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Kathak dance which state

The hindi version of the website is under construction. X Close Get to know about Kathak or Kathak or Kathak is one of the most versatile art forms in India. It will not be an aberration to say that Kathak is the most popular among all the classical as well as folk dance forms in India. The dance owes its origin to the state of Uttar Pradesh. It started its journey from the courts of the masses. Kathak has the monopoly of courtesans and consorts in its early phase. This dance form was primarily developed for the amusement of royals that wanted a slight break from the pure classical dances. Therefore a dance form was born that was semi-classical in nature and was based on the Persian, Awadhi and Urdu poetry. This dance form was born that was semi-classical in nature and was based on the Persian, Awadhi and Urdu poetry. survival, the patronage became a problem. Artists and exponents of this art started looking outwards. The middle class resisted the move as it saw Kathak as something immoral and considered its artists as prostitutes. Nevertheless due to constant efforts and perseverance of its artists, the art form got a place among the masses. Since then, Kathak has never looked back. Talking of technicality, this north Indian dance form is inextricably bound with classical Hindustani music where the rhythmic nimbleness of the feet is accompanied by the Tabla or Pakhawaj. Traditionally the stories were of Radha and Krishna, in the Natwari style but it changed in the era of Mogul. The dance was taken to courts and thus it became more entertaining and less religious in content. More emphasis was laid on 'Nritya', the pure dance aspect and less on ' Abhinaya' or expression and acting. Some of the famous exponents of Kathak were born in Uttar Pradesh such as Thakur Prasad, Lacchu Maharaj, Birju Maharaj and Sitara Devi. Indian classical dance This article or section should specify the language of its non-English content, using {{lang}} or {{IPA}} or similar for phonetic transcriptions), with an appropriate ISO 639 code. See why. (March 2021) KathakVidushi Saswati Sen Ji (S.N.A Awardee) showing the repertoire of Kathak performanceGenreIndian classical danceOriginUttar Pradesh & Rajasthan Kathak is one of the eight major forms of Indian classical dance. The origin of Kathak is traditionally attributed to the traveling bards in the of ancient northern India known as Kathakars or storytellers.[1] The term Kathak is derived from the Vedic Sanskrit word Katha which means "story", and Kathakar which means "the one who tells a story", or "to do with stories from the great epics and ancient mythology through dance, songs and music.[2] Kathak dancers tell various stories through their facial expressions. Kathak evolved during the Bhakti movement, particularly by incorporating the childhood and stories of the Hindu god Krishna, as well as independently in the courts of north Indian kingdoms.[1][3] Kathak is unique in having both Hindu and Muslim gharanas and cultural elements of these gharanas. [4] Kathak performances include Urdu Ghazals and commonly used instruments brought during the Mughal period.[5] Kathak is found in three distinct forms, called "gharanas", named after the cities where the Kathak dance tradition evolved - Jaipur, Banaras and Lucknow.[6] While the Jaipur gharana focuses more on the foot movements, the Banaras and Lucknow gharanas focus more on facial expressions and graceful hand movements. Stylistically, the Kathak dance form emphasizes rhythmic foot movements, adorned with small bells (Ghungroo) and the movement harmonized to the music.[3][7] The legs and torso are generally straight, and the story is told through a developed vocabulary based on the gestures of arms and upper body movement, facial expressions, neck movements, eyes and the foot movements, bends and turns. The eyes work as a medium of communication of the story the dancer is trying to communicate. With the eyebrows the dancer gives various facial expressions.[3][8] The difference between the sub-traditions is the relative emphasis between acting versus footwork, with Lucknow style emphasizing acting and Jaipur style famed for its spectacular footwork.[3] Kathak as a performance art has survived and thrived as an oral tradition, innovated and taught and from one generation to another verbally and through practice. [9] It transitioned, adapted and integrated the tastes of the Mughal courts [10] in the 16th and 17th centuries, particularly by Akbar, and was ridiculed and declined in the colonial British era, [11] then was reborn as India gained independence and sought to rediscover its ancient roots and a sense of national identity through the arts.[8][9] Part of a series on theCulture of India Society Indians Folklore History Immigration Languages Holidays Religion Arts and literature Poetry Music Painting Theatre Others Cuisine Media Newspapers Radio Television Sports Video gaming Fashion Mythology Hindu Vedic Meite Buddhist Folklore Symbols Flag State Emblem Anthem Miss India World Heritage Sites Monuments Organizations Ministry of Culture Ministry of Tourism Tourism Museums Incredible India India portal Bollywood portalyte Part of a series on Hindus History Origins History Origins History Indus Valley Civilisation Historical Vedic religion Śramaṇa Tribal religions in India Main traditions Vaishnavism Shaivism Shaivism Shaktism Smartism Devis Vedic: Indra Agni Prajapati Rudra Ushas Varuna Vayu Post-Vedic: Durga Ganesha Hanuman Kali Kartikeya Krishna Radha Rama Shakti Sita Concepts Worldview Hindu cosmology Puranic chronology Hindu mythology Supreme reality Brahman Om Tattva Pancha Bhoota God Ishvara God in Hinduism God and gender Meaning of life Dharma Artha Kama Moksha Stages of life Brahmacarya Grihastha Vanaprastha Sannyasa Three paths to liberation Bhakti yoga Jnana yoga Karma yoga Kirma yoga Liberation Mokṣa-related topics: Atman Maya Karma Saṃsāra Mind Antahkarana Pramana Guṇa Prajña (Wisdom) Uparati (Self-settledness) Titiksha (Forbearance) Dhyāna (Serenity) Moksha (Release) Viveka (Discrimination) Vairagya (Dispassion) Samadhana (Complete Concentration) Shraddha (Faith) Arishadvargas (Six Enemies) Ahamkara (Attachment) Ethics Niti śastra Yamas Niyama Ahimsa Achourya Aparigraha Brahmacarya Satya Damah Dayā Akrodha Arjava Santosha Tapas Svādhyāya Shaucha Mitahara Dāna Sources of dharma Epistemology Pratyakṣa (perception) Anumāṇa (inference) Upamāṇa (comparison, analogy) Arthāpatti (postulation, presumption) Anupalabdi (non-perception, negation) Sabda (word, testimony) Practices Worship, sacrifice, and charity Puja Ārtī Śrauta Temple Murti Bhakti Japa Bhajana Kīrtana Yajna Homa Tarpana Vrata Prāyaścitta Tirtha Tirthadana Matha Nritta-Nritya Dāna Seva Meditation Tāpas Dhyāna Samādhāna Nididhyāsana Yoga Sadhu Yoga Yogini Asana Sadhana Hatha yoga Jnana yoga Bhakti yoga Karma yoga Raja yoga Kundalini Yoga Arts Bharatanatyam Kathak Kathakali Kuchipudi Manipuri Mohiniyattam Odissi Sattriya Bhagavata Mela Yakshagana Dandiya Raas Carnatic music Pandav Lila Rites of passage Garbhadhana Pumsavana Simantonayana Jatakarma Namakarana Nishkramana Annaprashana Chudakarana Karnavedha Vidyarambha Upanayana Keshanta Ritushuddhi Samavartana Vivaha Antyeshti Festivals Diwali Holi Shivaratri Navaratri Durga Puja Ramlila Vijayadashami-Dussehra Raksha Bandhan Ganesh Chaturthi Vasant Panchami Rama Navami Janmashtami Onam Makar Sankranti Kumbha Mela Ponga Ugadi Vaisakhi Bihu Puthandu Vishu Ratha Yatra Philosophical schools Six Astika schools Samkhya Yoga Nyaya Vaisheshika Mimamsa Vedanta Advaita Dvaita Other schools Pasupata Saiva Pratyabhijña Charvaka Gurus, saints, philosophers Ancient Agastya Angiras Aruni Ashtavakra Atri Bharadwaja Gotama Jamadagni Jaimini Kanada Kapila Kashyapa Pāṇini Patanjali Raikva Satyakama Jabala Valmiki Vashistha Vishvamitra Vyasa Yajnavalkya Medieval Nayanars Alvars Adi Shankara Basava Akka Mahadevi Allama Prabhu Siddheshwar Jñāneśvar Chaitanya Gangesha Upadhyaya Gaudapada Gorakshanath Jayanta Bhatta Ramananda Kabir Kumarila Bhatta Matsyendranath Mahavatar Babaji Madhusudana Madhva Haridasa Thakur Chakradhara Namdeva Nimbarka Prabhakara Raghunatha Dasa Kyasaraya Raghavendra Swami Gopala Dasa Śyāma Śastri Vedanta Desika Samarth Ramdas Tyagaraja Tukaram Tulsidas Vachaspati Mishra Vallabha Vidyaranya Modern Aurobindo Bhaktivinoda Thakur Chinmayananda Saraswati Mahesh Yogi Jaggi Vasudev Krishnananda Saraswati Narayana Guru Prabhupada Ramakrishna Ramana Maharshi Radhakrishnan Saraswati Sivananda U. G. Krishnamurti Sai Baba Vivekananda Nigamananda Yogananda R. D. Ranade Tibbetibaba Trailanga Texts Sources and classification of scripture Śruti Smṛti Ācāra Ātmatuṣṭi Scriptures Timeline of Hindu texts Vedas Rigveda: Aitareya Kaushitaki Yajurveda: Brihadaranyaka Isha Taittiriya Katha Shvetashvatara Maitri Samaveda: Chandogya Kena Atharvaveda: Mundaka Mandukya Prashna Vedangas Shiksha Chandas Vyakarana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Naradeya Purana Watsya Purana Matsya Purana Brahma Purana Brahma Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Bhagavata Purana Nirukta Kalpa Jyotisha Other textsPuranas Vishnu Purana Nirukta Kalpa Jyotisha Nirukta Nir Brahmānda Purana Brahma Vaivarta Purana Bhavishya Purana Purana Agni
Purana Agni Purana Agni Purana Shiva Purana Kūrma Purana Shastra Artha Śastra Shilpa Shastra Kamasutra Brahma Sutras Samkhya Sutras Samkhya Sutras Vajáeşika Sūtras Vajáe Society Varna Four varnas: Brahmana Kshatriya Vaishya Shudra Varna-less: Dalit Varna-related topics: Persecution Nationalism Hinduism by country Balinese Hinduism by country Balinese Hinduism by country Balinese Hinduism Hinduism Brahmana Kshatriya Varna-related topics: Persecution Nationalism Hinduism Brahmana Varna-related topics: Persecution Nationalism Hinduism Brahmana Varna-related topics: Persecution Nationa Jainism and Hinduism / and Buddhism / and Buddhism / and Judaism / and Judaism / and Islam Criticism Glossary Outline Hinduism portal vte Part of a series on Islam Beliefs Oneness of God Prophets Revealed Books Angels Day of Resurrection Predestination Practices Profession of Faith Prayer Almsgiving Fasting Pilgrimage TextsFoundations Quran Sunnah (Hadith, Sirah) Aqidah (creed) Tafsir (exegesis) Qisas Al-Anbiya (prophets) Fiqh (jurisprudence) Sharia (law) History Timeline Muhammad Culture and society Academics Animals Art Calendar Children Circumcision Demographics Denominations Economics Education Exorcism Feminism Festivals Finance LGBT Madrasa Moral teachings Mosque Mysticism Philosophy Poetry Politics Proselytizing Science Slavery Social welfare Women Related topics Abrogation in Islam Apostasy Criticism Muhammad Quran Hadith Other religions Islamism Violence terrorism war Islamophobia Jihad Jihadism Glossary Islam portalyte Etymology and nomenclature The term Kathak is rooted in the Vedic term Kathak refers to one of the major classical dance form primarily found in northern India, with a historical influence similar to Bharatanatyam in south India, Odissi in east India and other major classical dances found in South Asia.[3][12] It differs from the numerous folk dance forms found in north and other parts of the Indian subcontinent.[12] The Kathak dancers, in the ancient India, were traveling bards and were known as Kathakas,[1] or Kathakar.[13][14] Kathak has inspired simplified regional variants, such as the Bhavai - a form of rural theatre focussing on the tales of Hindu goddesses (Shakti), and one which emerged from ancient Kathak is Thumri.[16] Thumri was developed by the tawaif community who were called "nautch" dancers by the British. Their history as Kathak Dance, Women And Modernity In India", also see "The Tawaif And The Item Girl: A Struggle For Identity" [18] History Kathak performance by Sharmila Sharma and Rajendra Kumar Gangani at the Guimet Museum (November 2007) Performance arts and culture Let Nātya (drama and dance) be the fifth vedic scripture. Combined with an epic story, tending to virtue, wealth, joy and spiritual freedom, it must contain the significance of every scripture and forward every art. — Nātyaśāstra 1.14-15[19][20] According to Mary Snodgrass, the Kathak tradition of India is traceable to 400 BCE.[21] The earliest surviving text with Kathak roots is the Natya Shastra,[21] attributed to sage Bharata, and its first complete compilation is dated to between 200 BCE and 200 CE,[22][23] but estimates vary between 500 BCE and 500 CE.[24] The most studied version of the Natya Shastra text consists of about 6000 verses structured into 36 chapters.[22][25] The text, states Natalia Lidova, describes the theory of Tandava dance (Shiva), the theory of Tandava dance (Shiva) and the theory of T performance arts, states this ancient Hindu text,[28] are a form of expression of spiritual ideas, virtues and the essence of scriptures.[20][29] The 2nd century BC panels found in Bharhut show the dancers have one arm near the ear in a Mahabharata, Book 1[31][note 1] Bards, actors, dancers, songsters and musical reciters of legends and stories are mentioned hundreds of times in the Hindu Epics.[32] Bhakti movement era Textual studies suggest that "Kathak" as a classical dance form likely started in Banares (Varanasi) and from there migrated northwest to Lucknow, Jaipur and other parts of north and northwest India.[33] The Lucknow tradition of Kathak dance attributes the style to a Bhakti movement devotee named Ishwari from the Handia village in Allahabad, Uttar Pradesh, who credited Hindu God Krishna appearing in his dream and asking him to develop "dance as a form of worship".[33] Ishwari taught his descendants, who in turn preserved the learning and developments through an oral tradition over six generations ultimately yielding the Lucknow version of the Kathak dance - a family tree that is acknowledged in both Hindu and Muslim music-related Indian literature.[33] The evolution in Kathak dance - a family tree that is acknowledged in both Hindu and Muslim music-related Indian literature. primarily around divine Krishna, his lover Radha and milkmaids (gopis) - around legends and texts such as the Bhagavata Purana found in the Vaishnavism for the love between Atman (soul within) and the supreme source (Cosmic soul everywhere), a theme that dance ballet and mimetic plays of Kathak artists expressed.[14] Although central asian influence of Kathak rapid whirls has been proposed, Sangitaratnakara, a 13th century Sanskrit text on Indian classical music and dance in Chapter 4 mentions a dance movement with rapid whirling around like a wheel keeping the arms in the Dola pose and bending the body inwards called 'Cakramandala' It is employed in worshipping gods and in vigorous movement. It combined in itself music, dance, and the narrative. Dance in Raslila, however, was mainly an extension of the basic mime and gestures of the Kathakars or story-tellers which blended easily with the existing traditional dance. Mughal era With the coming of the Mughals, this dance form received a new impetus. A transition from the temple courty, Kathak became highly stylized and came to be regarded as a sophisticated form of entertainment. Under the Muslims, there was a greater stress on nritya and bhavag - the dance's graceful, expressive and sensuous dimensions. The Mughal era courts and nobles accepted Kathak as a form of aristocratic entertainment, which low income families were willing to provide.[35] According to Drid Williams: It should be remembered that the first Kathak dancers were, after all, Hindus who danced for Moghul overlords. Too much outward expression of religious belief was without doubt undesirable. It is therefore reasonable to assume that the wide use of 'abstract' dancing, intricate bell work (tatkar), dazzling turns and the fleeting, transient, glimpses of Radha and Krishna in Kathak arose both to remind the dancers about their reasons for dancing and (gently, unobtrusively) to deceive their courtly Moghul audiences. Perhaps tatkar and tukras formed the bulk of these first dancers' performances. Gradually more and more images, then stories of Krishna and Radha crept in. — Drid Williams, Anthropology and the Dance[36] Over time, the Kathak repertoire added Persian and Central Asian themes, such as the whirling of Sufi dance, the costumes replaced Saris with items that bared midriff and included a transparent veil of the type common with medieval Harem dancers.[37][38] When the colonial European officials began arriving in India, the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and Central Asian-Persian dance form, and the Kathak court entertainment they witnessed was a synthesis of the ancient Indian tradition and the Indian tradition and Indian tradit colonial British rule in 19th-century India, Kathak along with all other classical dance forms were discouraged and it severely declined.[9][39] This was in part the result of the Victorian morality of sexual repressiveness along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Kathak dancers along with Anglican missionaries who criticized Hinduism.[8][40] Reverend James Long, for example, proposed that Anglican missionaries
who criticized Hinduism.[8][40] Reverend Hinduism.[8][40] Reveren should forget ancient Indian tales and Hindu legends, and substitute them with European legends and Christian tales.[8] Missionaries recorded their frustration in Church Missionaries recorded the performances in Temples and family occasions were caricatured in The Wrongs of Indian Womanhood, published at the start of the 20th century, as evidence of "harlots, debased erotic culture, slavery to idols and priests" tradition, and Christian missionaries demanded that this must be stopped, launching the "anti-dance movement" or "anti-nautch movement" in 1892.[8][11][40] Officials and newspapers dehumanized the Kathak dancers and the sources of patronage were pressured to stop supporting the Kathak performing "nautch girls" (also termed as devadasis and tawa'ifs in mid 20th century literature).[40] Many accused the dance form as a front for prostitution,[14] while revivalists questioned the constructed histories by the colonial writers. [41][42] Not only did missionaries and colonial britain and had adapted to Victorian prudery joined the criticism, states Margaret Walker, possibly because they had lost their cultural connection, no longer understood the underlying spiritual themes behind the dance, and assumed this was one of the "social ills, immoral and backward elements" in their heritage that they must stamp out.[40] However, the Hindu families continued their private tutoring and kept the Kathak art alive as an oral tradition.[8] Kathak teachers also shifted to training boys to preserve the tradition, as most of the 20th-century ridicule had been directed at Kathak "nautch girls".[40] Kathak was brought to the attention of audiences outside India in the early 20th century through Kalkaprasad Maharaj.[43] Post colonial era The movement to end the colonial era and for an independent India, states Walker, also witnessed a revival of Kathak and more broadly, a cultural ferment and effort to reclaim culture and rediscover history. [44] State of 'sam' performed by Manisha GulyaniThe Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed in Muslim and Hindu gharanas, particularly by the Kathak revival movements co-developed attracted more scholarship.[44] The oldest Kathak department pat a degree college (university) was formed in 1956 at Indira Kala Sangeet University, a public university located in Khairagarh where Dr. Puru Dadheech instated the first Kathak syllabus for degree programs.[45] It was inspired by the diploma syllabus of Mohanrao Kallianpurkar at Bhatkhande College.[46] According to a BBC Arts article, Kathak is unique in being practiced by the Muslim community of the India, and thus has a "historical link to Islam."[47] Farah Yasmeen Shaikh, a Muslim and a disciple of Pandit Chitresh Das in the Lucknow school, considers Kathak as a "confluence of Hindu and Muslim cultures", and has presented her performance in Pakistan.[48] In contrast, states BBC, "Nahid Siddiqui, settled and nurtured in the UK, has a hard time practising and presenting her [Kathak] art in her birth-country of Pakistan".[47] While most scholars consider Kathak as an ancient art, some such as Margaret Walker suggest the modern Kathak is a 20th-century phenomenon, more a form of cultural revival, if one relies on the music-related Indian documents. [49] Repertoire Chakkarwala tukra by Richa Jain A modern Kathak, in all three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, Benares and Jaipur styles (gharana), states Bruno Nettl, consist of three major sub-traditions called Lucknow, but the sub-traditions called Lucknow, but the sub-tradit and one expressive dance.[14] The invocation (vandana) consists of the dancer coming to stage and offering respect to his or her guru and the musicians on the stage. If the team is from the Hindu tradition, the dancer(s) combine facial expressions and hand gestures (mudra) to invoke Hindu gods and goddesses; while a Muslim performance replace the devotional expressions with a salami (salutation).[14] The pure dance is called a nritta, while the expressive danc During the performance, one or more of the Kathak artists may come to the microphone, interact with the audience, explain something, tell an anecdote in a particular language, or rhythmically recite a song.[50] The costumes of the dancer and the facial cosmetics between a Hindu or Muslim Kathak dance troupe varies. The stage typically is bare with no distracting background, states Williams, with musicians seated on rugs downstage right (audience's left), and if it is a Hindu performance there is an image of dancing Shiva (Nataraja) or a Ganesha on the stage's left with flowers and perfumed incense burning.[51][note 2] Pure dance (Nritta) The nritta performance starts off with a thath sequence, which is a slower graceful movement of wrists, neck and eyebrows. [14][50] Thereafter, the dancer gradually increases speed and energy, while completing a sequence of bol (mnemonic syllables in Indian tradition). [14] Each bol has short sections, similar to technical exercises in western dance traditions, wherein the dancer engages the audience with tora, tukra, parhant, paran and others stressing footwork, gestures and turns.[14][52] Each section when completed has a punctuation mark, usually a sharp turn of the head.[14] Each ankle is adorned with small bells (ghungroo), which may have just one bell or hundreds. The dancer's rapid movements and footwork in a nritta is perfectly timed to the musical beats (tala) and tempos, and the footwork sequences are called tatkars.[14][52] Most of the Nritta performance is abstract, fast and rhythmic aspect of Kathak.[16] In a Kathak nritta, as with all classical Indian dance forms, the viewer is presented with pure movement, wherein the emphasis is the beauty in motion, form, speed, range and pattern. It aims to engage the senses (prakriti) of the audience. [53] Expressive dance (Nritya) The expressive aspect of Kathak that attempts to communicate feelings, storyline particularly with spiritual themes in Hindu dance traditions. [16] In a nritya, the dance expands to include words, musical notes and gestures to articulate a legend or message, it is more than sensory enjoyment, it aims to engage the emotions and mind of the viewer. [53] The expressiveness of Kathak is also found in other classical dances of India. Its roots are found in the Natyashastra text which defines drama in verse 6.10 as that which aesthetically arouses joy in the spectator, through the medium of actor's art of communication, that helps connect and
transport the individual into a super sensual inner state of being. [54] The Natya connect and transport the individual into a super sensual inner state of being. [54] The Natya connects through abhinaya (literally, "carrying to the spectators"), [55] that is applying body-speech-mind and scene, wherein asserts Natyashastra, the actors communicate to the audience, through song and music. [54] Drama in this ancient Sanskrit text, thus is an art to engage every aspect of life, in order to glorify and gift a state of joyful consciousness. [56] According to Massey, another important ancient text that has influenced Kathak is the Abhinaya Darpanam of Nandikeshvara (~2nd century CE).[55] In Kathak, abhinaya is in the form of expressions convey the ras (sentiment, emotional taste) and bhava (mood) of the underlying story.[55] In the Hindu texts on dance, the guru and the artists successfully express the spiritual ideas by paying attention to four aspects of a performance: Angik (gestures and body language), Vachik (song, recitation, music and rhythm), Aharya (costume, make up, jewelry), and Satvik (artist's mental disposition and emotional connection with the story and audience, wherein the artist's inner and outer state resonates).[57] A Kathak nritya performance, however grants flexibility to the artists and invites improvisation, and it may not be accompanied with a song or recital about the legend.[58] The stories in Kathak performance generally tend to be about the Hindu god Krishna (or in some cases Shiva or Devi), and the stories come from sources such as the Bhagavata Purana, or the Indian Epics. This form of expressiveness is also found in thumri and Persian ghazals. [50] Costumes The costumes for female dancers has two variations. [59] One is based on a Sari, but is worn in a style different from the customary style that goes over the left shoulder. A Kathak artist generally wraps the sari around the waist and it hangs down from the left. [59] A blouse called orbni in some places). Hair, face, ear, neck, hand, wrist and ankle jewellery, typically of gold, may adorn the artist. A tika or bindi in the middle of forehead is common. [59] The second variation of a Hindu Kathak dancer uses a long, full (just above the ankle), light-weight skirt usually with embroidered border that helps highlight the dance motion. The skirt is contrasted with a different color choil, and a transparent scarf typically drapes over it and the dancer's head. Jewelry is typically present in the second variation. [59] The Muslim costume for female dancers also uses a skirt, but includes close fitting churidar pyjamas and sometimes a long coat covering hands and the upper body. The head has a cover scarf and the jewelry is light. [60] [61] [62] The Hindu costume for male Kathak performers is typically a silk dhoti draped around the waist, and covered with a loose sleeveless jacket. Kathak male artists also wear jewelry, but often of stones and much simpler than the female artists. [63] Musical instruments such as tabla and others (left) accompany a Kathak performence. Instruments The ensemble of musical instruments or more in versions with synthetic innovations. [50] The most common instruments that go with Kathak are tabla (a pair of hand drums) that syncs with the dancer's feet rhythms, sarangi or harmonium with manjira (hand cymbals) that meters the tal (cycle), and other instruments to add effect, depth and structure to the expressive stage of a Kathak performance. [50][64] Music The ancient music genre of India, Dhrupad, was re-introduced into Kathak for the first time by India's senior Kathak exponent Mahamahopadhyay Dr. Pandit Puru Dadheech. He is India's first Kathak dancer to bring back 'Dhrupad' on the formal Kathak stage and this composition, has the unique status of regularly being sung in concerts by 'Dhrupad' maestros the Gundecha Brothers. [65] Gharanas Kathak is a diffuse tradition, of which three gharanas (schools) are more well known and studied - Jaipur, Benares and Lucknow.[6] The schools place different relative emphasizes acting while Jaipur style emphasizes the dance and footwork.[3] Traditionally, the Jaipur gharana has had a strong spiritual flavor, covering a diverse range of ideas in Vaishnavism and Shaivism.[66] Shovana Narayan, recipient of the Padma Shri for contributions to Indian classical dance The Jaipur gharana traces its origins to Bhanuji, a famed Shiva Tandava dancer who upon visiting Vrindavan was inspired and taught Natvari Nritya.[67][66] Bhanuji's grandons Laluji and Kanhuji were similarly inspired by Krishna. They returned to Jaipur gharana of Kathak.[67] The Jaipur gharana of Kathak.[6 [66] In the modern era, this school has continued their emphasis on dance and footwork with Jai Lal, Janki Prasad, Kundan Lal, Mohan Lal and Nawal Kishore. [68] This school is best known for its systematic innovations in rhythmic dancing, and the use of dance movement to express a story. [68] The Lucknow gharana of Kathak dance attributes its origins to a rural Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to develop Kathak dance as a form of loving devotion to Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to develop Kathak dance as a form of loving devotion to Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to develop Kathak dance as a form of loving devotion to Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to develop Kathak dance as a form of loving devotion to Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to develop Kathak dance as a form of loving devotion to Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to develop Kathak dance as a form of loving devotion to Krishna devotee named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh, who aimed to devote named Ishwari from the village in southeast Uttar Pradesh (in the village in southeast Ishwari from the village in the village in southeast Island (in the village in the villag culture.[69] In the modern era, the Lucknow gharana style influences the dance school in New Delhi with Shambu Maharaj and Lacchu Maharaj and Lacc school has also attempted a Hindu-Muslim Kathak fusion style, highlighting the court dancers theme. [70] The Benares gharana is the third major style, traditionally believed to be the oldest. [33] Its history is unclear. According to Kothari, the school started with Janakiprasad from a village near Bikaner who resettled in Varanasi, [71] but one whose ancestors were famed dancers and musicians. [72] Janakiprasad was a dancer and a Sanskrit scholar, and credited with inventing the bols of Kathak, which are mnemonic syllables within the language of this classical dance of India. gharanas.[73] Relationship with other art forms The north Indian Kathak dance differs from the south Indian Bharatanatyam in several ways, even though both have roots in the Hindu text Natya Shastra. Kathak expressions - particularly in Hindu devotional styles - are more introverted and withdrawn, while Bharatanatyam is more extroverted and expansive.[51] Kathak is normally performed in a standing form with legs and torso typically straight, while Bharatanatyam extensively utilizes bent knee form (ara mandi, half sitting position that is somewhat similar to Demi Plié ballet move).[51] Kathak is normally performed in a standing form with legs and torso typically straight, while Bharatanatyam extensively utilizes bent knee form (ara mandi, half sitting position that is somewhat similar to Demi Plié ballet move). wherein the stories have been traditionally derived from the Hindu epics and the Puranas.[74] Kathakali emerged in the southwestern region of India (modern Kerala), and is distinctive in its elaborate codified colorful makeup, masks and costumes.[75] Kathakali traditionally has been troupes of predominantly male actor-dancers, who dress up as hero, heroines, gods, goddesses, demons, demonesses, priests, animals and daily life characters.[74] Both dance forms trace their roots to classical Sanskrit texts, but Kathakali has relatively more recent origins, more closely follows the Hastha Lakshanadeepika text and began flourishing in the 16th century. [74][76] While each has a different musical and dance language, both deploy a host of similar traditional Indian musical instruments. share many visual, rhythmic and kinesthetic similarities.[77] Gallery Kathak Rounds Ka are many manuscripts of the Mahabharata, and in some versions such as the one translated by Manmatha Nath Dutt in 1894, this verse is found in his chapter 226. Alternatively, there may be an image of a spiritual leader or someone that the Kathak artists revere. References a b c d e Reena Shah (2006). Movement in Stills: The Dance and Life of Kumudini Lakhia. Mapin. p. 8. ISBN 978-81-88204-42-7. a b Massey 1999, p. 15. a b c d e f g James G. Lochtefeld (2002). The Illustrated Encyclopedia of Hinduism: A-M. The Rosen Publishing Group. pp. 358-359. ISBN 978-0-8239-3179-8. "Kathak, The Indo-Persian Dance
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