

### 3. Ghoomar: A Rajasthani Folk Art as an Expression of Indian Aesthetic Philosophy

**Dr.Rakhi K. Shah<sup>1</sup>, Mr. Ramachandra N.U<sup>2</sup>**

1. Assistant Professor Dept. of Languages – Hindi Area JAIN(Deemed-to-be University),

<https://orcid.org/0009-0009-7782-778X>

2. Assistant Professor Dept. of Languages – Sanskrit Area JAIN(Deemed-to-be University)

#### **Abstract**

Pride of Rajasthani as a traditional folk dance form of from Rajasthan, India, transcends as mere regional "entertainment" Aesthetic system , goes beyond its status and role as a mere regional entertainment to represent an aesthetic system The Bhil tribal customs of Marwar brought originated this dance which used to germinated from the rituals and rituals, courtly manners and group emotions. Herein the current work attempts to assess the history of Ghoomar, its complex aesthetic structure of Chatushashti Kala and Rasa theories and as a key economic value chain center for propping up local crafts, and women's self-dependence. According to the study, Ghoomar is a lively cultural value chain and aesthetic and intense socio-economic contribution compel its historic convergence. The present paper attempts to analyze the historical trajectory of Ghoomar, its complex aesthetic framework rooted in Chatushashti Kala and Rasa theories and also its significance as a core economic value chain for sustaining local craft and women's-self reliance. The study therefore contends that Ghoomar brings a robust and dynamic cultural value chain, and that its historical convergence, aesthetic shareholding as well as fierce socio-economy be perceived by India's out of reach policy architecture and an equivalent deserving attention.

#### **Keywords:**

Ghoomar, Indian aesthetics, intangible cultural heritage, folk dance, NEP-2020, Sustainable development goals (SDGs), Cultural policy.

#### **I. Introduction**

##### **1.1 Background and Rationale**

We need to develop a more sophisticated mode of analysing regional performing arts in India that moves beyond mere surface.. These art forms, particularly the ones with long histories, it as a vitality of Intangible Cultural Heritage (ICH) in the Similar to ritual background, and worship including complex aesthetic ideology and socio-economic data. Rajasthan's most popular folk dance format, Ghoomar is an intricate art which can only be performed by the experts. Since the Ghoomar has quickly spread into the national identity of Rajasthan and is performed at all festive occasions and especially in the connection to wedding where weeping by bride is reciprocated it (the dancing can go on for hours).

The academic quest is fuelled not just by the current requirement in India to resurrect and national development plans as well the mainstreaming of indigenous knowledge systems (those conducive for

national development) by governments. This analysis through Ghoomar has enabled a study on how the traditional art responds to the new policy requirements of education in terms of cultural networking and sustainable development. It is not merely a form of dance, but rather a chain of values, which directs the culture and history (interwoven with the textile traditions) to reflect Ghoomar as a part and parcel of the Indian culture. The following article tries to demonstrate this by critically exploring its history of origin, aesthetic orientation and poetic implications and societies in which Ghoomar should be reflected.

## **2. Methodology**

The technique used is anachronic and its digressions give us the chance to trace the transformation of the dance. Aesthetic based on tradition Indian performance theory and policy mapping, aesthetics.

The methodology of the research consists of ,

- The historical and ethnographic excavation: The Bhil tribal to the Rajput courtly lineage. AESTHETIC & SEMIOTIC CRITICA: kinetic material (ghoomna) Expression and its Aesthetic meaning and its relationship to the Chatushashti Kala Parikshya..
- Socio-economic Value Chain Mapping: Determining and evaluating the contribution of
- The Ghoomar Ecosystem to Tourism, Complimentary Crafts and Women's Self reliance
- Policy Mapping and Integration: Systematic mapping of relevance Ghoomar with national, state or local policies.
- Educational, cultural exchange and sustainable development policies (NEP-2020, EBSB" and for SDGs).

## **3. Review of Literature: History and Aesthetic Foundation**

### **3.1 Historical Trajectory and Cultural Synthesis**

The traditional source of Ghoomar is the Bhil tribe dance is mostly discussed in context of Marwar – the South western part situated in Rajasthan communities that are found mostly deepest among them.

This formative connection frames Ghoomar not as courtly entertainment, but rather as a site for history, a ritualistic practice that had spiritual roots. In the beginning, it was dedicated for a religious purpose as it was performed to pray Goddess of Music, Art and Knowledge Saraswati (Hindu goddess). One of the most significant shifts in Ghoomar's trajectory was its appropriation and sophistication by the Rajput aristocracy. It has been established that the history of Ghoomar dates back to several centuries and even to royal communities in the Rajasthan especially with the Rajput community. These moves and peculiarity of the appearance were very popular among the women who were considered members of the Kachhwaha Clan (Jaipur), even the royal family or Brahman. The fact that it got into the royal ball became a metaphor of cultural blending and concord of the peoples, which gave it to the high position of signifying the regional identity and womanly decency.

### **3.2 Ghoomar in the Tradition of Chatushashti Kala (The 64 Arts)**

As a song unto itself, Ghoomar is certainly within the fringes of being developed out of the Chatushashti Kalas (Sixty-four Arts) based on the ancient Indian manuscripts. This concept of holistic view takes dance as an integration in a whole and all encompassing simultaneously comprise as well.

The presentation is a direct show, Nritya Vidya (art of dancing), GeetaVidya (art of singing) and Vadya Vidya (art at vidya or playing on musical instruments) because the dance has to rely on the music and rhythm of the Dhol (drum) and Shahnai.

Besides this, elaborate preparations of the performers which include the preparation of the performers will include Aharya Abhinaya (the art of painting the body and clothes with coloured unguents and cosmetics) and is in line with Viseshakacchedya vidya (painting the face and body with coloured unguents and cosmetics).

#### **4. Findings and Disussions**

##### **4.1 Dynamics of Socio Culture and Feminine Agency**

Ghoomar's background: usually confined to women-only settings, it served as a space historically designated for cultural expression and collective action. In this context, women's solidarity and friendship was encouraged and women were able to express a sense of "sisterhood" through a collective artistic practice. The dance becomes a strong, sometimes assertive, language of bodily expression for the Rajasthani women- giving them respect, self esteem and independence. Symbolically speaking, ghoomna is done to celebrate important cultural changes - like the welcome of a newly married bride into her new home etc. Its events create community and are a means for the transmission of community values, romanticism, and historical inspiration across generations. At the same time, Ghoomar's cultural ecology is undergoing changes and adapting to the modern festival. The original style of it has been forgotten and transformed in modern dance styles, with men added at more than one place. However, Ghoomar brings together traditional and contemporary elements of the ideal folk dance

##### **4.2 Economic and Value Chain Addition of the Complementary Crafts**

Ghoomar, an old traditional dance from Rajasthan, represents the colorful tourist attraction of this City of Colours. Cultural tourism of Rajasthan means not only history and architecture, but also present live culture you can participate in now. How artistic creation is performed in one sense directly affects the living standard and environment of local people. The Local governments, already eager to fill up their coffers, found cultural festivals like Ghoomar to be an unexpected and effective form of advertising. There are a lot of cottage industries associated with Aharya Abhinaya as the traditional attire (Ghagra Choli) and ornaments are to be compulsorily used. Another parallel crafts industry is dedicated to producing elaborate textiles, some related to the imperial wardrobe, others relating to one or more religious orders; the most important of these being, immunity's and also silver offers us (silver wire beadwork). This economic structure is inherently connected to the dance, so that if Ghoomar is preserved it will also ensure retention of technical skills in the related performing artisan communities.

##### **4.3 Conservation Imperatives and Challenges**

The most serious threat of being marginalised comes from the increasing dominance of commercialisation and the media in its fragile ecosystem. The demand [from tourism] is so huge and it pushes people to produce more and at fast pace by changing the traditional movements to meet the market but undermining their knowledge. worries about the loss of ritualistic fidelity are common among native practitioners, who claim it is diluted by commercial pressures. Also, Ghoomar is

performative in nature and ephemeral for which it needs intervention to be preserved for posterity. Digital archiving and systematic documentation is essential, as in the case of endangered audio records Rajasthan music and oral traditions at Rupayan Sansthan. As an “expression by action,” Ghoomar demands sui generis protection to avoid unauthorized bleeding of and ensure that the originating communities share in its commercial use.

## **5. NEP Connect: Integrating Policy and Cultural Heritage**

### **5.1 Integrating Traditional Arts under NEP-2020 and IKS**

National Education Policy (NEP) 2020 proposes that traditional arts and knowledge should be introduced into mainstream academic education. To achieve both holistic education and cultural rootedness; 5 The spectacular and charming Ghoomar is the ideal way to implement this policy. Ghoomar is a good case study for how such mandates might be put into practice. Following the example of Indian Knowledge Systems (IKS), which has already initiated the collection genre of various folk dances, process studying Ghoomar will combine traditional performance methodologies, region musical scales, the fabric arts and folk narratives. If this dormant knowledge is ever to be brought back to life, As the Realization Programme implies, the task of NEP 2020 is to maintain India's intellectual and cultural heritage. Knowledge systems like these should therefore be restored to the curriculum of schools and universities. Ghoomar should be offered as an organized, elective course in order to encourage the intellectual and emotional, aesthetic development of individuals.

### **5.2 Building EBSB Bridges**

The EBSB program is designed to inspire continuing contacts between states and greater understanding among them based on regular exchanges of their diverse cultures. Folk dances and music are at the center of actions contained in EBSB and serve as potent symbols of state identity. Ghoomar is the ideal cultural ambassador for Rajasthan, providing intra-state exposure opportunity through local cultural competitions, performances, and seminars. This interchange is exceptionally valuable in producing a sense of common national heritage and in eliminating imbalances among the various regions. EBSB forums can be utilized in any state to hold methodical and intensive workshops led by genuine practitioners, thus helping to propagate traditional Ghoomar forms across states. This is to say that the pedagogical means of traditional art is being passed on from one generation to another.

## **6. Economic Connect: Livelihood and Sustainable Development**

### **6.1 Women's Entrepreneurship and Policy Support (SHG Model)**

The economy of GHMe has three GHG-units, which play a crucial role in the development of entrepreneurship among women. This counts as a strategic position, to exploit the high degree of skill base and knowledge of women among the handicrafts of ghoomar ensemble that is exclusive to Southern Rajasthan. The Sadhna Women Enterprise which is one of such organizations is a network comprising of more than 550 Selangor females artisans all highly skilled in textile crafts whereby ghagra-choli outfits require. Per Sadhna Womens Enterprise Societally, there are only two that belong to itself: Sales and distribution of hand crafts. Group production and marketing is promoted by a well-organised economy programme. Consequently, Ghoomar aesthetic needs offer a platform of the infrastructure related to culture where new demand on professional skills is generated.

**Table 1: Economic Dimensions of the Ghoomar Ecosystem**

<b>Economic Cluster</b>	<b>Associated Craft/Activity</b>	<b>Policy Support Mechanism (Example)</b>	<b>Socio-Economic Impact</b>
<b>Cultural Tourism</b>	Performance fees, Festival organization, Experiential workshops	Government-supported festivals (e.g., investment of Rs 9 crore in heritage)	Increased tourist flow (75%), increased local revenue (90%)
<b>Complementary Arts (Textiles)</b>	Ghagra/Odhni production, Appliqué, Tanka Embroidery	Sadhna Women's Enterprise, Fair Trade Certification	Financial independence for rural artisans (550+ women)
<b>Livelihood Diversification</b>	Handicrafts, Jewelry, Accessories (linked to performance)	Rajeevika Scheme (Rajasthan SHGs)	Transition from wage labor to entrepreneurship (stable income source)

## 6.2 Contributing to the SDGs

Being a phenomenon, the Ghoomar as a choreography and musical phenomenon has direct implementations on some of the United Nations Sustainable Development Goals. For example:

**SDG 5 (Gender Equality):** The dance assists in boosting the social status and income of women by traditional forms of performing art and crafts industry, which is closely interconnected with feminine self-expression.

**SDG 4 (Quality Education):** Mainstreaming Ghoomar using IKS and NEP- 2020 will make sure students have a healthy and well- rounded education based on their own culture.. At the same time it fosters lifelong learning in addition to formal skills transmission for the traditional occupational system.

**SDG 8 (Decent Work and Economic Growth):** The dance and culture are two links in a chain: whole concert and crafts industry with an accumulated income as living for many artists,musicians, carpenters and so on.

The interlinkage that Ghoomar can form across education (IKS), national integration (EBSB) and economic development (SDG 8) multiplies the beneficial effects of wise policy. Special cultural investment will make across sectors that are otherwise completely uncommitted, demonstrating on one level why intangible heritage should become more deeply implemented within mainstream national planning.

## 7. Conclusion

With Ghoomar, one sees how the culture has reaped huge benefits economically too from its own regional form of Indian performing art. From a Bhil dance to global stage, its emergence and acceptance bears a fascinating history aesthetic insight, all the rasas in their original form crystallized by Natyashastra and Chat is hastik alas. The socio-economic foundation of Rajasthan is embedded in Ghoomar which promotes artistic tourism among the artisans and gives the women safe livelihood.

But supported by the national policy (IGS, NEP-2020, EBSB) and according to international standards (the 4, 5 and 8 of SGD), intangible heritage do exist like Ghoomar: we shall say, a strong, self-driving engine serving the cause of an egalitarian society of the whole.. " Now we must act to preserve it in legislation as a national resource, to create digital archives that will survive for centuries, this district little dot on India's cultural map today.

## References

- [1] "Integrating Indian Knowledge System in Education: A Study of Government Reforms." *Zenodo*.
- [2] "Rajasthani Folk Dance - Ghoomar and Its Costume." *Scientific Research Journal*, vol. 6.
- [3] "The Rasa Theory of Bharata – Indian Aesthetics and Fine Arts." e-PG Pathshala (INFLIBNET).
- [4] "Impact of Tourism on Intangible Cultural Heritage: Case of Kalbeliyas from Rajasthan, India." *ResearchGate*.
- [5] "Exploring the Role of Cultural Festivals in Connecting Rural and Urban Tourism in Rajasthan." *International Journal of Advanced Research*.
- [6] "Decolonizing Education and Reclaiming India's Intellectual Legacy: Integrating Indian Knowledge System in NEP 2020." *TKM International Journal for Multidisciplinary Research (TIJMR)*.
- [7] "Guidelines for Activities to Be Conducted under 'Ek Bharat Shreshtha Bharat' in Schools." Department of School Education and Literacy, Ministry of Education, Government of India.
- [8] "Promotion of Indian Art and Culture." Lok Sabha Unstarred Question No. 2574, Ministry of Culture, Government of India, answered 17 Mar. 2025.
- [9] "Culture: At the Heart of Sustainable Development Goals." *The UNESCO Courier*.
- [10] "National Experiences with the Protection of Traditional Knowledge." World Intellectual Property Organization (WIPO).
- [11] "Folk and Traditional Dance in Indian Culture: A Review." *International Journal of Arts and Social Science*, vol. 7, no. 10, 2024.
- [12] Ramachandra, N. U. "Polymorphism of Classical Taalas: A Study on Its Evolution and Adaptations." *Journal for ReAttach Therapy and Developmental Diversities*, vol. 6, no. 1, 2023, pp. 1128–1134.
- [13] Ramachandra, N. U. "Traditional Knowledge, Challenges and the Need for Revival." *Res Militaris*, vol. 12, no. 2, 2022, pp. 1611–1619.

