautanki, Ihamtara.

Andhra Pradesh: VeethiNatakam, Burrakatha, Lambadi, koya.

Tamil Nadu: Therukuttu, VeethiNatakam, BhagwatMelaNatakam, Kurvaanji, PagalVasham, KavadiChindu.

Telangana: Bathukamma

Uttar Pradesh: Bhagat, Sang-Swang, Naqqal, MayurNritya, Charukala

Uttarakhand: Chholiya

Goa: Fugadi, Dashavatar, Pernijagar, Musalkhel, Samainrutya, Gonph dance, Dekhni, Kunbi dance, Ghodemodni, Dhalo, Tonya mel, Talgadi

West Bengal: Chhau (Purulia), Santhali.

VI. SIGNIFICANCE OF THE STUDY

The Growth of Indian dancing industry till date has been mainly due to availability of highly competent

and cost competitive skilled professionals in India. For sustaining the growth of dancing, the Indian dancing Industry will play a very vital role in the growth of Indian Heritage and Culture. However, the projected growth and development of Indian dancing industry is largely depending upon the different types of skills and knowledge on the Industries ability by developing its Culture.

VII. NEED FOR THE STUDY

Dancing plays an important role in the development of culture of the country in general mainly focusing on classical dancing to make our culture to be proud. The organizations producing the goods and services have to develop the human resources so as to meet the competition in the market, expansion of business activities, and to bring changes in production or service areas. The organizations which are aspiring their development, such organizations have to provide proper training and development facilities for improving the performance levels of the individuals in accomplishing the organizational tasks.

In this modern technological generation, the managing of Human Stress reduction occupiesa crucial role.

VIII. OBJECTIVES OF THE STUDY

The objectives of the study are:

- To understand the traditional methods of learning and Performing Classical dances.
- To know the standards of the classical dances and folk dances.
- To know the impact of the dancing on the Indian Culture and how it makes different from the western culture.
- To analyze the uses and importance's of the Indian Dancing impact on Indian Culture

IX. SCOPE OF THE STUDY

The study is majority covering the all Indian dances concepts of the learning and knowledge of employee, the organizational culture, the training and innovational facilities available in the organization for their employees the career advancement process followed on the organizations and the performance Appraisal System and its benefits to the employee and organization.

The above concepts covered with a sample of 10 different famous dancing institutions in Hyderabad comprising a total sample of 130 respondent dancers.

X. METHODOLOGY

Research Design

A research design is a specific action of the method and procedures for acquiring the information needed to structure or solve the problems. It is an overall operational framework project that stipulates what procedures. The research design ensures that the information obtained is relevant to the study. A research design might be described as a series of advances. Decisions that have been taken together from a special master plan or a model for the conduct of investigations. These are different types of research designs used to apply for different or suitable conditions for this research.

The primary and secondary data have been collected for the study. The primary data have been collected by conducting interviews and discussions, with dancers and trainers those who are providing training, guiding and directing them by supplying two types of structured questionnaires' schedule. The information has also been collected through the interviews and personal observations so as to derive the effectiveness on the study and to draw the meaningful conclusions.

The secondary sources of data have been collected from the Institutions, Records, Reports, Published Books, Unpublished Research Reports, Journals, Magazines, News Papers, Dancing Institutions Web Sites, etc.

Opinions of the respondents have been solicited on a five-point scale with scale values 5,4,3,2 and 1, opinions which fall under scale 3 are not considered as the respondents want to be silent on those issues for presentation and calculation purposes.

Various statistical tools are used. Frequency test, Cross tabulation, Factor Analysis, Scale Reliability, and a researcher used for Correlation and Regression. To find the dancing impact on Indian Culture internally to know the various functions in Dancing. Correlation coefficient is used to check the consistency of the data, the total data and calculated value for the most of the tables as the opinions are varying from one area to another area and also to observe the opinions of the all respondents.

XI. SAMPLING

Data for this study have been collected based on the stratified convenient sampling' technique.

XII. STATISTICAL TOOLS USED IN THE STUDY

To analyze the data the following statistical tools are used.

The percentages, weighted averages, are used wherever necessary: mean, coefficient of variance and standard deviation are used according to the necessity and the compatibility. The Statistical data have been shown in the form of Tables, Bar Diagrams, Pie Diagrams, etc. The

Scaling techniques have been used to analyze opinions of a Dancers as well as public. The Correlation and the Regressions have also been calculated for the variables.

XIII. LIMITATIONS

1. Time constraint is also there in the study for covering the various Dance Institutions
2. The financial constraint is also there in the study as the expenditure on study is completely born by the researcher.
3. It is due to the confidentiality, the Institutions covered under the study are unable to give the confidential information.
4. The time spent by the respondents is very less, while interacting with the researcher.

XIV. REVIEW OF LITERATURE

In the activities of traditional system, many number of research studies have been conducted and available for various purposes as references. Especially, on dancing, a few research studies have been conducted at national and international level.

The studies on, dancing on Indian culture are mostly useful for the modern culture so as to bring changes in the culture in measuring the man power advantages. But, research studies have not been available on the Dancing impact on Indian Culture, as this field has its starting growth at a global level after 1960's. Particularly, in India our seniors create the good values and culture to the dancing.

Bharatnatyam: Bharatanatyam is one of the eight Indian classical dance forms of India. This dance form originated in the temples and courts of southern India. Later it was documented as a performing art in the 19th century by four brothers known as the Tanjore Quartet (musicians). Their musical compositions are used for Bharatanatyam dance repertoire even today. The art form used to perform by generation to generation under the Devadasi system. Devadasi women were dedicated to temples to serve the GOD as dancers and musicians performing part of the elaborate rituals. These male gurus (Nattuvanars) were the most important part of Bharatnatyam, because these male gurus used to teach the Devadasis in the temple. This dance form only used to perform in the temple not on stage or outside of the temple.

Kathak: This dance form origin from the groups of poets of ancient northern India, known as Kathaks, or story tellers. These poets, performing in village squares and temple courtyards, mostly specialized in recounting mythological and moral tales from the scriptures. They use to perform those stories with hand gestures and facial expressions. It was a high class theatre, using instrumental and vocal music along with stylized gestures, to telling the stories. In the time of Mughal culture, Kathak became a

sophisticated chamber art and taking care by art loving rulers, the practitioners of Kathak worked at refining its dramatic and rhythmic foot works, delighting elite audiences with their mastery over rhythm and the stylized mime.

Kathakali: Kathakali is one of the oldest theatre forms in the world. It originated in the area of southwestern India now known as the state of Kerala. Kathakali is a group presentation, in which dancers take various roles in performances traditionally based on themes from Hindu mythology, especially the two epics, the Ramayana and the Mahabharata. One of the most interesting aspects of Kathakali is its elaborate make-up code. Each Character has different make up according to their nature. This determines the colours used in the make-up. The faces of noble male characters, example great kings, the divine hero Rama, etc., are green makeup.

Kuchipudi: Kuchipudi is one of the well-known Classical Indian Dance form from Andhra Pradesh, India. The name Kuchipudi has origin from the name of a village "KUCHELAPURAM" with resident Brahmins practicing this traditional dance form at Andhra Pradesh. Kuchipudi born from "BHAGAVATMELA" (a dance drama format) tradition which used to perform by the telugu Brahmins who lives in kuchelapuram. "Siddhendra yogi" (a great scholar and poet) who revolute kuchipudi from Bhagavatmela tradition. During 1960 kuchipudi started performing as a solo dance form on stage.

Manipuri: Manipuri is one of the most beautiful dance styles of India. Nurtured in the mountainous region of the northeast, it takes its name from the name of the place Manipur, which is now a state. Manipur literally means a jewel of a land, and the state is set like a gem in the verdant hills. The legend goes that the gods drained a lake in the beautiful countryside in order to find a place to dance. No wonder then, that dance is the part of the rituals of daily life, such as weddings and homage to ancestors.

Mohiniattam: The dance form of Mohiniattam was nurtured in the region of Kerala in southwestern India. The name Mohiniattam literally means 'Dance of the Enchantress,' and it does have a mesmerizing quality. The white and gold costume, the hairstyle and the highly graceful movements in medium tempo bring out the aesthetic effect. Mohiniattam is characterized by swaying movements of the upper body with legs placed in a stance similar to the plie position. The eyes play an important role in the direction of the movement. Mohiniattam is found in some eighteenth-century texts, but the practical style was revived in the time of Maharaja Swati Tirunal, a 19th century ruler who was a great patron of the arts. Under Swati Tirunal, Mohiniattam established as a solo dance tradition with musical compositions set to the Carnatic style of music and a distinct repertoire.

Odissi: Odissi has originated from ancient northern India. The name Odissi refers to the dance style of the state of Orissa in eastern India. Like other classical

arts of India Odissi also face difficulties to survive and by the 1930s and 40s, there were very few surviving practitioners of the art. The current form of Odissi is the product of a 20th century revival. Over the years Odissi has become one of the most popular classical dance styles. Like other Indian classical dance forms, Odissi has two major facets: Nritta or non-representational dance, in which ornamental patterns are created using body movements in space and time; and Abhinaya, or facial expressions are used to interpret a story or theme.

Sattriya: Sattras are the Vaishnava monasteries in Assam. The saint poet Shankar Deva of the 15th century AD started this institution to bring harmony to the region of Assam through religion, creating forms of dance-dramas, music, painting and collective prayer. The dance forms which have come to stay are called Sattriya dances, sharing all the characteristics of a classical dance form. The dresses are usually made of pat, a type of silk produced in Assam, woven with intricate local motifs. The ornaments, too, are based on traditional Assamese designs.

Bhangra Dance: Bhangra refers to several forms of folk dance and music that originate in the Punjab region of India. The dance is generally performed during the Vaisakhi festival that celebrates the harvest. Bhangra has a very energetic and lively tone and the dance is equally vivacious. The festival is celebrated with much pomp and fervor and the dresses worn by the male and female dancers are quite different from each other although both are a reflection of the joyous celebrations. The Bhangra is said to have started by Punjabi farmers in the 14th or 15th century to celebrate the harvest season. As time progressed, the Bhangra became used in almost all major celebrations in Punjab such as weddings or festivals.

DandiyaRaas: DandiyaRaas is the traditional folk dance form of Gujarat & Rajasthan India, and is associated with scenes of Holi, and lila of Krishna and Radha at Vrindavan. Along with Garba, it is the featured dance of Navratri evenings in Western India. During Navratri festival, in most of the cities of Gujarat & Rajasthan people gather and perform Garba dance - an event that is becoming increasingly popular in countries with large Gujarati-speaking communities around the world, such as Canada, the United States and the United Kingdom. 'Dandiya' or 'DandiyaRaas' is a dance form performed during the time of Navratri, with its origins in Gujarat. The dance attire comprises of bamboo sticks painted in bright colors, women are dressed in three-piece attires called chaniyacholi with bandhnidupattas, while men wear sherwani or kurtapyjama.

Bihu Dance: Dance forms in India know no boundaries of caste and creed as they depict oneness of the nation. They may have originated in different states of the country but all of them symbolize the joy and liveliness of a certain event. Bihu is a popular folk dance associated with the state of Assam in India and it is performed generally during the Bihu festival. There are primarily

three Bihu festivals that are popular in Assam namely RongaliBihu, KongaliBihu and BhogaliBihu and the Bihu dance is performed during the RongaliBihu.

Puli Kali: Pulikkali ("Puli" = Leopard/Tiger & "Kali" = Play in Malayalam language) is a recreational folk art from the state of Kerala. It is performed by trained artists to entertain people on the occasion of Onam, an annual harvest festival, celebrated mainly in the Indian state of Kerala. On the fourth day of Onam celebrations (NalaamOnam), performers painted like tigers and hunters in bright yellow, red, and black dance to the beats of instruments like Udukku and Thakil. Literal meaning of Pulikkali is the 'play of the tigers' hence the performance revolve around the theme of tiger hunting.

Veeranatyam: Veeranatyam is a popular dance form of the southern Indian state of Andhra Pradesh. It is mostly prevalent in East & West Godavari, Kurnool, Ananthapur, Warangal and Khammam districts. Veeranatyam, meaning the 'Dance of the Brave', has traditional moorings and holds a lot of religious significance. The dance, which is performed with a lot of vigour, is in the form of a tribute to Lord Shiva, who is believed to be the oldest Vedic God. Goddess Veerabhadra is also worshipped during the rendition of this dance. Veeranatyam, which involves skillful techniques and dexterous hand movements, is performed in every Shiva temple in Andhra Pradesh.

AparnaRamaswamy starred in "They Rose at Dawn," an evening-length solo performance. AparnaRamaswamy has spent a lifetime devoted to the perfection of Bharatanatyam, an ancient South Indian dance form. Tapped at a young age to become the protégé of master choreographer and soloist AlarméIvalli, Ramaswamy has split her time between Minneapolis and India, deepening her knowledge of Bharatanatyam while nurturing her own voice as a dancemaker and performer.

With "They Rose at Dawn," an evening-length solo performance presented over the weekend by **Ragamala Dance Company** at the Cowles Center for Dance and Performing Arts in Minneapolis, Ramaswamy soared as a soloist in her prime of life, channeling her deep understanding of technique in a captivating performance.

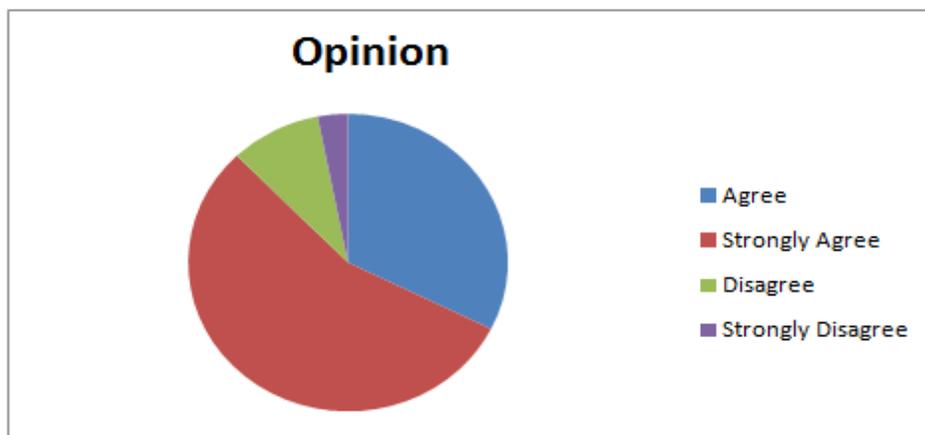
Even in the tiniest movement, Ramaswamy's whole body was engaged. A flick of her finger corresponded completely with what happened with her neck, her stomach or toe, and this was true for every single moment of the evening. Never did Ramaswamy lose her complete focus and control.

PriyankaSundareshan made her second appearance in a solo dance depicting Lord Shiva, who dances lifting his left foot. The pieces required the dancer to hold numerous positions with the left foot lifted, and Sundareshan accomplished the balancing acts with graceful ease.

Q1. Are you accepting Indian dancing is placing the major role to impact on Indian Culture?

XV. DATA ANALYSIS AND INTERPRETATION

Opinions	No. of Respondents	Percentage
Agree	42	32.31
Strongly Agree	72	55.38
Disagree	12	9.23
Strongly Disagree	4	3.07

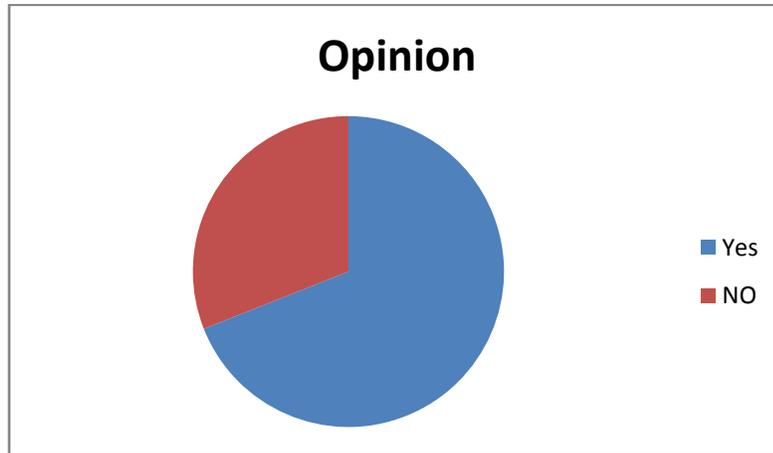


Data Analysis & Interpretation: From the above table it has been observed that 32.31 percent of the respondents are agreed that Indian dancing is placing the vital role on Indian Culture, 55.38 percent of the respondents are strongly agreed, 9.23 percent of the respondents are Disagree, 3.07 percent are strongly

disagree. In this point of view majority of the respondents (87.69 percent) are agreed that Indian Dancing is placing the very imperative role on Indian Culture.

Q2. Do you feel that dancing will make the people to create or change their attitudes, values, beliefs and ethics?

Opinions	No. of Respondents	Percentage
Yes	90	69
No	40	31

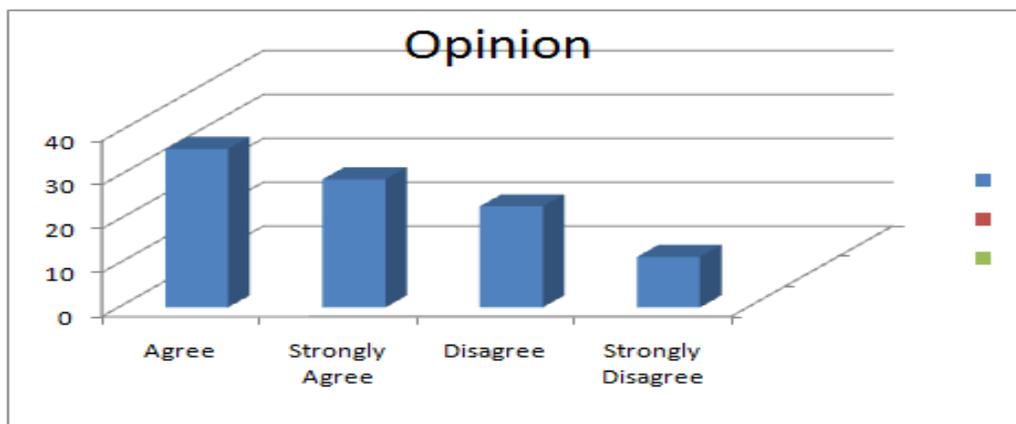


Data Analysis & Interpretation: From the above analysis it seems that 69 percent of the respondents are positively responded towards Indian dancing will effect on behavior, attitudes and values of the people and 31 percent of the respondents are not accepted. In this, situation maximum people are saying that Indian dance is

more effecting to create or change of human behaviors, attitudes, values and ethics.

Q3. Is the dancing institutions helps the society to create awareness of the value and importance of the dancing?

Response	No.of respondents	Percentage
Agree	47	36.15
Strongly agree	38	29.23
Disagree	30	23.07
Strongly Disagree	15	11.55

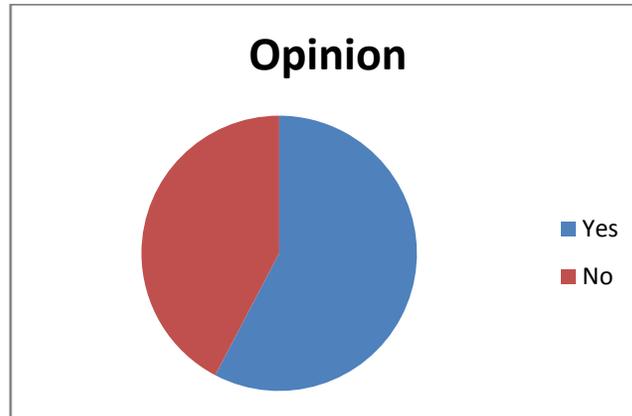


Data Analysis & Interpretation: From the above table it has been observed that 36.15 percent of the respondents are agreed that the Dancing Institutions helps the society to create awareness of the value and importance of the dancing, 29.23 percent of the respondents are strongly agreed, 23.07 percent of the respondents are disagree, 11.55 percent are strongly disagree. In this point

of view majority of the respondents (65.38 percent) are agreed that the Dancing institutions helps the society to create awareness of the value and importance of the dancing.

Q4. Dancing will make the people to solve some sort of employability problems in their life?

Opinion	No.of respondents	Percentage
Yes	75	57.69
No	55	42.31

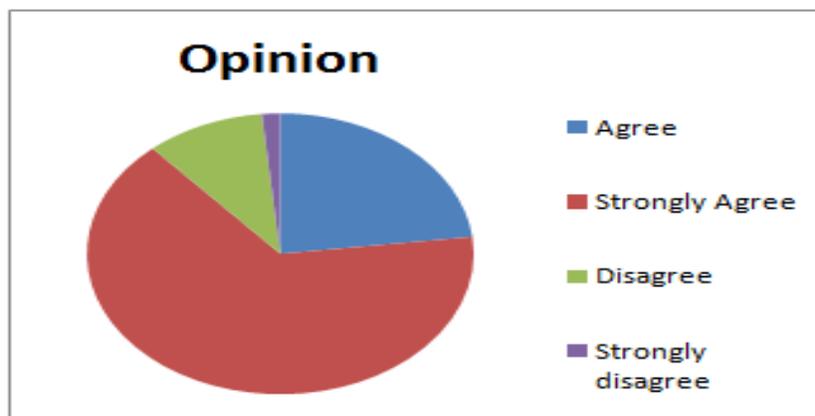


Data Analysis & Interpretation: From the above analysis it seems that 57.69 percent of the respondents are responded positively towards that the dance will make the people to solve some sort of employability problems in their life and 42.31 percent of the respondents are not accepted. In this situation

maximum of the people are saying that the dance will make the people to solve some sort of employability problems.

Q5. Do you believe that a dance can express and show real feelings or thoughts?

Opinions	No. of Respondents	Percentage
Agree	30	23.07
Strongly Agree	85	65.38
Disagree	13	10.00
Strongly Disagree	02	1.55



Data Analysis & Interpretation: From the above table, it has been observed that 23.07 percent of the respondents are agreed that the dance can express and show real feelings or thoughts, 65.38 percent of the respondents are strongly agreed, 10 percent of the respondents are disagree, 1.55 percent are strongly disagree. In this point of view majority of the respondents (88.45 percent) are agreed that the dance can express and show real feelings or thoughts.

XVI. FINDINGS

- Majority of the people are agreed that dancing is placing a very vital role in Indian culture.
- 69 percent of the people are accepted that dance will change the attitude, behaviors and values of the human beings.
- Maximum dancing institutions are creating awareness about the power of Indian dance in culture.
- From my analysis 57 percent of the people are continuing the dancing as a profession for employability.

XVII. SUGGESTIONS

- It is suggested that to create the awareness for the people dance will effect and change the attitude, behavior and values of the human.
- It is suggested that training institutions are need to be place the vital role to create the intention on dancing.
- It is suggested that no need to feel that dancing profession is not only for employability it's like some sort of service to our culture and country.
- It is suggested that to inculcate the dance in Indian culture for better results for our culture and ethics.

XVIII. CONCLUSION

In "Studying Dance Cultures around the World, "Dance creates a bridge for traversing cultural borders because fundamentally it involves the human body, something that all people have in common". Even though we may all come from different backgrounds and cultures, the human body is the one thing that everyone around the world shares in common. Therefore, even if we do not

necessarily share the same cultural beliefs or even speak the same language, we can use the language of dance (through our body movements) in order to communicate cross-culturally. "...movement is a reaction of how a person senses and thinks in relation to their surroundings and what is happening within that environment". Therefore, dance is a reflection of what is happening within a certain environment or culture, so as different cultures begin to merge as a result of immigration and technology, the dance that result reflects this merging of cultures and movement towards a more multicultural world. All of these new cultures are being both reflected and created through these fusion dances, as the dances themselves also bring the people of the different cultures closer together and give them a common ground on which they can communicate. As our world continues to diversify and different cultures come into exposure with one another, dance will continue to progress and reflect this diversity and fusion. In a world where people of different cultures are becoming increasingly exposed to one another through technology and immigration, different forms of dance are constantly being created that reflect this fusion of these different cultures. Therefore, dance is a powerful reflection of the cultural changes that are taking place in our world.

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