

THE REVIVAL OF GATKA

A Diminishing Cultural Art Form of South Asia



*Akali Sikh warrior wearing the
distinctive Akali turban,
photography by G Western,
India, about 1860.
Museum no. 0932(IS).
Albumen print.*

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Chapter 1

Introduction

India without question is a country that intrigues. It boasts of an ancient culture steeped in culture and sublime art forms which point to an extremely refined internal as well as external life.

Knowledge, skills, and attitudes are all manifestations of culture. Moreover, when we preserve a culture, we are passing along not only what we know, but how we come to know it as well as the basis for accepting it as useful knowledge, and the values it represents. Hence practice of an art or rite is cultural transmission in action – the means to culture. Especially in multicultural settings society must take responsibility to acculturate its members to avoid cultural bias.

These traditions are crucial not just from a historical or aesthetic perspective, but a very pressing cultural one. They bind communities together, convey a country or people's outlooks and ideals and can even serve very practical, social purposes. However at times these rites, arts, and performances are no longer very strong or seem to have outlived their purpose. Thus even though they seemingly promote cultural values and enhance lives their continued existence is in peril.

One must understand that if a cultural tradition is no longer practiced, it is often because it no longer fits into the parameters of the society which once cultivated it. Sometimes it is no longer relevant, needed, or wanted as the culture adapts and changes with time. Hence it is important to understand the source of cultural shifts which cause traditions to go extinct when discussing the preservation of any aspect of any given society.

The times where communities would gather around a central square and listen to the words of a traveling storyteller, watch a martial arts performance or a puppet show are long gone. One need not be an anthropologist to realize that the coming generations, almost regardless of culture — are being tempted by the fruits of global capitalism, getting a good well-paying jobs, be it working in call centres, offices, factories, department stores, and other places that will earn them the money to buy the “things” and status symbols that they are seduced with whether or not they need it or it suits them.

In these times for much of the developing world, the desire to dedicate a lifetime to the tedious study of a traditional art or trade is often not very strong, and these traditions are dying out with the masters who will be the last to practice them. With the changing recreational, entertainment, employment, and lifestyle aspects, many cultures we are trying to preserve have already vanished. No matter how much world organisations or respective governments protest about how we need to protect or preserve this or that cultural tradition things are transforming rapidly. This transformation does not necessarily translate into progress.

Most of the traditions which are endangered are mostly those which require long years of practise. The focus on acquiring degrees makes the pursuit of traditional arts and sports not very practical to pursue. It's not common now for children to follow in their parent's footsteps, not

necessarily because they don't want to, but due to the social pressures where the time and space for learning the old traditions is often not available in a world where making money takes precedence over everything.

It is this shift in values world over which is responsible for the rapid decline of ancient arts and traditions. They are becoming out-dated as they find no takers

Though we find cultures that have withstood the ravages of time, persecution, suppression i.e the Jewish culture or that of the Gypsies, the Maya, and other historically oppressed groups. It seems that cultures die when their members walk away; traditions go extinct when there is nobody left who wants to practice them.

So the traditions no longer fit or could be sustained in the value system of the cultures that gave birth to them. With the demands of higher education the number of gadgets one is plugged into today where is the time to devote up to ten hours a day of rigorous training either from a master or a parent in pursuit of a traditional sport or art.

The Sikh community constitutes one of the most striking components in the mosaic of the Indian cultural tradition. Although only a small minority of the population, Sikhs have made great contributions to the armed forces, modern agriculture, industry, sports and transportation.

They have a clearly articulate history of their community, which they refer to as the *panth*, meaning 'path' or 'way'. They closely relate the origin and development of their faith to historical events. Faith and practice, interior certainty and external expression, have given the Sikhs a sense of being a chosen people, a special community called into being through the work of Guru Nanak and his successors. The word Sikh itself means disciple.

'What terrible separation it is to be separated from God and what blissful union to be united with Him' is one of Guru Nanak's great formulations of faith. However, in the Sikh historical experience faith has stood for a way of life worth fighting and dying for.

The connection between faith and practice has been well illustrated in the museum at Amritsar where martyrs of Sikhism are shown fighting to death in the seventeenth century against their enemies, the armies of the Moghul emperors.

Sikhism, the creed of the brave and hardy race that held dominion over the plain country of the Punjab during the first fifty years of the 19th century, and disputed the sovereignty of Northern India with the English, well deserves the study of those interested in the birth and development of religions. Like some other creeds, it had its origin in a profound dissatisfaction with the existing order of things, and a passionate endeavour on the part of its founder to break the chain which Brahmanism had fastened around every Hindu. Later when faced with Mughal persecution, it became a fierce and inspiring belief, which changed a nation of peaceful peasants into an army of disciplined warriors, who were the most formidable armed force that native India had seen since the days of Aurangzeb and Shah Jehan.

But the fierceness of their hatred towards the Mughals were due to the religious bigotry of Emperor Aurangzeb, who considered it a sacred duty to destroy all who would not accept Islam, and whose savage fanaticism hastened the decay of the Mogul power. The persecutions of

Aurangzeb only united the Sikhs more closely in resistance to his rule, until at last a man arose among them who possessed spiritual authority and organizing power, and put

in practice what Guru Nanak had said in his hymns. This was Govind Singh, the tenth and last Guru, who, on the martyrdom of his father, became leader of the sect till his death in 1708.

The Ten Gurus

The ten gurus transformed the Sikhs from a small body of devotees in to the striking Sikh community of the present time.

Guru Nanak (1469-1539) - The Sikhs regard Guru Nanak as the founder of a new religion that he carried from Punjab to many parts of India and according to some traditional accounts to Sri Lanka and Mecca before his death in 1539.

Guru Angad Dev (1539-1552)- the second Guru is credited by the Sikhs for standardising the Gurmukhi script, and his wife Mata Khivi is credited for stressing on the importance of Langar , or free kitchen, where all can eat together thus wiping out all caste and class restrictions.

Guru Amar Das (1552-1574) - The third Guru furthered the process of distinctive customs by establishing birth, marriage and funeral customs.

Guru Ram Das (1574-1581) - The fourth Guru laid the foundation for a centre of pilgrimage to his village that became known as Amritsar, the site of the Golden Temple.

Guru Arjan Dev (1581-1606) - The fifth Guru, made an even more notable contribution by compiling the Adi Granth, the sacred text.

Guru Har Gobind (1595-1644) was the sixth guru in Sikhism. Son of Guru Arjan Dev, he was merely 11 years old when his father was executed. He was a soldier saint and a deadly enemy of the Mughals from the beginning. He was the first of the gurus who took up arms to defend the faith. He built the Akal Takht, the Throne of the Almighty, at the age of 13. He put in two swords, Miri and Piri, representing temporal and spiritual power. Gatka was first imparted by him.

Guru Har Rai (1630-1661) was the grandson of Guru Har Gobind and the seventh of the Sikh gurus. He was born on 26th February, and became a guru on 8th March, 1644 at the tender age of 14. Most of the life of Guru Har Rai was spent in devotional meditation and preaching the teachings of Guru Nanak. He continued to boost the military spirit of the Sikhs and avoided any conflict with the Mughal Emperor Aurangzeb.

Guru Har Krishan (1656-1664) Before his death, Guru Har Rai nominated his five-year-old son, Har Krishan as the next Sikh guru. He was born in Kiratpur Sahib in Rupnagar in Punjab and became the eighth of the ten Sikh gurus. He was the youngest of all the Sikh gurus. He was blessed with astonishing knowledge and spiritual powers. He was a symbol of service, purity and truth to the Sikhs. He served his life in healing the epidemic-stricken people in Delhi. He died at the age of eight after being infected with smallpox.

Guru Tegh Bahadur (1621-1675) was the grand uncle of Guru Har Krishan and the youngest of the five sons of Guru Har Gobind. He was born in 1621 in Amritsar. He established the town of

Anandpur. He became the ninth guru of the Sikhism community. He strictly defended the rights of the Hindu religion. Hence, he had to face martyrdom at the refusal to accept Islam when offered by Mughal Emperor Aurangzeb. He was put in chains and tortured. Thereafter, he was beheaded publicly at Chandni Chowk in Delhi.

Guru Gobind Singh (1666-1708) The tenth and final guru of Sikhism was Guru Gobind Singh, son of Guru Tegh Bahadur. Born as Gobind Rai Sodhi in Patna, Bihar in 1666, Gobind Singh became a Guru on 11th November 1675 at the age of 9. He established the Khalsa, The Pure Ones, in 1699. Guru Gobind Singh gave the name of Singh (lion) and Kaur (princess) to the Sikhs. He fought several battles with the Mughals and their alliances. On 3rd October 1708, he appointed the holy Guru Granth Sahib as the next permanent Sikh Guru.

Chapter 2

Tracing Indian martial arts through the ages

India has given birth to some of the greatest spiritual teachers humankind has known. Our civilization is as old as our recorded time. Ancient India was highly civilized, possessing a refined culture more advanced than any other land of that time. By 1000 B.C iron and other metals were being used to make weapons, tools, and household implements. Much before other ancient civilizations India had sophisticated city-states, institutionalized monarchies, a refined and balanced medical system, all based within a tolerant and influential religious and philosophical system.

Apart from archaeological discoveries, much of what we know of Indian history has come to us through accounts in the sacred books known as Vedas and their associated literature. These scriptures tell us of the interchanges between Gods and mortals, and mortals between themselves. They recount the trials and tribulations of the earliest inhabitants of India, were a source for self-discovery, personal philosophy, and practical moral guides.

This moral guidance extended into the military sphere and one finds spiritual treatises of many types considering the ethics of warfare. These spiritual texts go beyond mere dualisms such as 'victor' and 'vanquished' or 'friend' and 'foe'. Different religious leaders made further refinements and clarifications to these principles until they reached their summit within an integrated system of non-violent strategies and techniques possessing a rare beauty.¹

Combative techniques

Civilizations which need to defend themselves will develop a wrestling, kicking and punching styles, weapons, as well as a collective military style. The same was true in India too. Hence, combative techniques have many precedents within Hindu religious literature.

The Mahabharata describes god Krishna as a great fighter. The Satya Parva describes the fight between two of its heroes named Bhima and Duryodhana and mentions them using manoeuvres such as jumping up and down, turning right and left and zigzag movements and many such sequences of tactical movements.² The Ksatreyas (warrior class) kept their *nata* (physical training sessions) to themselves as a part of their own elite training method but as such, things cannot be hidden from a mass of people among whom one is often fighting for one's life, many of the techniques were copied and adapted by the enlisted army.³

¹Nagaboshi Shifu [2000] *The Bodhisattva Warriors*, Motilal Banarsidass Delhi, ISBN 81-208-1723-0 pp 156-157

²*Ibid* p169

³*Ibid*

The Indians interwove life and death with spiritual destinies and maintained a very high degree of ethical conduct. To the ancient Ksatreya, monarchs how the battle was won and the motives for fighting it were at least as important as winning. In clear antithesis to the oldest Chinese book on warfare (*the Sun Tzu*) which is a masterpiece of cunning, trickery and tactical exploitation of the enemy.⁴

The earliest warrior caste was known as the Ksatreya-meaning ‘power’, was described an elite force of usually royal or noble born warriors. Who were trained from infancy in a wide variety of military and martial arts, both armed and unarmed. The Ksatreya considered themselves sons of Indra and Agni. They were not focused on developing physical prowess or a mindless violence. They studied literature, history, religion, esoteric and philosophy in all their forms. These studies are termed as Ksatreya *Vidya* in the Chandiyoga Upanishad. Once these studies were mastered and the mastery publicly demonstrated in open competitions and tests, could students don the robe and armour of a fully qualified *Ksatreya*. In the epic Mahabharata, a *Ksatreya* mother reminds her children that the great occasion for which a *Ksatreya* mother bears a son is for him to be victorious in battle- even if it means death. Many aboriginal cultures around the world have similar rites of passage for their sons.

The Ksatreya Code of Chivalry

The Ksatreya believed in the principle of ‘righteous conquest’ *Dharmavijaya*, which meant the righting of wrongs or injustices they encountered, irrespective of who committed them.

While going through certain sections of the Mahabharata, which is the story of the Bharata clan, we can clearly see the high degree of humanity espoused by the Ksatreya caste.

A Ksatreya should only fight equals in battle.

A Ksatreya should not strike a Monarch.

Those who attack by the use of words should only be fought by words.

In battle, a Ksatreya should not strike a Ksatreya who is confiding in another, is unprepared, or is panic-stricken.

One should only strike after due notice.

One fighting another person should not be attacked.

A Ksatreya should not strike one who is tired, weeping, unwilling to fight, who is ill, or who cries surrender.

A Ksatreya should defend even an enemy who has surrendered with folded hands.

In war, civilians are to be allowed to continue their life unhindered.

Temples and places of worship are not to be touched.

⁴*Ibid*

A Ksatreya's duty is to fight a just war in order to right a wrong.

If a Ksatreya turns away from such a fight, he reaps only sin.

To die of disease at home is a sin for a Ksatreya.

A Ksatreya should never strike a Brahmana (priest) for by doing so he attacks his own source.⁵

The aged, the children, women, monks, one who shows he surrenders, must not be killed. One must not kill those who are sleeping, those who are thirsty, those who are wearied, one who is disordered or confused one who has started out for liberation, one who is on the move one who is walking, one who is drinking or eating, or one who is scattered in the mind, or one who has been struck, one who has been weakened. Moreover, a soldier whose armour is broken, one who says, "I am yours," one who folds his hands or one who has thrown down his weapons, may be taken prisoner but may not be killed. The fighting armouries, methods, and techniques used in battle were familiar to all Indians of the time. They learned about war in their holy books, or, if they were unlucky, they saw war tactics in action. The Rig Veda attests, for the first time in history of humankind, to the use of infantry flag as signalling devices, bows, spears, tactical battle formations, armour, poison arrows, axes, daggers, slingshots, and lances. Cries and screams were used to frighten the enemy both individually and en masse. There were many types of trumpets and battle horns.⁶

The code of chivalry seems akin to that of medieval Europe. For instance, there is a developed notion of non-combatant immunity

A comparison can be drawn between the Ksatreya and their code and that adopted by the practitioners of Gatka. As both seem to possess a strict code of ethics, chivalrous conduct and dedicated themselves and their art to a spiritual goal. Though Gatka originated from the techniques of war, the objective of destruction gradually vanished.

Weaponry

Vajra: One of the most famous weapons used in battle was the *Vajra* it has been described as a fatal weapon made of metal called *Ayas* (perhaps iron) usually a mace or war hammer.

It has a notched surface, a hundred, or thousand edges/spikes. It is firmly held in Indra's hands. It is *Sthavira* (stable) and *Dgarnasi* (durable).⁷

Cakra: Some of the mechanical weapons of popular armies were horrific, complex, technical devices for reaping destruction. The Mahabharata describes a weapon called the *cakra*. This is a sharp iron discus thrown at opponents. In the scriptures, it is the main weapon of Krishna.

Sataghni: The *Sataghni* (hundred killer) - was a column of wood, with wheels at each end, covered with sharp spikes. It was hurled at approaching armies of foot soldiers or rolled down a

⁵ Ibid 159

⁶ Santiparvan 97.3

⁷ Rig Veda VIII, note 55

castle's walls onto the enemy below. A smaller version covered with small needle projections was hurled from slingshots or by hand at charging opponents.

The earliest forms of grenades were created from cow's horns filled with burning oil, which were hurled at soldiers and chariots. Other versions filled with pepper were used to break up enemy horse charges.

Yantra: The *Yantra* was a mechanized slingshot was used to hurl bombs, stones, arrows, and oil.

Sakti: *Sakti* were spears, which came in many different forms, some were tipped with poison. It is interesting how many names of weapons became incorporated into religious terminology later. *Yantra*, *Sakti*, *Vajra*, and *Cakra* now have very different meanings within Hindu and Buddhist spirituality.

The bow and Arrow: The bow was the favourite weapon, which they trained with until high degrees of perfection were reached. *Nalika* a hollow iron arrow that penetrated so deeply they could knock down a charging elephant was also used. *Ksurapra* and *Ardhacandra* were circular and crescent shaped razor sharp arrowheads used to cut off opponents' heads or limbs of horses. Ancient Romans also used similar types.

The expertise of the *Ksatreya* is such that one named Eklavya is said to have shot seven arrows into a dog's mouth while it was barking before it had time to close it. Arjuna is said to have shot twelve arrows into the open end of a cow's horn while it was swung back and forth from a rope. We can see from such accounts that that the Bow was regarded as a special, almost sacred weapon. It was removed from warrior's right hand as the last act of his funeral rite.

Unarmed Fighting

Fighting without weapons was a specialty of the *Ksatreya* and foot soldier alike. For the *Ksatreya* it was simply a part of their all-round training, but for the lowly peasant it was essential. Often peasants who joined a professional military force had little money for wither weapons or armour. We read in the Vedas of men unable to afford armour who bound their heads with turbans called *Usnisa* to protect themselves from sword and axe blows.

Fighting on foot for a *Ksatreya* was necessary in case he was unseated from his chariot or horse and found himself without weapons. Although the high ethical code of the *Ksatreya* forbid anyone but another *Ksatreya* from attacking him. Doubtless such morals were not always observed, and when faced with an unscrupulous opponent the *Ksatreya* needed to be able to defend himself, and developed therefore a very effective form of hand to hand combat that combined techniques of wrestling, throws and hand strikes. Tactics of movement and evasion were formulated that were later passed on to successive generations. This skill was called *Vajramukti*, a name meaning 'thunderbolt closed-or clasped hands'

Vajramukti: *Vajramukti* was practiced in peacetime by means of regular physical training sessions and these utilized sequences of attack and defence technically termed in Sanskrit *Nata*. As the years went by and combat experience increased, the *Ksatreya* developed more balanced all-inclusive methods of practice, which evolved into predetermined, set patterns of practice movements, each emphasizing different principles and practices, etc. The *Nata* were differentiated according to their value and technical emphasis.

The tactical necessities of warfare also modified training in the *Nata*. Irrespective of the disposition of the enemies, some *Ksatreya* groups fought more with their elephant troops, others with their foot soldiers close by. The four divisions of the traditional Indian armies each required a different type of interaction for the *Ksatreya* and these provided an impetus to adapt aspects of *Nata* training to suit the battle environment. For instance in the midst of an elephant brigade, great care had to be taken not to be trampled; in midst of the close hand to hand struggle, favoured by foot soldier battalions, more care had to be taken to protect one's flanks etc. to account for these different requirements, certain types of movement sequences were practiced more often than others. Often *Vajramukti* training would be altered to accord with the type of battle or opponents.

From this impetus, various types of *Nata* developed. These were eventually given different names based on the types of movements or manoeuvres used. It was perhaps by means of *Nata* that the trainee *Ksatreya* first encountered the discipline, which formed the basis of the self-control expected and required of their status.⁸

The Concept of War in India

The great epics are the most important lasting expressions of an ideology, or several ideologies, of war and ethics in the Hindu tradition.

Hindu ideas on war have often been seen as following a completely different type of rationality from other world religions. This alien rationality has been summed up in one word: *karma yoga*. The locus classicus for this view of war is the Bhagavad-Gita, which is part of the Mahabharata and the most famous text of the epic literature of Hinduism. In the Bhagavad-Gita, Krishna tells the warrior Arjuna to see the fighting itself as the end of the war. He should not think about the fruits of the battle.

Fighting is a goal in itself for Arjuna because he is a warrior and by carrying out his duty, he lives in accordance with *dharma*. The wise teacher Bhishma explains that battle itself is a great sacrifice. Every soldier who advances against the enemy in battle takes part in the sacrifice of battle (*yuddhayajii*).

The flesh and the blood of the dead become oblations, and mutilated bodies, bones hair, severed heads, weapons, elephants and even the sounds of cutting and piercing have precise functions in the sacrifice of battle, according to Bhishma.⁹ Such references have made scholars conclude that the Mahabharata war really is a sacrifice.

A king must not wage war by unjust means, according to the teacher Bhishma of the Mahabharata. What kind of ruler would rejoice in an unjust victory (*adharmavijaya*)? he asks.¹⁰ A victory won through unrighteousness weakens both the king himself and the world. The king should try to

⁸ Ibid 167

⁹ Santiparvan 99.13 <http://titus.uni-frankfurt.de/texte/etcs/ind/aind/mbh/mbh.htm>

¹⁰ Santiparvan 97.1

conquer by any righteous means he can, because it is his duty as king. However, he must never wish to conquer through illusion, magic, or deceit.¹¹

The world of the Hindu epics is a world of individual heroes, not that of systematic warfare. Great warriors go to heaven when they die, whereas the warrior who dies in bed or runs away from danger goes to hell. The ethos of this world is summed up in the verse: "There is nothing higher in the three worlds than heroism (*shaurya*)."¹²In the epic, duels between heroes are fought alongside, or rather as constituent parts of larger wars. In fact, the numerous duels of the Mahabharata constitute the Great War between the armies at Kuruksetra.

The Ramayana:

However, the other great Indian epic, the Ramayana, has probably been just as important, or even more so, for Hindu identity through history. Rama's righteous rule is the paradigm of Hindu kingship. Some notes on the terminology of the epic literature on war may be appropriate here. The Ramayana has nearly six thousand occurrences of terms denoting military action. These are most frequent in the Book of the Battle describing the clash between the armies of Rama and his foe. The Ramayana abounds in terminology for weaponry and army-formations. The most frequently mentioned type of soldier is the chariot-warrior and the most frequent type of combat is the duel between two equal opponents in chariots. A very frequent term to denote war-like action is *yuddha*. *Yuddha* is a Sanskrit word widely used in the epics to refer to fighting. It is often made to correspond to our war or more often to battle. *Yuddha* refers to practices that we may safely call war but it also refers to other things that fall outside the scope of war.

In the Ramayana, *yuddha* embraces duels and limited combats between groups of men; the important point is that the same expression is used for the duel as for the larger battle and the war in general. Serious distinctions of the level of violence - individual/collective and private/public - are not made. In the Ramayana, as in the Mahabharata duels take place in the context of a larger battle. The duel is typically ordered in its form, the warriors are supposed to be of equal strength and nobody is allowed to interrupt or assist in any way. One reference to chariot-battle might suggest that the authors or redactors of the Ramayana knew more widely accepted rules for this type of warfare: In Rama's last combat, he fights from the ground while his enemy is still mounted on his chariot and the gods interrupt the duel on the grounds that it is unfair. We recall here the similar instances in the Mahabharata where warriors are chastised for engaging in battles against foes with different types of weapons and armour.

Kautilya's Arthashastra:

Kautilya's work is pessimistic because his philosophy accepts that internal divisiveness and external aggression are inevitable. The king must see himself in the middle of a circle (*mandala*). The immediate neighbours are natural enemies (*ari*) and the neighbour's neighbour is a natural friend (*mitra*) because he is the enemy of the enemy.¹³ The pattern of friends and enemies repeats itself in concentric circles and the king must always strive to dominate. Kautilya goes on

¹¹36 Santiparvan 97.23.

¹²37 Santiparvan 100.18.

¹³ KA 6.2.13-40

and on giving details about the relationship between different elements of the circles according to their relative strength. In terms of foreign policy, the king is a conqueror in a system of alliances.

According to Kautilya, this circle of constituent elements is the basis of the six measures of foreign policy (*sadguinya*). These six measures are peace (*samdhi*), war (*vigraha*), staying quiet (*asana*), marching (*Yana*), seeking shelter (*samsraya*) and dual policy (*dvaiddhibhava*), according to Kautilya. The two important concepts for our concern are peace and war. The Sanskrit word translated by war here is *vigraha*. Kautilya is very careful to define concepts and make explicit the relationship between different related concepts. For instance, Kautilya defines three forms of power (*sakti*) connected firstly to knowledge, secondly to wealth and the army (*danda*) and, thirdly, to valour. The power deriving from wealth and the army is the power of might (*prabhusakti*).

When he comes to the concept of *vigraha*, he writes: "*Vigraha* is doing injury." (*Apakarovigraha*).¹⁴ There is no morally relevant difference between peace and war for Kautilya. He writes that the king shall always try to destroy the livelihood and opportunities of his adversaries in the circle of kings. This may best be achieved through waging war or making peace. Kautilya never treats peace as an end in itself. Peace is itself a means to achieving other ends:

*If he were to see "Remaining at peace, I shall ruin the enemy's undertakings by my own undertakings bearing abundant fruit... or by creating confidence by means of peace, I shall ruin the enemy's undertakings by the employment of secret remedies and occult practices,..." he should secure advancement through peace.*¹⁵

The final sentence of the verse reads, "he should secure advancement through peace (*samdhinavrddhimdtistet*)," and it reveals the cynical nature of Kautilya's concept of peace. Kautilya says the king should secure advancement (*vrddhi*) through their deployment. Thus, peace is not a goal, it is a means. The term *vigraha* and its cognates are mostly translated as war. However, *vigraha* may be combined with the policy of staying quiet (*asana*) to make for a situation where there is war without the use of weapons. We might call this some form of peaceful war where one carries out hostile policies against a competitor, preferably without the adversary recognizing it. We may note here that the tradition of statecraft related to Kautilya was transmitted throughout the Indian Middle Ages. If we look at the medieval Jaina writer Somadeva, we get exactly the same ideas of what war really is about. "War with weapons (*sastrayuddha*)" says Somadeva, "starts when other means of conquering the enemy are exhausted, only to be resorted to when it is absolutely necessary." That which may be obtained by peaceful means should not be obtained by the means of war."¹⁶ To sum up, in the tradition of statecraft we see an advanced tradition of thinking about the state and about its means of violence.

Troubles in the core might encourage external powers to threaten the periphery of the state. To tackle them the trump card in Kautilya's arsenal was diplomacy.¹⁷

¹⁴ KA 7.1.7

¹⁵KA 7.1.32.

¹⁶Ibid. 30.27

¹⁷Kaushik Roy, The Theories of War Mo, Mhttp://books.google.co

In Kautilya's Arthashastra, there is the monopolization of the means of violence by the state. We get a picture of a political entity which is highly centralized and where the means of violence are exclusively the concern of the king. Some of the duties of the superintendent of the armoury, Kautilya describes thus: The Superintendent of the Armoury should cause to be made machines for use in battles, for the defence of forts and for assault on the enemy's cities, also weapons, armours and accoutrements by artisans and artists expert in those lines, producing goods with an agreement to the amount of work, time allowed and wages, and should store them in places suitable for each.... And he should know them by their class, appearance, characteristics, quantity, sources, price and place of storing.¹⁸

Then follows a long list of different types of weapons and types of gear for use in battle. The king's superintendent must know everything about the armoury, and he should know the work of the factories in which the weapons are produced, their manufacture, their expenditure, etc.¹⁹

The History and Development of Gatka

The current research looks into socio-cultural influence on the status of Gatka in India today while tracing the history and development of Gatka. The aim is to explore how various political, social, and environmental factors helped to shape the face of Gatka in its birthplace, Punjab.

Gatka is a vibrant traditional martial art form of the Sikhs. Introduced by the sixth Guru of the Sikhs, Sri Guru Hargobind Singh and was later popularized by the tenth Guru, Guru Gobind Singh. It embodies the physical techniques that developed in the traditional Indian culture

The art of Gatka involves combat training systems that include the use of weapons. It aims to coordinate mind and body through meditating on spiritual verses of Gurbani. It is a holistic system by which the character and moral attitude of a student is shaped. Gatka stresses the duty of the warrior both to fight without cruelty and to protect others unselfishly. This attitude is consonant with the philosophy behind all traditional martial arts.

A group of Sikhs known as the Akali - Nihang, have preserved this art to the present day. They travel together from all over India to meet at Anandpur Sahib (Birthplace of the Khalsa) in the month of March on Holla Mohalla and give a breath-taking display of this traditional fighting art.

While symbolizing Sikh courage and fearlessness, Gatka emphasizes the preservation of peace and harmony and self-discipline through the Gurus teachings.²⁰

¹⁹KA 6.2.33

²⁰<http://www.telegraph.co.uk/news/newsttopics/howaboutthat/8878537/Worlds-last-Sikh-warrior-who-lives-in-Wolverhampton.html>

Chapter 3

History of Gatka

Sikh Martial art exists exclusively amongst the Sikhs who have passed down the flamboyant techniques through generations, since the sixth Guru, Guru Hargobind wore the two swords of Miri (temporal, worldly) and Piri (spiritual, transcendental). Sri Guru Hargobind was a soldier who infused the spirit of self-respect and honour among the people, who had lived as slaves for centuries and been exploited by the Mughal invaders. During his time Sikh warriors successfully defended the Sri Harmandir Sahib Amritsar from a Mughal siege.

The ninth Guru, Sri Guru Tegh Bahadur was supposedly seen practising Gatka and his speed and accuracy both alarmed and surprised the viewer. However, the real lift to Shastar Vidiya began during the leadership of his son the tenth Guru Sri Guru Gobind Singh. He was very intelligent and could speak and write a number of different languages. He was spiritually blessed by his father and was of an athletic build. He mastered Gatka at a young age. The credit to the fact that he and his army fought and won so many battles against countless numbers of Mogul soldiers with a very limited amount of men and weapons can be given to the use of Gatka.

The Sikhs thus mastered Shastar Vidiya and Gatka and perfected its use in battle. The practice of Gatka helped the Sikhs in numerous battles.

The Sikhs have been responsible for the revival of this early art ensuring its survival despite mass persecution of the native population in India by foreign invaders for hundreds of years. Gatka sports bodies like Punjab Gatka Association (Regd.), Gatka Federation of India (Regd.) and Gatka Akharas (training schools) around the world; it has progressed through the years to its present position as a martial art of great valour.

Meaning of 'Gatka'

'Mahan Kosh' edited by Bhai Kahan Singh Nabha, describes, 'Gatka - a three-hand span stick, used to teach the first part of club fighting. It has a leather covering. In the right hand holding a

Gatka and in left hand a 'Phari', two men play with each other. Persian - Khutka. Thus, Bhai Nabha believes that the words 'Khutka' and 'Gatka' have the same meaning. 'Urdu-Punjabi-Hindi Kosh' published by the Language Department, Punjab illustrates the word 'Khutka' as 'Kutka', 'Mota Danda' (cudgel), 'Thhosa' (thumb) etc. Therefore, according to this 'Urdu-Punjabi-Hindi Kosh', the word 'Khutka' is synonymous with 'Kutka'. Singh Brothers, Amritsar, have translated the word 'Kutka' into 'short cudgel' by 'Punjabi English Dictionary' Published. According to 'Mahan Kosh', 'Kutka' is short thick stick (*Chhota Ate MotaSota*). Whereas 'Punjabi English Dictionary' Published by Singh Brothers, Amritsar, describes that word 'Gatka' stands for 'a leather covered club used in fencing'. According to 'Standard Illustrated Dictionary of The Hindi Language' compiled and edited by Prof. R. C. Pathak, the word 'Gatka' means 'a leather-covered club used in fencing, a truncheon, a mace, a club.' This 'Standard Illustrated Dictionary' illustrates the word 'Gadaa' as 'a club, an Indian club, a mace'. Thus, comparatively the terms 'Khutak', 'Khutka', 'Kutka', 'Gatka', 'Gadka', and 'Gadaa' are close to one another, if not completely the same. These words are translated into, '*Chhota ate MotaSota/Danda*', cudgel, truncheon and club.

This can be compared to 'Kirpan' and 'Talvaar'. Both words have been used for sword. the word 'Gatka' stands for cudgel, club or short thick stick.

The word Gatka is of Indian origin. The martial art, in which Gatka is used as a weapon for self-defence, is called *Gatkabaazi* or *Gatkebaazi*. Because the main weapon used in this martial art is Gatka, often call this martial art Gatka, instead of *Gatkabaazi* or *Gatkebaazi*.

Gatka during British colonial rule

Sikh Shastar Vidiya and Gatka underwent a period of decline when the Sikh Missal Nawabs (Sikh warriors) after Maharaja Ranjit Singh lost to the British in the 19th century and after the introduction of firearms .The British eventually banned the Sikh custom of carrying a sword and Gatka to prevent rebellion and anti-colonial sentiments.

During this time, many Indian martial arts had to be practiced in secret and were often confined to rural areas. They survived as folk-sports in certain changed patterns by replacing stick instead of sword.

Gatka is an important part of the anthropological heritage of Sikh Shastar Vidiya and culture and became integral part of Punjab during Gurus period. Gatka is practised for self-defence and

combat fighting skills since antiquity but nowadays it is slowly gaining popularity as a sport in India and attempts are on to make it accessible to the all communities. Its promoters want to spread its knowledge beyond its ethnic roots and make it global martial art.

General principles and philosophy

The practice of Gatka has many character forming values. It develops the qualities of self-respect, endurance, calmness, self-control and the ability to take punishment without whining. Gatka goes a long way towards better health, physique and character. These are the words of Henry Lall the Director of Physical Training, in the foreword of K.S Akali's book 'The Art of Gatka Fighting', published in 1936. Undoubtedly, the best book on the subject until date in English.

In the preface, K.S Akali writes that his motive behind writing the book was to inspire and help young men and women to learn and enjoy Gatka fighting as a game. Calling it the Indian art of self-defence.

It is interesting to note that in 1936 in the introduction of his book he says that is needless to define Gatka as every Indian child knows it fully well. However today, the situation is very different not many know about this art form within and outside Punjab.

Mr.Akali is not very clear about the antecedents of Gatka but finds similar art form being showcased in the processions during *Dussehra* festival, which marks the victory of Lord Rama over Ravana symbolising the victory of good over evil. Secondly he links it to Manu as new entrants to the traditional gyms in north India called *Akharas* , pray to Manu before they can be admitted hence showing that Manu was the first exponent of this art in ancient times.

This style of fighting was encouraged by the kings who encouraged offensive and defensive games. Mr.Akali is of the opinion that with invention of weapons Gatka was not used in wars. However, simple village folk welcomed this sport with open hearts. It spread when wandering *sadhus* learnt this new and strange sport and became professional teachers. Then they travelled from village to village and opened *akharas* to impart training in this art.¹

¹K.S Akali's , 'The Art of Gatka Fighting', published in 1936.

Benefits of Gatka

Practitioners study the skills while striving to unify mind, technique and body; develop his or her character; enhance their sense of morality; and cultivate a respectful and courteous demeanour. Practised steadfastly, these admirable traits become intrinsic to the character of the practitioner. Gatka serves as a path to self –perfection. This elevation of the human spirit will contribute to social prosperity and harmony and ultimately, benefit the people of the world.

Seeking the perfect unity of mind and technique Gatka has been refined and cultivated into ways of physical training and spiritual development. Its study encourages courteous behaviour, advances technical proficiency, strengthens the body and perfects the mind. It then serves as source of boundless energy and rejuvenation. To prevent possible misrepresentation, practitioners of Gatka must continually engage in self-examination and endeavour to perfect and preserve this traditional culture. It is relevant in our modern and violent times as its practice was spiritual and not physical and was based on religious and not military philosophy.

There are four major interlinking areas that require development for any Gatka practitioner: Physical; Technical; Mental; Spiritual.

Physical Requirements: Gatka is not overly demanding in terms of physical strength, which allows women and children to be equals in its practice. One must have stamina and flexibility, but muscular strength is not a requirement. The secret of Gatka technique lays in its free and flowing movement, hence the need for flexibility and stamina.

Technical Requirements: Gatka technique is not difficult to pick up - there are relatively few set movements which a student encounters in the initial stages. It is for this reason that Gatka was easily picked up by the young warriors of the past and used effectively in battle. Advanced students also practice the set movement techniques, but since the techniques quickly manifest themselves in the students' natural movement patterns it is not necessary to continually cover the same ground. It is important for any martial artist to manifest the technique of their art into their natural movement in order for the art to be fully utilized when needed.

Mental Requirements: For advanced students, more importance is placed on achieving mental stability and alertness. Good physical conditioning and technique are of little use if one is not

mentally prepared for the challenges one faces during a fight situation. A student's mind must be completely focused on the task at hand, free of all irrelevant worries, desires, concerns and hopes.

A good Gatka practitioner is often spotted by the nature of his or her personality and attitude. Ego has no place in the mind of a warrior, it is a disabling virus. Complete surrender of the mind (to God) must occur before the ills of the mind can be cleared.

Morally, one must be of high standards so that one feels confident and compassionate during an encounter.

Spiritual conditioning of the mind can only take one so far - thereafter spiritual practice is essential to completely calm and enhance the mind, allowing for faster processing of information that is received via the five senses and instincts. Spiritually, the practice of Sikh teachings is encouraged in order to achieve the greatest strength of spirit. An elated spirit helps one to fight courageously. Previously unknown techniques manifest themselves in the art of the warrior whose spirits run high towards the ultimate Spirit of God.

Evolving over many centuries the form and concepts of Gatka have changed considerably. Today these skills have The Different types of Gatka:

-Each player having two Gatka sticks.

-Each player having one Gatka stick and one shield.

-Each player having one Gatka stick.

The last type has gained popularity, as it proved more useful and required comparatively less equipment.

Gatka is today studied by people all over the world as a sport and as a way for cultivating the self. However the educational value of Gatka is immensely valuable.

In recent years Gatka has come to be viewed in a positive light in schools because of its educational potential for youth.

The current system of education seems to encourage excelling in competitive exams from primary to higher education. Overzealous parents and teachers focus on increasing test scores through rote memorization rather than enjoying the process of learning and discovery. The teacher's responsibility seems to be limited to convey relevant information needed to pass exams. There is no requirement for the teacher to be a person from whom the students can learn or respect. The importance of human relations as an intrinsic element of the child's education is understated. This may be the reason for a dramatic increase in the rate of juvenile delinquency.

Children seek diversion from their study regimes by watching television, playing video games and reading comics. The subject matter they are exposed to is often questionable at best. Often the violent, sexual and negative content proves detrimental to the young impressionable minds.

Impact on physical and mental health

Gatka is a sport which gives all round physical training, as all parts of the body are involved. It involves the player to run, squat, lunge, bend and twist in all directions. This constant dancing on ones toes and the constant coordination between hand and eye movement lend alacrity to the player. This strengthens muscles and nervous tissue, improves the joint structure and increases the efficiency of all the seven systems of the body. It also imparts speed, agility and endurance to the participant. It also develops the lung capacity thereby purifying blood and helps keep away the rheumatism.

This also helps develop harmony as the exponent of this art can live peacefully in society. He can guard his life by opposing and defeating a number of enemies at least in time of need. His strength will earn him many friends and keep enemies away.

The practice of this game as a sport is comparatively inexpensive as it requires less space, equipment and other facilities. It is very beneficial to learn this sport as the benefits outweigh the efforts required to learn it. It helps one get a strong physique, a graceful posture, keen judgment and a fearless mind.

The code of Gatka fighting nurtures refined and resilient individuals able to make great contributions to the prosperity of the country and social stability. This sport has a start but no finish as practitioners can continue to benefit from it for as long as they wish.

As one continues in practice of this sport one gradually comes to fathom the ethereal teachings of the teacher. The deep underlying psychosomatic tenets of Gatka and the relation with the physical body slowly unfold as the practitioner goes deeper with endless repetition of techniques.

A student of Gatka does not become a 'good person' just by virtue of studying Gatka. However if one wishes to utilize it as a framework for personal development, the latent possibilities are immense. Through intensive exchanges with your opponent, you learn about your faults-the chinks in your spiritual and physical armour. You train hard with humility to purge yourself of any weakness, and ideally, learn to exhibit a consequential inner strength and calmness in your daily deportment.

CHAPTER - 4

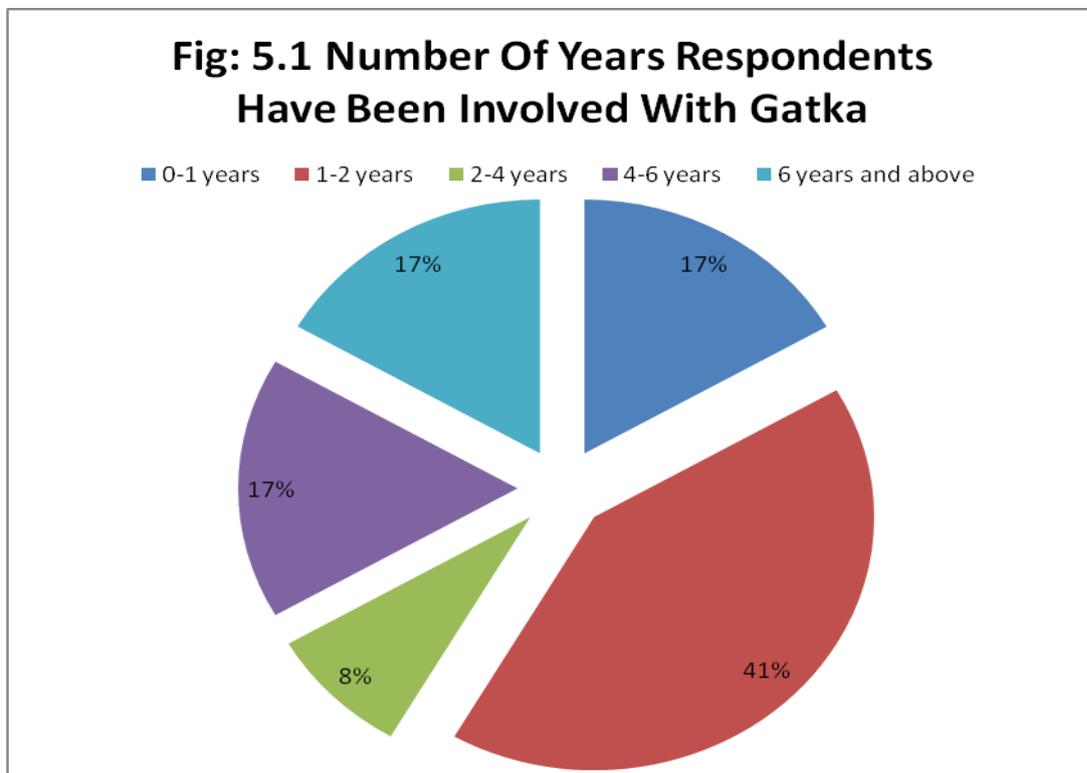
Analysis and Recommendations

The survey respondents were approached with prior appointment. The survey was conducted at three levels, which included Gatka students, Gatka teachers and officials in Punjab and Maharashtra. A separate questionnaire was prepared for each group and was filled by interviewing the respondents. The language of the questionnaire was in English and was filled by the researcher who was able to translate if the respondent spoke in Punjabi. The following figures reveal about an analysis and interpretation of the responses of the students of Gatka

Analysis of Study

Students of Gatka in Punjab and Maharashtra

It was found that 41% of the respondents have been practicing Gatka since 1-2 years. This indicates that more and more youth are interested in learning this art form which is an encouraging trend and is the result of the efforts of the Gatka Federation of India, a registered sports apex body.



Gatka is being practiced and learned mostly by youth in the age group of 15-18years. This interest shown by the young people is a positive trend. These young people in turn are influencing their peers to join Gatka. Secondly, as the youth are students, they are changing the popular perception of the sport. When they go to the villages for exhibition matches, they are positive role models for aspiring *Gatkebaaz*. As Gatka is now being associated with forward thinking youth and something useful to be learned and that this is in keeping with the times.

Officials want more and more youth to join this art form as youth are the catalyst for change and their participation plays a major role in spreading awareness about this art form.

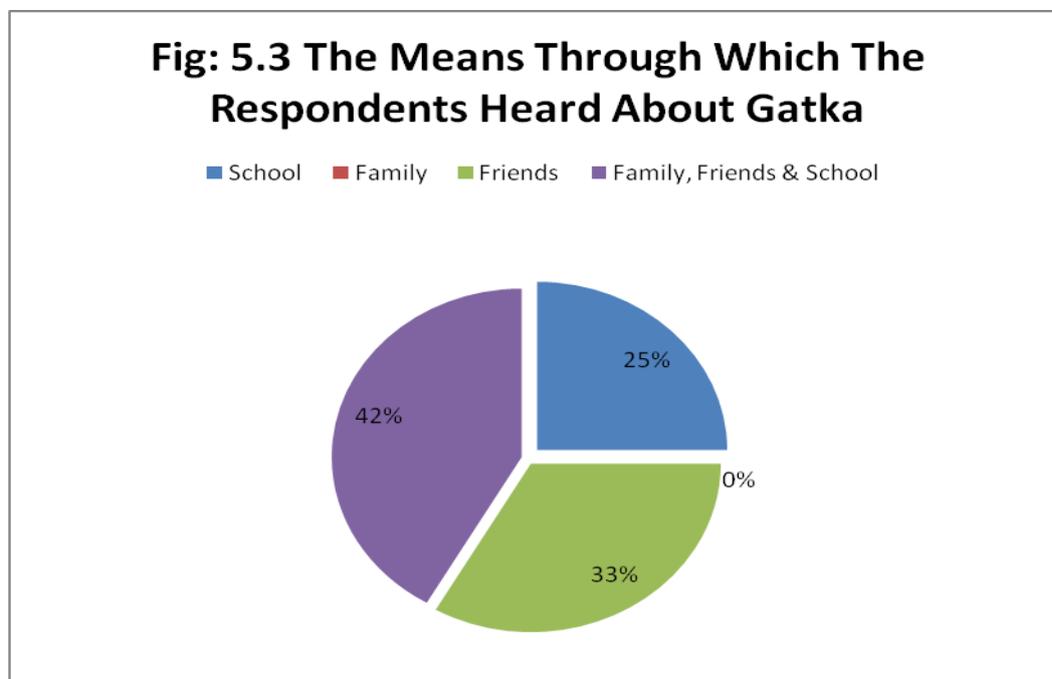
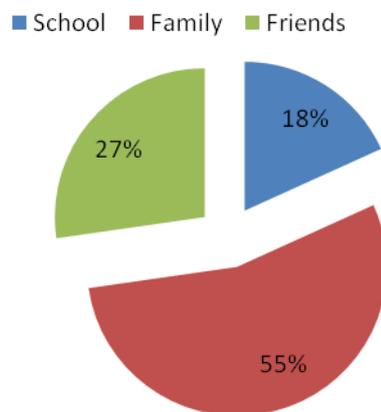


Fig: 5.4 Source For Inspitartion For The Youth Learning Gatka



Mostly respondents heard about Gatka from their family, friends and school. Also for most of them, their family members play a major role in motivating them to learn about this art form. The involvement of family helps the Gatka students' in more than one ways. The family acts as a support system for them and encourages them to excel in this art form. The students feel more confident about Gatka especially because their families are in the background, supporting them. Parents have found that Gatka students are more responsible towards their duties and do not while away their time but use it in a socially productive manner. The parents encourage their daughters as they gain more confidence and skills for self-protection. The girl students also confirmed their increasing fearlessness in their day-to-day activities and travel.

The Gatka students also receive a nominal financial assistance when they participate in competitions or give any kind of performance outside their own city/ state. Mostly the assistance comes from individual donors through the Punjab Gatka Federation. This token of appreciation encourages the students to excel in the sport. In 4% of the cases, the students got admissions in their preferred courses because they were Gatka players. However, there is no prescribed admission quota for Gatka players as of now. This is a demand by the Gatka associations which if granted will see an increase in the number of students enrolling for Gatka.

The student respondents reported that they do not face any difficulties while practicing or performing this traditional martial art form. All of them reported an increase in their concentration power since they started practicing Gatka.

100% students felt that more steps should be taken to popularise Gatka and that it must be included in the school curriculum. All the respondents said that since Gatka helped them so much, they want the others to reap its benefits too. They feel a lack of governmental backing in its promotion. More tournaments and demonstrations need to be organized to spread awareness about this game.

Teachers of Gatka in Punjab and Maharashtra.

On an average the Gatka classes, consists of 25-50 students. The participation of girls was found to be 40%. Out of which 2% of students were non Sikhs. There was no restriction for non-Sikhs to learn Gatka. All the participants were students with higher studies as their goal. At all the centres, there was one trainer per class. All the teachers were highly self-motivated. Most were taking time out from their jobs or studies for training the students in Gatka.

90% of the trainers were students and 10% were professionals. They contributed their free time to teach Gatka and got financial support only to fund events. Private individual sponsorships is the main source of funding.

All the trainers felt the urgent need for bringing all the Gatka classes under one umbrella. As they felt that an all India organisation will offer a better platform for the students to excel and shine.

In Punjab Gatka is slowly being recognised and efforts are on to include it in schools, colleges, and universities. However this is not the case in Maharashtra.

Officials of Gatka in Punjab and Maharashtra.

Punjab Gatka Association (PGA) and Gatka Federation of India (GFI), both registered sports bodies, are managing, standardizing, promoting and reviving Indian indigenous martial art Gatka as a game in the country. It was observed while comparing the data from Maharashtra and Punjab, that PGA (Punjab Gatka Association) and GFI (Gatka Federation of India) are taking steps to incorporate Gatka as an additional Sport activity in schools of Punjab. In cities of Maharashtra, it gets limited to only Punjabi localities or Sikh Festivals and thus reduces the awareness and number of participation of non-Sikh children.

However the General Secretary of the Shiromani Gurudwara Prabhandak Committee was of the opinion that Gatka being a religious and traditional martial art should not be made a sport and that it should be practised by Sikhs only. While the others want Gatka to be an Olympic sport in the next fifteen years

The Gatka Federation of India is lobbying for the inclusion of a budget for promotion of Gatka in the State Budget as well as applying to the Central Govt. more than ten universities of north India have accepted Gatka as part of their physical education. Many intercollege competitions have been recently organised at district, state, national levels and one in Nepal.

The Gatka federations organised inter college and intercity events, competitions and exhibition matches over and above those events to commemorate religious festivals.

Gatka: Current Scenario

In 1936 K.S Akali in his book the Art of Gatka Fighting was very optimistic about the progress of the sport. He was of the opinion that ‘with the advent of the New Physical Education this game is progressing by leaps and bounds. However Gatka did not follow the prophesized path. After reorganization of States since 1972, the Gatka suffered a lot as all the colleges & universities of Punjab discontinued its regular competitions.

Today a few Indian universities have begun to include Gatka in their sports calendar and are organizing tournaments. Championship contests are also being held in Punjab to patronize the professors of this art. There is slow but steady progress to making this sport organized on a more scientific basis to enable both sexes to get the fullest advantage. Gatka serves as a complete self-defence sport.

The Punjab Gatka Association and Gatka Federation of India both sports bodies are promoting , popularizing and managing, standardizing and reviving the traditional art martial art form Gatka as a sport in Punjab as well as in India.

It is a commendable effort of Gatka sports association to revive a forgotten and dying art of great historical significance. The Punjab Olympic Association POA has affiliated th Punjab Gatka Association PGA. The dept. of education of Punjab has also introduced the game of Gatka into the various schools, colleges and universities of Punjab.

The Gatka Federation of India has for the first time, standardized and formulated the in depth and proper Gatka rules and regulations in September 2009 for playing the game of Gatka in a systematic, scientific and organized manner with pictorial guidelines and providing training to budding players. Regular seminars, workshops and camps are held to familiarize the players with the new rules.

1. Scoreboard and stop watch to display information to spectators.
2. Computerized entries of players and officials and to maintain results.
3. Match reply facility on LCDs and HD video cameras for live telecast in stadium and Webcasting.
4. Wooden Gatka stick to be replaced by fibre stick embedded with sensors and Microchips for quick scoring and accurate tracking of fouls.
5. Smart I-Cards with unique ID number and bar coding for detail information of players and officials.
6. Computerized grading and ranking of players and officials.
7. Hologram and bar coding on sports certificates.

8. Synthetic Gatka grounds with pre demarcation.

To promote Gatka in the world arena, the Asian Gatka Federation, Commonwealth Gatka Federation and International Gatka Federation have also been set up. The School Games Federation of India (SGFI) has also incorporated Gatka in the 56th national school games calendar 2011-2012.

Earlier the game was only practiced by men; today women also take part in the game. The competitions for women have effectively encouraged them to showcase their skills, talent and acumen.

The PGA is affiliated to the Punjab Olympic Association. Today the Dept. of Education of Punjab is in the process of introducing the game of Gatka in its school, college and university curriculum. In 2009 the Gatka Federation of India has taken the initiative to formulate and standardize Gatka rules and regulations for promoting the sport in a scientific and systematic manner.

Under the umbrella of the above mentioned associations five to ten training centres are being started every month all over India.

A certificate course in Gatka will be started by the sports department at Punjab University Patiala.

The first interuniversity even was held in November 2011 and twelve universities participated which included six girls' teams and twelve boys' teams.

Soon events will be organized to invite Gatka players from neighbouring countries like Nepal, Pakistan and also Dubai. Players from these countries will be hosted and also trained in the intricacies of Gatka. Plans are underway to begin teaching Gatka in schools.

The associations are also going to apply to the government of India to include Gatka in their self-defence curriculum for the army and police forces as it is easy to learn effective and not an expensive sport.

The Gatka federation of India has requested the Punjabi University, Patiala to include chapters on Gatka in BA/MA in Punjabi, History, Religious Studies, Physical education and different correspondence courses. Annexure

The student of Gatka does not only focus on lesser goals of technical skill or winning competitions, but strives to understand the true ideals of Gatka and cherish its traditions. The following points can be outlined in the charter to be upheld by practitioners of Gatka in order for them to benefit from their study and to appreciate the ideals of Gatka.

Objective

Achieve healthy body and minds, through training in the techniques of Gatka. Endowed with a strong sense of justice, courage and consideration for others, aspire to become useful to society.

Practice

When training in Gatka we will abide by the traditional forms of etiquette and lessons of our teachers. We will practice the fundamental techniques as accurately as possible and strive to strengthen our bodies and minds to the best of our abilities.

Competitions

In events and demonstrations we will make every effort to demonstrate the skills we have acquired in the course of our training. We will do so with an earnest and dignified attitude, winning with modesty and accepting defeat gracefully and constantly exhibiting self-control. We must follow the rules and keep our training centers clean, safe and maintain a solemn environment.

Scope of Gatka

Gatka centres can be instrumental in assisting in the development of youth, by holding children's tournaments and events, sending groups overseas, sponsoring international seminars, publishing monthly magazines and so on.

Can be used in Drug Rehabilitation programs. Can be taught in schools for children with special needs.

The Indian Government can make Gatka a compulsory subject in primary and secondary schools. To this end they need to invest in Teacher training, equipment and the construction of suitable facilities to accommodate this remarkable art in the education system.

Efforts should be made to take this sport to the international arena as there are many practitioners in UK and Canada. In collaboration with the International Gatka Foundation efforts should be made to take it to Olympic standards. It should be made accessible to many who show a keen interest in using Gatka as a means to improve their lives. Therefore it is very important for association of Punjab to provide resources and information to ensure the accurate transmission of this important cultural heritage.

Policy Recommendations

In conclusion, the students' teachers and officials of Apex bodies of Gatka felt the need to do more for the promotion of Gatka.

The following were some of the suggestions:

- More of Governmental support to the students.
- Additional benefits like extra marks for students

- Sport should be graded.
- Better promoted with more demonstrative events.
- Should be included in the sports calendar of colleges and universities
- Get corporate endowments
- Have Government run training courses for teachers / refresher / orientation courses
- Have a special schemes to encourage girls participation in Gatka

Observations

- Provide literature on Gatka as there is a dearth of reliable information especially in English.
- Gurudwara committees should encourage Gatka
- Regular and adequate government funding to be provided
- Grounds made available for practice
- Wider publicity to competitions exhibition events as there are many students who are skilled Gatka practitioners but are not aware of the competitions hence more publicity should be given to school, college and university events.
- A specialized agency is required to promote and get sponsorships from corporates and business houses.
- Organize competitions for veterans and exhibition matches to showcase their expertise in the traditional sport.
- Regular refresher courses should be held to train practitioners to become teachers of Gatka.
- Have special schemes to encourage Gatka among girls

Questionnaire for Officials of Apex Bodies

GFI/ State Government/ Central Govt.

1. Name:
2. Designation:
3. How many Gatka centers are there in Punjab?
4. How many Gatka centers are there outside Punjab?
5. Is there an year wise increase in the number of training centers?
(Annexure enclosed)
6. How many schools have accepted this as a part of their physical education in Punjab?
7. How many schools have accepted this as a part of their physical education outside Punjab?
8. How many colleges have accepted this as a part of their physical education in Punjab?
9. How many colleges have accepted this as a part of their physical education outside Punjab?
10. How many universities have accepted this as a part of their physical education in Punjab?
11. How many universities have accepted this as a part of their physical education outside Punjab?
12. What types of events are organized?
13. At what level the competitions are held?
 - a. district b.State c. national d. international
14. Is there a specific provision for Gatka in the budget of the State govt.?
15. Is there a specific provision for Gatka in the budget of the Central govt.?
16. What difficulties do you face in taking Gatka to national level?
17. What difficulties do you face in taking Gatka to inter-national level?
18. What needs to be done to make Gatka more popular in the state as well as in the country and the world?

Questionnaire for Gatka Students

1. Name:
2. Gender: M / F Age: Religion: Sikh/Non Sikh
3. Since how many years have you been learning Gatka?
4. How did you hear about Gatka? Family/ Friends/School/College
5. Attitude of family/friends/elders towards learning Gatka?
Encouraging/ not encouraging
6. Who motivated for learning Gatka? Family/ Friends/School/College
8. Have you benefited from practicing Gatka? Y /N/ can't say
9. Has your concentration improved? Y / N / any other
10. Do you have adequate place to practice? Y / N
11. Do you regularly participate in competitions? Y / N
12. Are you financed to participate in competitions inside/outside your city? Y/N
13. What changes do you think should be implemented in today's practices?
14. Does your govt. (State / Central) financially support Gatka? Y/N
15. Do you think Gatka should get more popularity, if yes then why?
16. What suggestions do you have for improvement of participation and promotion of Gatka?

Questionnaire for Officials of various Gatka centers

1. No. of total students per centre?
a. Less than 25 b. between 25-50 c. 50-75 d. 75 and above
2. How many boy students?
3. Less than 10 b. between 10 -20 c. 20-30 d. 30 and above
4. How many girl students?
Less than 10 b. between 10 -20 c. 20-30 d. 30 and above
5. Religion of students?
a. Sikh (state number)_____ b. Non Sikh (State Number)_____
6. What is the General age group?
a. Less than 15 b. 15 -30 c. 30-60 d. 60 and above
7. Basic qualifications of participants?
a. Primary b. secondary c. higher education d. professionals
8. Availability of trainers per centre?
a. Less than 3 b. between 3-6 c. between 6-10 d. 10 and above
9. Qualifications of trainers?
Primary b. secondary c. higher education d. professionals
10. What is the monthly remuneration paid to trainers?
a. Less than 10,000 b. between 10-20 c. between 20-30 d. above 30
11. Sources of Funding?
a. Own fund b. trust fund c. private fund d. Government fund