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Analysis Of Gati's In Kathak Dance Movements

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'Kathak' dance performance is coupled with flow or gati in which movements (ang), rhythm (Lay & Taal), accompanying music and literature all contribute together to its whole effect. According to the shastras, gati and its variations depend upon the character situations, places, stages, facial expressions and gesticulations (anga-vikshep). All these are visible in Kathak dance as well. With this, Beautiful dance styles create from the mutual relations and uses of various 'Karanas' in Laya and Taal. Our dance world has been dynamic on the basis of these activities through ages, sometime traditionally and sometimes with a few changes. Bharatmuni says that the movements of hands and foot together is called "Nrittkaran".

Exhibition of Gatis in the form of Karan , Chari, Hasata and Pada kriya in kathak dance movements :-

"Nrittkaran" comprised with all body movements. These 'Karans' get movement from 'Chari', rotating and folding activities from Bhramri (circle), postures from 'Sthanaka' (Stance), beauty from 'Nritt hasta' and we find 'Gati' from the combination of all. 'Karan' is created on the bases of two elements like 'Sthiti' (Stance) and 'Gati' (movements). In short we can say that various unit of acting divisions of body like 'Anga-Upang', hand and foot movements is supposed to be brief composition of 'Karan'. Chapters based on the dance are found in different scriptures (volumes, books, epics) which have been written after 8th and 9th century. In these chapters 'Nrittkaran, Nritthasta, and Charis are found in detail and dance exhibit Gati (movements) when they are used collectively or together.

Kathak dancer presents Kathak fundamental language and its grammatical recital in a traditional classical manner. In kathak dance, dancer's body containing different body language, distinction of vision (Drishti Bheda), neck and eyebrow movements, legs and hands movements, 'Kasak-Masak' circles (Bhramri). Lamchad Paran, 'Toda- Tukda' in kathak is not only mathematics, but it is the collective and progressed

modern form of 'Natyashastrya Angahara' in which Gati is exhibited through Karan, Nritthasta and Chari. Now we are going to discuss how Gati found in kathak dance movements with the help of Karan, Chari, hand movements etc.

The Kathak dance movements as visualized can be compared with the 'Karans' of 'Natyashastra'. We find several movements throughout. Kathak dancing resembles the Karan closely. According to my study, observation and views of danseuse like Smt. Roshan Datey we can come across so many findings, regarding the Gatis presents in Karanas and therefore in the Kathak dance movements which resemble the Karan exactly. The use of 'Karan' mentioned below can be seen at the most of the time in Kathak dance. As like other classical dances these Karans are not presented separately instead in Kathak they are presented in their own traditional style. They are utilized but no name is given to them. Here we describe the Gatis in Kathak dance movements with the help of Karan, Chari, Sthanaka, Hand movement, Legs and feet as also through the Eyes, Eyebrows, Waist, Neck, Knees and foot movement. With the help of all above Gatis are reflected in vary way. Here we took some examples from the technical presentation to describe Gati in Kathak dance movements as below.

1) **Thaat:-**

The dancer performs 'Thaat' with the dignity and grace of a various stances. In the presentation of Thaat, dancer stands in a 'Sampada Sthanak' and in front of his chest both the hands are in 'Aral Hand Gesture' in which, use of 'Kasak-Masak' and 'Kataksh' are found. Systematic breathing called Kasak-Masak that is inhale and out hale of air, 'swastika' stance (sthanaka) are important in 'sam' of the Kathak dance. Thaat presented in the beginning part of dance presentation when the tempo (Gati) goes slow i.e. the vilambit laya, the dancer uses the movements of torso, neck, shoulders, wrists as also the eyes and eye-brows (i.e. the Anga, Pratyanga and Upanga) balancing everything properly in laya or gati. The dancer remains standing in elegant posture in a specific manner, which can be called 'Sushtu Gati'. Under this type of gati when the dancer moves his body like the flame of lamp then it is called 'Sool Gati'. "According to Nandikeshwar:- in his book 'Bharataranva' when the dancer exhibits 'Sool' gati by his neck and eyes follows accordingly. Left hand in 'Alpallava' gesture and right hand in 'Pataka' gesture and both move in front and backward"¹, in Kathak dance is referred as 'Jhoom'. The dancer decorating the Avartans in between the stances with simple dance syllables but with an amazing and interesting play of layakaris shows his command over laya, At the same time the dancer exhibits 'Sthanaka' and various 'Rechakas' with 'Charis' to attend another stance. The 'Swastika Stance' (Sthana) is also used extensively.

According to Dr. P.D. Ashirwadani in his book 'Raigarh Darbar' "Ardhanarishwara Anghara'- Instead of standing abruptly, in the beginning to form the initial posture, at the time of rendering 'Thaat' we may now

demonstrate the Ardhanarishwara Anghara, which has a method in it, and a meaning attached to its visual appearance. The keeping of the right hand above the head, and the right foot on its toe behind the left foot, with 'Tribhangi' posture of the body denotes the active half of one's body, representing 'Shiva' as well as 'Tandava' aspect of 'Nritya'. The natural position of the left foot and the horizontal position of the left hand, which are at ease, denote the passive position of one's body representing 'Parvati' or the 'Lasya' aspect of nritya"².

'Saran Pada Gati' is exhibited in the thaata of Jaipur and Raigarh Gharana, in which dancer moves like a serpent on ground and crawls with his feet in beautiful gati called 'Sarpa' gati. The dancer exhibits this gati in walks (Chaalas), mukhdas etc and make his 'Thaat' more beautiful.

Gati in the form of Karan As find some Karan that shows Gati in the presentation of Thaata are below:-

- a) Talapushpaputa b) Ardhani Kuttaka c) Ardha rechita d) Ardhasvashika e) Aakshiptarechita.

2) Paran:-

'Paran' is an important term in the kathak repertoire dance. 'Paran' is the composition made by the syllables of 'Pakhavaj'. For example: "Dhumkit Tak, GadiGan, Dha, Dhet-taam, KaTaan" etc. Abstract dance movements are used to continue with such syllables. The specialty lies in the sounds so produced while playing these compositions. They sound heavy, loud and demand advance presentations with bold and heavy movements and clear distinct feet stamping. A Paran has a dignified and royal character in its depiction. In the end of these words, the 'tehai' is added, for example- "GadiGan, DhaGaDi, GanDha, GadiGan, Dha". If after uttering the 'paran' three times, the 'sam' is reached, then it is called 'chakradar paran' in which the 'gati' seems to be streaming in altogether different ways.

Firstly, the dancer, presents the 'chalit gati' in which he moves forward, backward, left, right doing body movement and while displaying expressions without break. When the 'tehai' is added at the end of 'Paran' the dancer generally uses 'Bharamar Gati' under static(sthit) 'gati' and presents the dance in an attractive manner. In the circular form, the 'gati' is also of four kinds- (1) Chakra (round) (2) Vipreet Chakra (reverse round) (3) Ardha-Chakra (Half round) (4) Ardha-Vipreet Chakra (Half reverse round)³.

Side by side, the dancer utters the rhythmic pattern with the ghungroos (bells) and thus fills the spectators with delight. Therefore, the 'gati-prachar' is also called the footwork of ghungroo. By the feet of the dancer, the syllables of the 'Paran' are revealed out and together with the body movement. Intermittently chakra, vipreet-chakra, 'ardh-chakra, 'ardh-vipreet chakra' is present by dancer. 'paran' is presented with zeal and energy in a

bold manner and can be more than one cycle circumvolution (avartan). In this the gati looks like a form of 'Tandava'. This composition is not only based upon the variety of laya of different taals but also based on the Jatis and Grahs, in which different types of Gatis are exhibited.

Variations and transformation in 'Gati' can change the moods and emotions of 'Taal'. Equivalent 'Gati' of 'Taal' is called 'Laya' and the principle of measuring 'Laya Gati' is called 'Yati'. Like this if we discussed 'Yati', then 'Gati' is seen in 'Yati'. Because there is a different 'Gati' in boles like in 'Mridanga Yati' the 'Gati' of bole moves from low to high and then to low. For example, 'Srotavaha Yati' in which gati to be in boles to whom we dance. 'Srot' (source) means source of river which come to pressure like:- 'Dharan kidtak kid dha kid nag' the water of river comes down to the hill and then goes slow in which there is a whispering and energy is there and sound too.(Kidtak dhetta kidtak dhet tit kat gadi gan dha) then come to the plains(Tit kat gadi gan) then slowly- slowly merged into the sea peacefully (dha ta dha, dha ta dha ,dha ta dha) this type of 'Gati' is danced in kathak dance to whom we called 'Yati'. Which do not depicted in any another dance form .These types of gati are also mentioned in 'Natyashastra'.

Like this if we look at 'Jati' like 'Chatusatra, Trisa, Khand , Mishra and Sankirana'. Kathak Dance is present in each and every 'Jati', sometimes in 'Sankirana' also. In kathak, 'Jati Tatkar' is also presented. 'Gati of every 'Jati' is different Like 'Chatustra' is unique and 'Khand' too, because every 'Jati' has its own movement and 'Gati'.

Gati in the form of Karan

- 1) **Vikshiptakshipta:-** Khand Gati and Uttaal Swabhav presenting in a Sthit or Chalit Gati with the help of Krida Ang Kriya.
- 2) **Bhujangaanchita:-** Bhujangtrasit chari , Uddharv rechit Hast (right hand), Lata Hasta (left hand). Khanda Gati with Lalit Uddhat Swabhav presenting in a Sthit Gati.
- 3) **Dandakarechita:-** Chanchal Gati with Uddhaat Swabhaav presenting with Krida Ang Kriya in Sthit Gati.
- 4) **Vivshipta:-** Chanchal Gati with Uddhat Swabhav presenting in a Sthit Gati with Krida Anga Kriya.
- 5) **Vivritta:-** Khand Gati, Bhamar Gati, Chanchal Gati with nature of Uddhat and Lalit presenting with the help of Chakra and Krida Ang Kriya.
- 6) **Vinivritta:-** Bhramar Gat, Chanchal Gati with Uddhat and Lalit Swabhav presenting in Sthit and Chalit Gati with the help of Chakra Anga Kriya.
- 7) **Udhvritta:-** Khand Gati with Uddhaat Swabhav presenting in sthit Gati with the help of Gaman and Aagman Ang Kriya.

3)Toda and Tukda:-In kathak repertoire, the ‘Toda’ and ‘Tukda’ are performed after ‘Vandana’, ‘Thaat’, and Aamad’. ‘Toda’ or ‘Tukda’ is a group of syllables of ‘Tabla’, ‘Pakhavaj’ and dance. Tukda is a hindi word and its meaning is a small piece of something. In Kathak it stands for those compositions consisting of various types of syllables winded up with various rhythmic patterns to have a definite form. These are short compositions in Madhya and Drut laya. Tukda means a piece of anything. It covers a wide range of variety. In Kathak starting from syllables of various drums, musical instruments, dance and even some other sounds of nature, are used to compose simple compact piece called Tukda. The ‘Bandish’ of one circumlocution from ‘sam’ to ‘sam’ is called ‘Tukda’ while the ‘Bandish” of more than one circumlocution (Avartan) is called ‘Toda’. Through ‘Tukda’, the different minute details of rhythm and its types are presented which are of different kinds .The gati of this is very fast.

Referring to the ‘Toda’ and ‘Tukda, according to Reena Singh and Renold Messey , “ ‘Tukda’ is presented in various rhythms like in slow speed (vilambit gati), the ‘Tukda’ will be- ‘Aamad’ and ‘Salaami’, in the medium rhythm(Madhya laya) it will be – Tatkar’, ‘Natvari’ and ‘Sangit’ and in the paroxysmal speed(drut laya) it will be ‘Parmelu’ and ‘Paran’ ”⁴.

Paravrt stance (Sthanak) is the important sthanak in ‘Natvari’ in which Right foot is stand in front of left. ‘Vardhmanak’ stance is also use in Kathak rarely. Those ‘Tukda’ or ‘Toda’ which have the syllables of both the dance and the ‘Pakhawaj’, are called ‘Gat Toda’. They are presented in different taals and generally the ending of the ‘Bandish’ is done by adding ‘Tehai’.

‘Kuttan’ Gati is used in Toda and Tukda when the dancer jumps and strikes the ground with his heel, toe or a flat foot. Under this, the static (stith gati) and moving (chalit Gati), both types of ‘gati’ are present. When the body move with very paroxysmal speed (drut gati) and through astonishing expressions and body movements ‘Bhramari’ are used to reach at the ‘sam’. Therefore the speed between two gestures is a stylish feature of Kathak tradition which is generally not found in other dance styles.

Gati in the form of Karan

Diksvastika Karan: - shows when dancer doing the foot movement of Na Dhin Dhin Na in Toda or Tukda in a Swastika foot movement and in the movement of Kidtak Thun Thun. In Abhinay to show any flowers stem or flying birds.

Bhramaraka karan: - In Abhinaya Darpan this movement named as Anga Bhramri, with the help of this Karan we find Bhramar Gati with Uddhaat and Lalit nature presenting in both sthit and Chalit Gati with the help of Chakra Ang Kriya.

Latavrishchika: - Some time exhibit in movement of Tak Thun. In this we find khand and Chanchal Gati with Lalit Swabhav.

Paarshvanikuttita: - This Karan showed when dancer doing the movement of Tram in a Swastika hand gesture. Here we find Khand and Chanchal Gati in Lalit nature performing in a Sthit Gati with the help of Krida Ang Kriya.

Noopur Karan: - Exhibits in movement of gati Ta Dha, in this Karan we find Lata hand movement in which dancer open the hands and keep them loose sideways. In this we find Bhramar Gati with Lalit and Uttal nature presenting with the help of Chakra Ang Kriya.

Kraantaka Karan: - In Toda or Tukda when dancer move forward and drop his hand downward. In this we find Khand and Chanchal Gati with lalit and Uttal nature.

- 1) **Gat –Nikas:** - The word 'Gat' is degenerated word of 'Gati'. To follow the natural stages and conditions through the medium of dance is called 'Gatkari'. In Kathak dance, both the 'Gatnikas' and 'Gatbhava' are of utmost importance. 'Gatnikas' is a special creation which is very beautiful and meaningful. During the presentation of Kathak Dance, the 'Gati' is directly visible. Here, the word 'Gat' has been derived from the word-'Gati' which means 'walk'. In simple words it is moving forward, backward, left, right and all around. The meaning of the word 'Nikas' is 'to make a move' or to 'move forward'. So the word 'Gatnikas' means moving forward while presenting various motions (walk). In this, the walk ('chaal') should commensurate with the 'Mudras' (action) of hands. For example if the dancer makes the gestures of holding a 'Murali' (flute), with both the hands, then various types of movements of Heroes (Nayakas) are presented particularly keeping in mind the personality of 'Krishna'. And if he makes the gestures (Mudras) of 'Ghoonghat' then dancer walking in a beautiful feminine manner (Stri gati), if dancer is exhibiting the 'Chaal' (movement) of 'Radha', or some other woman or Heroine. The dancer present this 'Chaal' in commensurate with the expressions of eyes, neck and eyebrows. It is the special feature of 'Gatnikas' that their names are related with the different 'Mudras' (gestures) made with the hands. For example 'Murali Ki Gat', 'Ghoonghat Ki Gat', 'Ghade Ki Gat', 'Rukhsar Ki Gat', 'Bindiya Ki Gat', 'Bajoo Band ki Gat', Mayoor ki Gat, Gaj ki Gat' etc. In 'Kathak' dance, it is only through 'Gatnikas' that the emotion presentation gets underway. Brief

and clear presentation of 'Valitoru' and 'udhvritta' Karan is the main characteristic of Gat Nikas in Kathak Dance⁵.

In 'Kathak' dance, the presentation of various mythological stories through gestures and acting is known by the name of 'Gatbhava'. For example, 'Makhan Chori', 'Kaliyadaman', 'Govardhan Leela', 'Holi' etc. In all these, the dancer, with the help of 'Palta', plays the roles of different types of characters. Here 'Ardhasuchi' and 'Katibhranta' Karan is used in both Nritya and Nritta. Palta in Kathak Dance is the major example of 'Suchi' and 'Ardhasuchi' Karan⁶. The dancer under 'Chalit gati' with the help of 'Palta' sometimes plays the role of Krishna while some other times acts 'Radha' walking and holding 'Matki' in her hands and thus presents different types of 'Gati'. Here, the story is presented through various types of facial expressions, glancing and limb movements. For example when the dancer's chest is raised, one foot is contract backward and hand become close to forehead to try to inaugurate/anoint that is called 'Nishumbhit' Karan. In this 'Nupur Padachari', 'Agartalanchar' pada and 'Suchi' pada are included. Pt. Lachhu Maharaj used this Karan to present 'Mohini Gat Nikas' that is performed in these days traditionally. In this Gat Nikas 'Sthitavarta' Chari is also used with 'Nishumbhit' Karan. In which dancer moves his upper body part very softly, beautifully and gracefully, that shows the walk of beautiful celestial nymphs/median 'Mohini'. This Karan shows 'Vasaksajja' heroin's character in a beautiful manner⁷.

In the presentation of 'Gatnikas' 'Sankraman Gati' is used in common walk of Gat-Nikas in which dancer take steps normally. 'Luthit Gati' is also exhibited in the Gat-Nikas end portion of Tehai in which the dancer moves backward, in which his legs become cross in a 'Swastika' gesture in 'Drut Gati'⁸. syllables of this part is:- Dig-Dig, Dig-Dig, Dig-Dig, Dig-Dig. Besides this the dancer presents 'Chalit Gati', 'Chanchal Gati', 'Parvah Gati', 'Khand Gati' and 'Bhramar Gati'. Therefore, in Kathak, the 'Gati Paksha' is presented directly through 'Gat Nikas' and 'Gatbhava' only. There were approximately 360 'Gats' in vogue in 16 AD .

But, now-a-days, only some of the 'gats' are more popular like Hori, Gonghat, Gagri, Panihari, Basuri, Ched-chad, Govardhan, Kaliadaman, Ghoonghat, Aanchal, Ram-vanvas, Drupadi Cheer Haran, Marichvadh, etc and in the 'Gat-Nikas', Gaja Gati', Mayur Gati, Singh Gati, Hansi Gati etc are very popular. Besides, there are 'Gats' which presents nature of women, for example-Hans Gamini, Gaj Gamini, Shankhini, Dakhini, Chaturani etc. Thus, under this, the 'Gati' is presented directly in the whole repertoire; it provides meaningful form to its existence.

Gati in the form of Karan

Paarshwakranta:- This karan is exhibited after taking the Palta and move forward like in the Bols of ‘Dhaan Dhikit Dhatuna Kat’ presenting in Sthit and Chalit Gati with the help of Gaman and Aagmaan Ang Kriya.

Atikraanta:- Karan exhibit when dancer showing the walk of Peacock. In this we find Chanchal Gati with lalit Swabhav presenting with Gaman Ang Kriya.

Gajakriditaka:- This karan shown in the walk of Elephant exhibit by the movements of dancer. There we find Pravah Gati in this Karan with lalit nature presenting by Krida and Chakra Anga Kriya.

According to Smt. ‘Roshan Datey’, we should not certainly follow the ‘Shastras’ but if you move by knowing ‘Shastras’ then it will be more graceful. We get so many combinations those provides our dance a various reflection and ‘Gati’.

In ‘Abhinaya Darpan’ ‘Harinaplut karan’ is called ‘Mrigi Gati’, means its name is little bit changed but the movements is same and we also depicts the same in kathak. We don’t know the whole things mentioned in shastra’s that how do they perform or taught. By learning this, dancer would learn so many things by the end of his education. when we do ‘Tat, Tat’ in kathak dance which is known as ‘Janit karan’ which we don’t know about, if the teacher teach it by telling its (movements) name to the student and make out it, then the student can get it exactly. By another example, when dancer move forward in sitting position that is called ‘Shakatasya’ ‘Chari’. That ‘Gati’ is shown in our kathak dance, that is described in the “Shastra’s” many places. As like this in ‘Kathak’, ‘Natya ‘Dharamitva’ is their along with ‘Lokdharmitva’ which is balanced.

Conclusion:-

It can be made out from the above discussions that Gati exist directly or indirectly in Kathak dance repertoire. In the presentation of ‘Nritta Paksha’, under ‘Thaat’, at the starting, there are slow movements of feet but there is fast movements (Pravah Gati) in eye glancing, eyebrows, wrist etc. In the same way, the changes are visible in different forms of ‘Gati’ in the whole dance presentation. In its repertoire ‘Gat Bhava’ and ‘Gat Nikas’ ‘Gati’s are exists directly in a different way. Exhibition of ‘Gati’ is due to ‘Laya’ and ‘sthiti’ (pause) because of the balanced serial order doctrine. Not only by one regular flow but also by controlled ‘Visharam’ (repose), ‘Chalan’ (moving/walking) and ‘Shithi’ (stability), ‘Gati’ is created or formed.

These types of interesting uses of ‘Gati’ provide variety in the world of dance and encourage strange artistry in which there is prosperity in both, the creativity and the beauty. The study of ‘Gati’ and its mention

can help a dancer to make lasting relationship with the dance and do justice to this art. The knowledge and understanding of 'Gati' can make the art of dance very interesting. The knowledge of 'Gati' can also provide better understanding to the artistes and contribute to elaborating technical aspects of dance.

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