

Relationship Between Classical Dancer Life And Orthodox Social Section

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Abstract

Classical dance is a gesticulation and bewitching movement which is instigated as exquisite way of expression. It inculcates you, expressing something developed through ages however, clerics claim that such dance is vulgar, immoral and the exposure of body. Social constrains are always gendered in our society because dance by women is associated with status of harlot, indirectly prostitute. While man dance is assimilated with transgender and harsh terms are used Like, Mirasi and Kanjar etc. In our society stereotype perspective of classical dance is not considered a part of Pakistan culture. But cultural activists claim that after the partition local practices and culture were considered un-Islamic. Education changing the cultural perspectives art and knowledge had become a symbol of activism and liberalism, the research methodology was descriptive because this research includes surveys and fact-finding enquiries of different kinds and describe what exists and its help to uncover new facts and meanings The main purpose of this research is description of the state of affairs and provide an account or Description of individuals group and situations. In social science we quite often use. To collect data observation, interviewing and case studies were used as research methods. Anthropologists usually work outside their own culture, society or ethnic group, that is why locale of the study was Islamabad to study the identities, Life, Dance culture and Classical dancers' perspective. Here, the classical dancers Culture, Religious perspective, Stage performance and severe views of society, Gender restrictions for dance reality and belief systems are carefully analyzed.

Keywords: Gender, Religion, Performance Conditions, Cultural Restrictions, Stereotype Perspective

Introduction

Historically, we see that Classical dance is thousand years old and this dance is embodiment and beautiful of self-Expression, Asfand yar Khattak is classical dancers said that kathak is the form of classical dance and the word **kathak** is derived from **Katha** while **Katha** means narration of a story. **Kathakar** narrates the story through dance. In Hindu class, the dance was considered as a method of worship. By which they used to hear the stories of their Goddesses. They used to describe the relation of God with humans. They used to imagine the fights of righteousness and evil which consisted of Hindu religious stories. (Royo, 2004)

Dance was used ceremonially and to relate with legends and myths. In South Asia Especially India, temples and place of worship were the center of such type of dances, kept the traditional sequence of steps and movements in dance alive over centuries. During Mughal era when the Muslims were influenced, Hindu classical Dance was focused. Two such types of dances that are seen today in Pakistan, both in their traditional and beautiful form and with new Pakistani effects, are **Bharatanatyam** and **Kathak**. But from a religious point of view, the past of classical dance in Pakistan has not been good. (Quraeshi & Mustafa, 2002). In Quran and Hadith, there is no palace where dance has been called haram. But at the same time Parda has been made compulsory for every woman. Yet in dance performances of Parda is abolished that's why Dr. Zakir Naik Calls dance a prohibited act because it violate the rules the rule of Parda. It is an art and art is analyzed by many methods. (Naik, 2014). When we see it as an art, it is acceptable because according to the Hadith By imam Ahmed Bin Humble prophet Muhammad (PBUH) accompanied by his better half Hazrat Aisha (R.A) saw a gathering of Abyssinian Christians playing out an unassuming move inside a mosque without any objection. (Sacirbey, 2012). Dance is always associated with Gender, which is socially constructed and each culture has various norms Values and limitations. Indeed, even that our gender controls what to wear, what to eat, what to speak and even professions sometimes. That is the reason it is an overall impression of society that ladies can be acceptable as specialists medical caretakers and educators. (Shah, Mahmood , & Qureshi, 2011)

Yet they are not allowed to participate in other fields. Moreover they are treated cruelly in homes and harassed in Public places like offices and in other situations no one is ready to help them. They are considered inferior to men. They are considered as servants of their husbands because of male dominant society. (Morton, 2013). This happened In Khayber Pakhtunkhwa a long time ago in which a women was punished on the basis of gender. Taliban activists raged the home of Shabana, a mainstream artist, to rebuff her for dancing in a wedding function in close by Mardan. In the night, the cries of two ladies stirred the area. The aggressors, having some way or another picked up section to the home, started beating Shabana pulling her hair, battering her hips with their weapons, and shouting that it was the ideal opportunity for her to pass on. Shabana's mom asked the pioneer of the gathering to save her little girl's life and swore she could never move again. (Bunri, 2011). Gender is not valuable for narration classical dance is generally presented as belonging to a sort of storytelling, in which the dancers narrate through their bodies. They become any character of the story, switching from the representation of a male character to the representation of a female

one, using the means of bodily narrations provided by the gestures (hasta mudras), stereotyped gender attitudes, facial expressions. (Azzarelli, 2014). Women, who are engaged in the Classical dance, have to adopt different dresses. For example in Pakistan women have to wear complete dresses while in the other world women have to wear half naked dresses. Their half-naked bodies are visible especially their Belly dance and the movement of their bellies must be according to the sound of the music. In the world this classical dance has been called Belly dance, so it's clear that different areas have their own norms for classical dance. (Desai & Temsah, 2014). Not only female are suffering with gender restrictions yet male are also victims. Classical dance is taboo for Both Gender male or female like that **Bharatanatyam** was reserved for women. The few boys who did it were made fun of and were called effeminate or gay. (Saluja, 2019) Male dancing gained impetus in the 1980s, a milestone decade in the development of **Bharata Natyam**. (Thiagarajan, 2017) Yet at the same time Dancing is seen as a feminine and suspect action for a male body. This is in spite of demanding physical qualities engaged with building up an exceptionally prepared male artist. (Clegg, Owton, & Allen Collinson, 2016). Pakistan's way of life is a mixture, a combination of two incredible civilizations that merged in Northern India. The ancient civilization of the Hindus and the fresher progress of the Muslim trespassers, who controlled over enormous pieces of India from the thirteenth to the eighteenth century. What we see today in Lahore are the leftovers of Muslim and Hindu social practices that delivered the Tawaif, Kanjar and the courtesan. All the dancers were awarded this kind of titles or alphabet. (Brown, 2000, p. 28). Dance was sacred in Hindu religion Due to a rectilinear and symbolic background. But nowadays in Pakistan we see a transformed form of classical dance and there is nothing symbolic about Hinduism. Current form of dance is our cultural heritage. They cannot be inter-linked or connected with one another, yet people relate these two different concepts. Culture is associated with Art, and Dance is an Art. Art when it's performed gives you mental harmony and the ability to forget life difficulties. You realize when to utilize the right energy at the right time. Dance takes you to that degree of delight where you find yourself in a cheerful mood. There are taboos that surrounds dance in this country, filled with stereotypical people that are attempting to undermine our social legacy. (Syed, 2017). Art and knowledge have become a symbol of activism and liberation. Dance became the symbol of a woman's liberation. In the context of Pakistan, where dance is almost taboo, it became an act of defiance and resistance. (Mukherjee, 2013) While there has been a development towards women's freedom and equality of the sexes at any rate in specific parts of public activity, these have been supported by the continuation of business as usual to the extent that the customary force bases in the public eye stay male ruled. (Jordan & Thomas, 1994). Indian classical dance is of equal value speaking in terms of religion and secularism. But first, let's understand the term "Secular" particularly in the Indian context. Secularism implies equivalent treatment of all religions by the state. With the 42nd Amendment of the Constitution of India established in 1976, the prolegomenon to the Constitution pronounced India a common country. In India, though the glaring contradiction between the religious and secular does not exist politically or culturally, the dancers and gurus have always tried to amalgamate the secular factor through this cult, so that the two can happily co-exist. Indian classical dance is both religious and secular. (Bhattacharya, 2017)

Research Tools and Methodology

The research methodology is descriptive and this research is mixed methods research by using anthropological skills. To collect the data according to the methodology used different methods like interviewing observation and case studies. To discover the responses of the research questions used different tools to conduct the research like Interview guide participant observation, case study checklist. Population was comprised of the males and females Classical Dancer and Performer.to conduct the study used different instruments like Participant observation (Observatory checklist), Interviewing guide (checklist). According to the activity area used purposive sampling and snow ball sampling. In some purposive samples it is hard to specify at the foundation of the research how many people will be contacted. It is conceivable to use a mixture of sampling methods within one project which may help to overcome some of the weaknesses found within dissimilar procedures. (Catherine, 2009)

Result and discussions

Education of Dance

Symbolic education of dance is very necessary for the deliverance of the clear message to the general public, who are living with a methodology of rumors. Rather than having narrow opinions it is necessary to learn that dance has some cultural and art values. Along with this it is necessary to think that why the dance is being performed, what are the main purposes of the dance? For a clear view about dance, there must be proper education in the reference of classical dance. For the acceptance of cultural value of the dance these steps are very necessary.

It is the need of the age that some schools must be established where the education of dance must be delivered by dance experts. This can eradicate the misconceptions of the people about dance and they must be motivated towards this field with refine thoughts (Löytönen, 2008). Dance education is an alternative of medicine during any psychological disorder. This field covers numerous disciplines and every discipline has different nature. (Eddy, 2009)

Gender Difference in Dance

As per gender values every culture has its own views. In many cultures the dance of a male is prohibited. In the same context in many other societies females are banned for having this type of activities. In Islam no restriction has been imposed on the dance. According to the values of different cultures everyone has his own methodology for the gender based dance. In some societies the title of gay is being vouchsafed to the male dancer, on the other side of the picture the female dancers are being awarded by the title of prostitutes.

But granting of these awards is totally against the reality. Due to the restrictions the classical dance is near to end in the future. The physical appearance of a female during dance amuses the audience. Due to which people like to see the performance of opposite gender rather than

watching the male who performs the **Bharratnatym**. It must be cleared that classical dance is based upon art due to this it gives priority to the dance rather than physical appearance of the gender. (Clegg, Owton, & Allen Collinson, 2016)

Performance conditions

Classical dance is considered as sin. Some sabotage thinkers compare the classical dance with the other dances. In many societies stage dance is also considered as crime. In the presence of this atmosphere the classical dancers are unknown to us due to which they do not get their award/identity for whom they have right to clinch.

There are peculiar implicit rules for dance performance in stage plays. A young lady can't wear pants and a shirt regardless of whether she is secured from head to foot. Yet, the policymakers don't think about that, multiple occasions shalwar kameez's are more uncovering than western clothing. (Usman, 2011)

Cultural restrictions

Mughal dynasty changed the identity of the dance. First time in the history dance had been shifted from the temple to the palace of the emperors. Where it got a lot of admiration. There are many forms of the dance which are not linked up with any religion. But dance is a part of physical culture. It is just a way to convey the message. It is a medium through which a person talks to his beloved one. While physical culture might be seen as a crystallization an epitome of the most profoundly established and principal level of being an individual from a specific culture. (Thomas, 1993)

Stereotype perspective

Due to the less knowledge about the dance some narrow minded people have sabotage views about the dance. Dance is known to be illegal and the dancers are entitled as Gays or Kanjars. Somewhere the women are being penalized due to the dance on the other hand male dancer is being disowned from his family. Religious scholars also try to proof that the dance is illegal and prohibited in the religion. But In the context of Sama and **wajd** both are linked with the spiritual ecstasy induced in the acknowledgement of Allah (**Zikr**). While recitation of the Qur'an, Hadith and listening the spiritual poetry is called **Wajd** or "**Wajd**" by Sufis. Many Types of dance are available here which proves our commitment with Allah. Through dance we recall Allah. Not a single hadith or Quranic verse is available in the context of prohibition of Dance is available.

In Sufism Wajd is generally translated as ecstasy, which means literally searching and finding of God and to become quiet and peaceful in finding Him. It is the knowingness of the overwhelming excellence of the world that fills the heart with cherishes and opens the intellect to infinite relations. (Erzen, 2008)

Result

Present study represents that classical dance is not forbidden, because classical dance has no vulgarity. According to the respondent when Hindu religious association with dance was finished Hence only the dance was focused. The physical appearances of female dancers have been changed.

Now females are covering them completely. Due to the transformation of dance the nudity and vulgarity have been vanished. In this scenario classical dance must be legal socially and culturally. In regard of this Dancing is not forbidden in the light of Quran and Hadith. In the presence of stereotype ideas, the comparison of dance with religion will be wrong and unethical. The philosophy of Islam is very broad; in this broadness we can relate the classical dance with the SUFI-RAQS also. The education system should be developed so that apprise in regard of dance. Dance is very necessary for the eradication of stereotype ideas. Symbolical understanding is also necessary for these types of social constrains. These steps will uplift the status of male and female dancers. It will stop the general public from awarding them harsh and scolded titles. For example, the male dancers are considered as gay and female as harlot.

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