

Annotated Bibliography

Chavda, Mrunal. "Performing Garba (The Clap Dance): Choreographic and Commercial Changes." *Dance Chronicle*, vol. 42, no. 1, Jan. 2019, pp. 78–101. *EBSCOhost*, doi:10.1080/01472526.2018.1563468.

This article examines how *garba* has moved from a religious folk form of dance to an ethno-identity dance. It also explores how *garba* struggles to maintain a traditional form of dance and it investigates this resistance by referencing choreographic revisions, gender, and costumes within urban and rural spaces influenced by Bollywood, commercialization, and the rise of the Hindu right-wing political ideology which evolved after the 1990s. Additionally, it inquires how *garba* allows performers "to transcend issues of representation, class distinction, hetero-normative boundaries, and post-colonial differences." Finally, it examines how *garba* produces a condition in which every member feels the unity, harmony, and concord of the community.

This is a very detailed and complex article that covers the history of *garba* and how it has been used as a political tool by extremists. Coming from a Gujarati family that has been separated from the rest of India for a few generations, I learnt something new about how much of an influence *garba* has had and how much of an effort has gone into preserving traditional aspects.

Mesaki, Simeon, and Fatima G. Bapumia. "The Minorities of Indian Origin in Tanzania." *Indian Africa - The Minorities of Indian Origin in Tanzania*, Africae, 1 Jan. 1970, books.openedition.org.

This book gives a history of Indian populations in Tanzania. Specifically, in regards to Gujarati populations, it mentions how most of the Indian population in Tanzania speaks Gujarati and how the language was an optional subject in schools in addition to English, Swahili and French in colonial times. It also mentions how Gujarati families have incorporated a few Swahili words such as *kabat* for *kabati* (cupboard), *madaf* for *madafu* (coconut) and *fagyo* for *fagio* (broom) while each community is often separated by caste/identity with its specific temple/religious space. However, the authors describe how they are brought together by common celebrations such as Holi, Navratri and Diwali and other non-religious events.

This book is important to my research because my Grandfather often speaks of how he saw *garba* change while living in Tanzania compared to India as the two cultures mixed. My mother tells stories of bringing friends from school to Navratri celebrations and *garba nights*. From my observations over the years, I noticed how when dancing raas with a Gujarati community from Tanzania - in comparison to nights with a broader population from all over India - the first group always has movements not as traditional or familiar. This is hard to describe as *garba* is hardly ever written down. You learn by

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5/18/2021

quite literally being tossed into a circle. As has happened before across the world, the two communities mixed, adopting words and learning each other's languages, eventually sharing dance practices as well.

“What Is Garba? The Meaning Behind the Tradition.” *International Festival of Arts and Ideas*, 5 June 2019, www.artidea.org.

Garba or *Raas-Garba* is a folk dance that originated from Gujarat, India. Functioning as a religious and social event, *garba* is a community circle dance performed in community spaces and most often during Navratri, the world's largest and longest dance festival. Navratri, which translates to “nine nights,” is the Hindu festival honouring Durga, with each day being dedicated to one of her nine forms. *Garba* is essential to Navratri festivities, but in Gujarat, the dance is often performed at other social events such as weddings and parties.

Garba is a dance that honours, worships, and celebrates the feminine form of divinity. Performed in a circle and barefoot, the dance conveys Hindu beliefs of time functioning as a constantly revolving cycle and an utmost respect to the earth, which holds a reservoir of energy that can be accessed through the feet.

This article well describes the most well-known reasons why and how *garba* is performed and does an excellent job of explaining spiritual and religious beliefs. It serves as a great introduction to the dance.

Other Sources

David, Ann R. “Embodied Traditions: Gujarati (Dance) Practices ... - Springer.” *Embodied Traditions: Gujarati (Dance) Practices of Garba and Raas in the UK Context*, Springer Link, 2014, link.springer.com.

Falcone, Jessica M. ""GARBA WITH ATTITUDE": Creative Nostalgia in Competitive Collegiate Gujarati American Folk Dancing." *Journal of Asian American Studies*, vol. 16, no. 1, 2013, pp. 57-89,135. *ProQuest*, <http://ezproxy.lib.ryerson.ca>

Jessica Marie Falcone (2016) Dance Steps, Nationalist Movement: How Hindu Extremists Claimed Garba-raas, *Anthropology Now*, 8:3, 50-61, DOI: [10.1080/19428200.2016.1242910](https://doi.org/10.1080/19428200.2016.1242910)

“What is Garba? Crossing the Globe, Crossing Generations.” *International Festival of Arts and Ideas*, 5 June 2019, www.artidea.org.